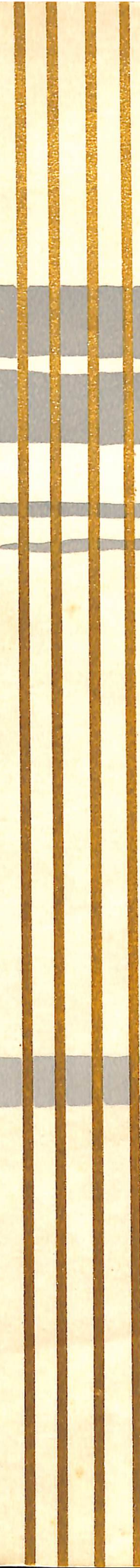


Ballet
Kamliut.
24th Dec. 1960
30th Dec 1960

MAAA



1732 1960



Manoel
Theatre

CREMONA



all a matter of RHYTHM



**YOU WANT
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*for smooth
engine rhythm*

*We wish every success to the Manoel Theatre
in its revival and in the part which it will
play in the future cultural life of Malta*



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Preface

This programme commemorates the reopening, as the National Theatre of Malta, of the theatre built by Grand Master Antonio Manoel de Vilhena in 1731. It was he who set up an epigraph in marble over the theatre door: *Ad honestam populi oblectationem*. This good purpose is now, like the theatre itself, refreshed and renewed. One of the oldest theatres in Europe has begun a new life as a cultural centre for this island.

The theatre was first opened on January 19th, 1732, with a grand tragedy in classical style, *Merope*, by Marchese Francesco Scipione Maffei.

Since then the Manoel has lived through days of splendour and of distress. While the Knights remained, there were lyric opera and French tragedy. These were the glittering days when the success of a piece depended not less upon its performers than upon the number of covers served afterwards at supper by the *langue* whose turn it was to provide hospitality.

The Knights departed. For two years the theatre was used by the French. After the arrival of the British it was reopened by Sir Hildebrand Oakes with the melodrama *Elisa*. Throughout the first half of the nineteenth century there was a nine months' season of lyric opera each year from the beginning of September until the end of May. There were nights like that on December 4th, 1838, when Queen Adelaide came with cheers, anthems and guards of honour to see *Lucia di Lammermoor* — a night when thousands of extra candles lit the theatre. Then, later, there were sadder nights, when the theatre, faded and darkened, served as a doss-house for beggars.

More than once since 1844, when a quite substantial restoration was carried out, the theatre has been repaired and redecorated. Until 1861 it was under Government ownership. It has now, once again, reverted to Government. The 'front of house' has been expertly restored; the stage and backstage areas have been rebuilt, enlarged and redesigned to provide the facilities of a modern theatre. For the Manoel has two faces. It is a gracious monument and it is the working machine that a modern theatre has to be.

There are two aspects, also, of the cultural life of Malta that it will be the business of this theatre to reflect. Because the arts are not limited by geography, the people of Malta need the opportunity to see and hear fine artists from abroad. They must also have the opportunity to express their own culture on equal terms. These two purposes must be balanced and fulfilled. The standard of both must be kept high — worthy of Malta, worthy of the theatre and of its founder's precept.

The island has sorely needed a theatre ever since the second world war; and its oldest, most gracious playhouse opens again its doors "for the honest recreation of the people", a people advanced in culture, whose love and respect for the arts has never faded and which now can again be outwardly expressed through national performances.

An apt and charming tribute once paid to Maltese audiences by an Italian historian may perhaps be repeated here:

"..... I Maltesi furono sempre appassionati per il teatro lirico, dove mostravano esempio di rispetto, tacendo durante le rappresentazioni, non giungendo in ritardo, non facendo rumore coi programmi, ecc."

These words of praise for the punctuality and exemplary behaviour of people at the theatre are a tribute to the respect with which audiences in Malta have always regarded the stage.

MANOEL THEATRE MANAGEMENT COMMITTEE

Mr. R.G. MILLER, M.B.E. — *Chairman*.

Mr. A. AGIUS FERRANTE, L.P. — *Hon. Secretary*.

Notary Dr. V.M. PELLEGRINI, LL.D. — *Hon. Treasurer*.

Mrs. INES BONELLO CASHA. }
Mr. GRAHAM BINNS. } *Members*.

Mr. MICHAEL KISSAUN, *Manager*.



LUCETTE
ALDOUS

Performances

AT THE

Manoel Theatre

VALLETTA — MALTA

Grand Opening Night

on TUESDAY, 27th DECEMBER, 1960, at 8.15 p.m.

COPPELIA

A Ballet by Saint Leon — Music by Delibes

Wednesday, 28th December, 1960, at 8.30 p.m.

Repeat Performance of "COPPELIA",

GALA NIGHT on THURSDAY, 29th DECEMBER, 1960

GISELLE AND CZERNY...ANA

By Adam

By Czerny

Friday, 30th December, 1960, at 8.30 p.m.

Repeat Performance of "GISELLE" and "CZERNY...ANA"

Special Matinee at 4.30 p.m.

THE BUILDING OF THE MANOEL THEATRE

In the year 1731, in Strada del Carmine at the corner with Strada Zecca there stood a block of three old houses known as the "Priorate of Navarre." On March 16th, 1731, the Knights Joseph Charles de Bajona and Sebastian de Sarasa, representing the Languie of Aragon (to which the Priorate of Navarre belonged) sold these three houses to the Procurator of the Fort Manoel Foundation for the sum of 2186 Maltese scudi (£182. 2s. 0d).

This site occupied an area of $94\frac{1}{2}$ square canes (496 sq. yards) on which the Grand Master Fra Antonio Manoel de Vilhena decided to build a public theatre "ad honestam populi oblectationem" — "for the honest recreation of the people"

The Procurator of the Ft. Manoel Foundation borrowed 2,000 Maltese scudi from the Treasury of the Order and the "Priorate of Navarre" was re-erected on a site in Strada Zecca adjoining the new Theatre. These buildings exist to this very day in more or less their original conditions, with the exception of the coat of arms, which was destroyed during the French occupation of Malta. In later years, during the nineteenth century these buildings were either hired or granted rent free to the Impresario of the Theatre for the accomodation of the artists.

The construction of the "public theatre" was commenced on March 16th, 1731 (on the very day when the transfer of the site was effected) and completed within the short time of ten months. There is reason to believe that some of the rooms of the old houses were incorporated in the building of the theatre, which was given a new façade of simple but elegant proportion, divided into three floors, with a mezzanine between ground and first. The windows were placed well in the centre of the façade and bounded by coupled pilasters which embraced the upper floors. There were three doors: the main door flanked by two pilasters supporting a stone balcony.

The interior, originally constructed entirely of wood was modelled on the theatre at Palermo. In the original plan in the "Cabreo di Vilhena" it appears as a semi-circle with straight sides projecting to the stage; but many important alterations have taken place since the theatre was first built and the auditorium is now egg-shaped.

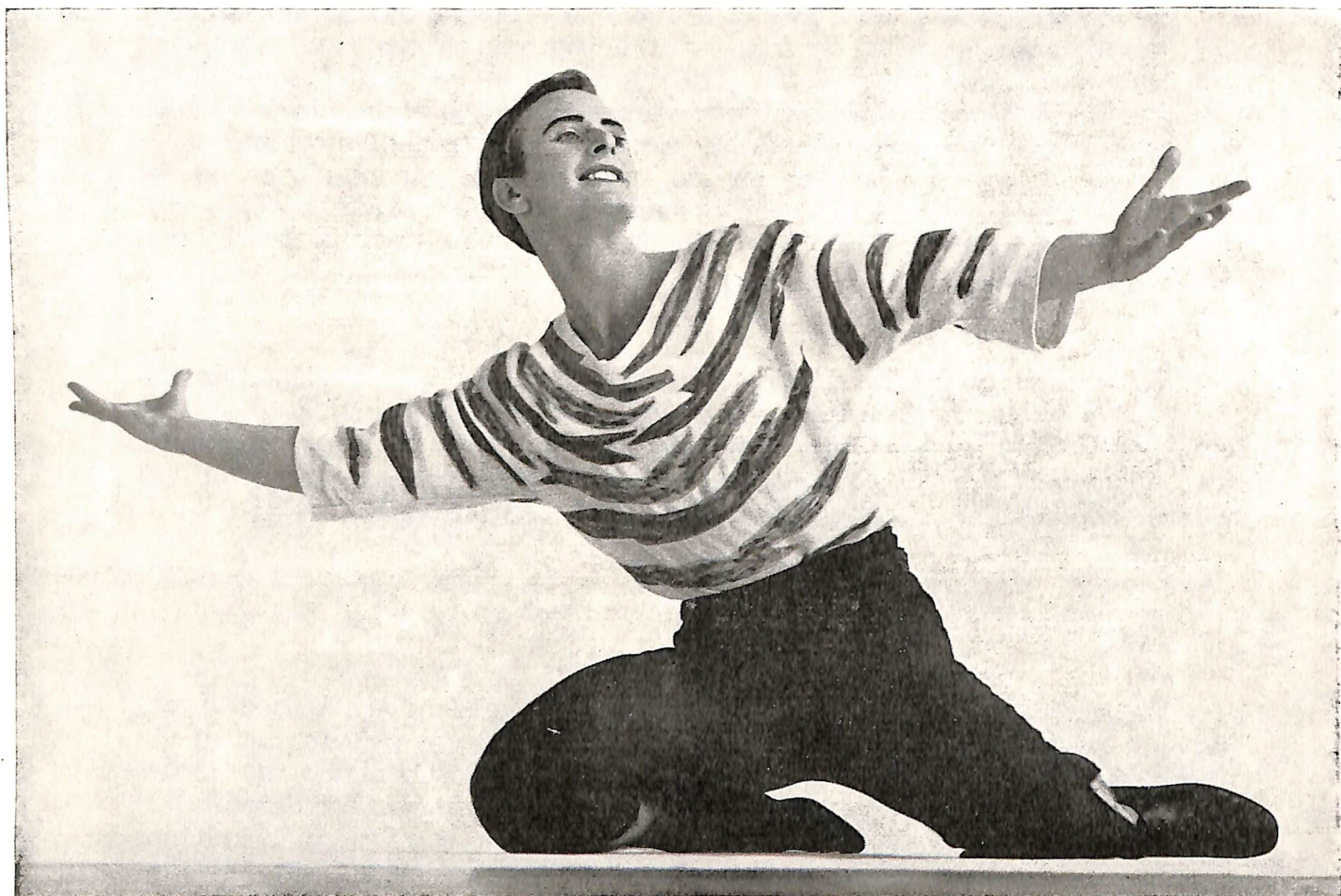
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The new theatre — then called the "Public Theatre" of the Manoel Foundation — was inaugurated on January 9th, 1732, with the presentation of the drama "*Merope*" by Scipione Maffei, performed by the Knights of the Order of St. John — acting being then as fashionable an occupation for the idle rich as in the time of the Roman Emperors; queerly enough, this fashion of amateur dramatic and operatic companies in place of professional stage companies has retained its popularity among the Maltese to our own day; and while the amateur performer retains his status of respectability, his professional confrère is known as an "artiste" — a term which in its Maltese meaning, is "infra dig."

The Grand Master appointed one of the senior Knights of the Order of St. John as "Protettore" of the Theatre, whose duty it was to superintend in a general way the management of the house, censor or approve the performances given during the season, and hear and decide any complaints which could arise between the Impresario and the performers or the subscribers.

The "Protettore" of the theatre continued to be appointed regularly during the years of the British Government, when a senior Government official was appointed. Later, the duties of the "Protettore" were taken over by a Committee, partially appointed by government and partially elected by the regular subscribers annually.

H.B.F.



JOHN CHESWORTH

THE INTERNATIONALLY FAMOUS

BALLET RAMBERT

Under the direction of **MARIE RAMBERT**

Associate Director **DAVID ELLIS**

LUCETTE ALDOUS

JOHN CHESWORTH — GILLIAN MARTLEW —

KENNETH BANNERMAN — NORMAN MORRICE —

JUNE SANDBROOK — SHIRLEY DIXON

AND FULL COMPANY

BALLET RAMBERT ORCHESTRA

under the direction of DAVID ELLENBERG

Leader, Althea Lambert.

The **BALLET RAMBERT** comes to Malta on the initiative of the Manoel Theatre
Management Committee in association with the British Council.

OWING TO THE WITHDRAWAL, AT THE ELEVENTH HOUR, OF
MISS DIANA GATT FROM THE BALLET RECITAL IN WHICH SHE HAD
TO APPEAR IN THREE GROUPS AND TWO SOLOS, THE FOLLOWING
ITEMS WILL BE PERFORMED BY:—

Polish Mazurka — TANYA BAJONA

Pizzicato — ANNA MARIA CARIGIET

The Secretary

Ballet Recital

RUSSIAN ACADEMY OF DANCING

COPPELIA

A Ballet in three Acts by SAINT LEON

Music by DELIBES

Decor and Costumes DOBOUJINSKY

Choreography IVANOV after SAINT LEON

Characters in order of appearance:

ACT I

<i>Dr. Coppelius</i>	NORMAN MORRICE
<i>Coppelia</i>	JANE SANDERS
<i>Frantz</i>	KENNETH BANNERMAN
<i>Swanilda</i>	LUCETTE ALDOUS
<i>The Burgomaster</i>	GORDON COSTER
<i>Friends of Swanilda</i>	{ JUNE SANDBROOK, ELSA RECAGNO JENNIFER KELLY, IRENE SIEGFRIED RACHEL HOLLAND and GAYRIE MACSWEEN.
<i>Mazurka and Czardas</i>	{ GILLIAN MARTLEW and KENNETH BANNERMAN with VALERIE MARSH and JOHN CHESWORTH, CAROLYN FEY, SANDRA SHORT, JOHN O'BRIEN, ANNA TRUSCOTT, DOREEN DRAISEY, ALAN CUNLIFFE, KENNETH YEAT- MAN.

Dr. Coppelius, an old toymaker, has just finished making a beautiful mechanical doll, COPPELIA, and Frantz, although engaged to Swanilda, becomes fascinated by this believing it to be the old man's daughter. This angers Swanilda, who on the advice of the Burgomaster, decides to test Frantz's love for her with a little sheaf of corn: an ancient superstition being, that if the corn rustles the lover is faithful. This test proves a disappointment and Swanilda runs angrily away while Frantz joins in the dances of the villagers.

Later Dr. Coppelius leaves his house but drops his key when teased by some villagers. Swanilda and her friends find it and unlocking the door, enter the mysterious house. Meanwhile, Frantz, determined to see more of the fascinating Coppelia, arrives with a ladder to reach her window.

INTERVAL

Artists in the BALLET RAMBERT trained at the RAMBERT SCHOOL
OF BALLET, Mercury Theatre, LONDON, W. 11.

Secretary: Mrs. Erica Bowen, PARK 7233.

<i>General Manager</i>	FREDERICK BROMWICH
<i>Secretary</i>	JUDITH ROBERTSON
<i>Stage Director</i>	WILLIAM FERGUSON
<i>Musical Director</i>	DAVID ELLENBERG
<i>Stage Manager</i>	PHILIP BRADSHAW
<i>Wardrobe Mistress</i>	ANNE HARDIE
<i>Assistant Wardrobe Mistress</i>	JENNIFER PROSSER
<i>Public Relations</i>	JOHN WEBLEY
<i>Press Relations</i>	WILFRED STIFF

PERFUME "GOYA" by GOYA LIMITED, London.

"PARFUM TAQUIN" by Forvil, Paris.

CIGARETTES by "GUARDS".

ACT II

<i>Swanilda</i>	LUCETTE ALDOUS
<i>Her Friends</i>	(ELSA RECAGNO, JUNE SANDBROOK, JENNIFER KELLY, IRENE SIEGFRIED, RACHEL HOLLAND, GAYRIE MAC- SWEEN.
<i>Coppelia</i>	JANE SANDERS
<i>Dr. Coppelius</i>	NORMAN MORRICE
<i>Frantz</i>	KENNETH BANNERMAN
<i>Dolls:-</i>	
<i>Russian</i>	KENNETH YEATMAN
<i>Chinese</i>	JOANNA BANKS
<i>Astronomer</i>	ALAN CUNLIFFE

Swanilda and her friends enter Dr. Coppelius's strange workshop. They are frightened by the weird figures, but Swanilda, braver than the rest, discovers Coppelia behind the screen. She soon finds out that her rival is only a doll, and together with her friends, sets all the other dolls in motion. Dr. Coppelius enters, and in a fury chases all the other girls out except Swanilda, who has hidden behind the screen. Meanwhile, Frantz has managed to get in by the window, only to be caught by Dr. Coppelius, who berates him but then thinks of another use for him.

Sending him to sleep with one of his potions, the old toymaker consults his magic book in an endeavour to transfer life to his masterpiece, Coppelia. He does not realise that Swanilda has dressed up as Coppelia and taken her place behind the screen. He is convinced that he has brought the doll to life. She dances for him and then wants to know if the sleeping youth at the table is also a doll

Rushing to the prostrate Frantz, she wakes him up and the whole subterfuge is discovered. Dr. Coppelius is left broken hearted with his own crumpled and lifeless doll.

INTERVAL

ACT III

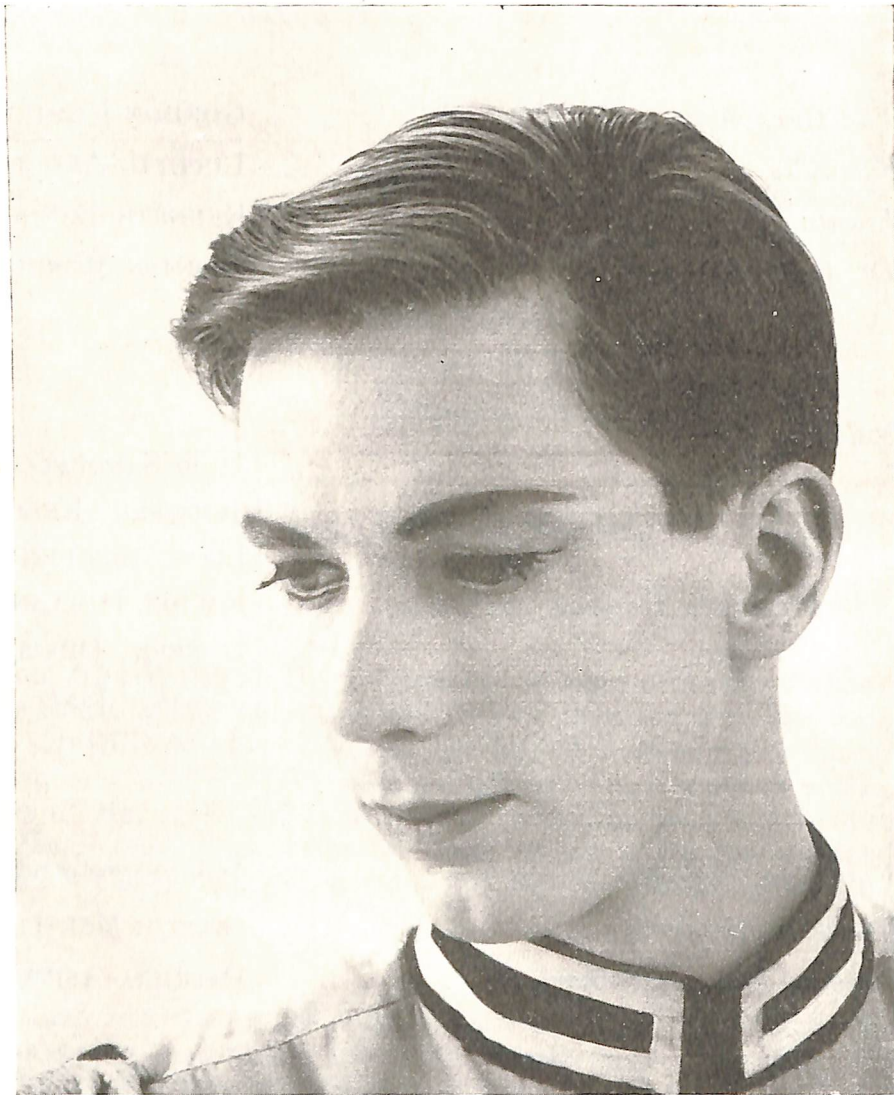
<i>The Burgomaster</i>	GORDON COSTER
<i>Swanilda</i>	LUCETTE ALDOUS
<i>Frantz</i>	KENNETH BANNERMAN
<i>Dr. Coppelius</i>	NORMAN MORRICE

Valse:-

<i>Dance of the Hours</i>	(JUNE SANDBROOK, VALERIE MARSH, JENNIFER KELLY, CAROLYN FEY, IRENE SIEGFRIED, SANDRA SHORT, RACHEL HOLLAND, ANNA TRUSCOTT, DOREEN DRAISEY, GAYRIE MAC- SWEEN, JANE SANDERS, PATRICIA ASHWORTH.
-------------------------------------	--

<i>Variation (Dawn)</i>	JUNE SANDBROOK
<i>Variation (Prayer)</i>	GILLIAN MARTLEW
<i>Peasant Dance (Hymen)</i>	PATRICIA ASHWORTH and JOHN CHESWORTH
<i>Pas de Deux</i>	LUCETTE ALDOUS and KENNETH BANNERMAN
<i>Pas de Quatre</i>	CAROLYN FEY, SANDRA SHORT, IRENE SIEGFRIED, DOREEN DRAISEY.
<i>Variation</i>	KENNETH BANNERMAN
<i>Variation</i>	LUCETTE ALDOUS
<i>Finale</i>	ENSEMBLE

The Burgomaster distributes wedding gifts. Even Dr. Coppelius is pacified and there is general rejoicing for the marriage of Frantz and Swanilda.



**KENNETH
BANNERMAN**

CZERNY...ANA

Choreography: **FRANK STAFF**

Music: **CZERNY**

Decor and Costumes: **EVE SWINSTEAD-SMITH**

<i>Fugue</i>	ENSEMBLE
<i>Se habla Español</i> ("Spanish Spoken Here!")	JOHN CHESWORTH
<i>Ebats (Playful)</i>	{ IRENE SIEGFRIED, JENNIFER KELLY, GAYRIE MACSWEEN, RACHEL HOLLAND
<i>M'as-tu Vue! (See Me Dance!)</i>	SHIRLEY DIXON
<i>Nauges (Clouds)</i>	JENNIFER KELLY, JOHN CHESWORTH
<i>Visions</i>	{ NORMAN MORRICE, ELSA RECAGNO, GORDON COSTER and ENSEMBLE
<i>Pas de Trois</i>	{ IRENE SIEGFRIED, RACHEL HOLLAND, JOHN O'BRIEN
<i>Presque classique (Nearly classical)</i>	ELSA RECAGNO
<i>Trop symphonique (Very symphonic)</i>	JOHN CHESWORTH and ENSEMBLE
<i>Les Belles somnolentes (Drowsy Beauties)</i>	IRENE SIEGFRIED, ELSA RECAGNO
<i>Finale</i>	ENSEMBLE.

This ballet is a series of dances to Czerny's familiar piano exercises. Some of the sketches are romantic in spirit as "Nauges" and "Les Belles somnolentes" some satirical as "Visions" and "Trop Symphonique", others merely straight-forward interpretations of the music.

Piano Soloist: CYRIL PREEDY.

INTERVAL



GILLIAN MARTLEW

GISELLE

ACT I

Book by SAINT-GEORGE, GAUTIER and CORALLI

Choreography: CORALLI and PERROT

Scenery and Costumes: HUGH STEVENSON

Music: ADOLPHE ADAM

<i>Albrecht (The Duke)</i>	KENNETH BANNERMAN
<i>Wilfred (The Duke's Squire)</i>	GORDON COSTER
<i>Hilarion (A Gamekeeper)</i>	NORMAN MORRICE
<i>Giselle (A Peasant Girl)</i>	LUCETTE ALDOUS
<i>Berthe (Her Mother)</i>	VALERIE MARSH
<i>The Prince</i>	JOHN CHESWORTH
<i>Bathilde (His Daughter and Albrecht's Fiancee)</i>	GILLIAN MARTLEW
<i>Two Young Peasants</i>	JUNE SANDBROOK & JOHN O'BRIEN ELSA RECAGNO, SHIRLEY DIXON, JENNIFER KELLY, CAROLYN FEY, SANDRA SHORT, IRENE SIEGFRIED, RACHEL HOLLAND, ANNA TRUSCOTT, DOREEN DRAISEY, GAYRIE MAC- SWEEN, JANE SANDERS, PATRICIA ASHWORTH.
<i>Giselle's Friends</i>	

Albrecht, weary of his life at Court, is living under the assumed name of Loys in a small village where he has fallen in love with Giselle, a simple peasant girl who returns his love. Hilarion, a gamekeeper who also loves Giselle, discovers Albrecht's deception.

It is the time of the Grape Harvest and the villagers beg Giselle to dance for them, although her mother fears her passion for dancing and tells her of the Wilis, spirits of girls who loved dancing too much and died before their Wedding Day

After hunting in the forest, the Prince and his daughter Bathilde ask Giselle's mother to provide refreshments. Bathilde takes a kindly interest in Giselle and on learning that she is engaged to be married, gives her a necklace.

Meanwhile, Hilarion has found Albrecht's sword with its insignia proving his rank. With this in his hands, he confronts the lovers. In spite of Albrecht's efforts, he summons the whole hunting party. The Prince and Bathilde immediately recognise Albrecht. Bewildered by what is happening, Giselle pushes them apart telling Bathilde that Loys is her betrothed; but when Bathilde in turn says that it is she who is Loys' fiancee, Giselle is so overwhelmed with grief at this cruel deception that her mind gives way.

She seizes the sword and stabs herself before Albrecht can prevent her, and then as she is dying, she once again tries to dance as she did so joyously for Albrecht. The effort is too much for her and she dies in Albrecht's arms.

INTERVAL

ACT II

Giselle's Tomb in the Forest

<i>Myrtha (Queen of the Wilis)</i>	GILLIAN MARTLEW
<i>Giselle</i>	LUCETTE ALDOUS
<i>Albrecht</i>	KENNETH BANNERMAN
<i>Hilarion</i>	NORMAN MORRICE
<i>Wilfred</i>	GORDON COSTER
<i>Moyne (a Wili)</i>	JUNE SANDBROOK
<i>Zulme (a Wili)</i>	IRENE SIEGFRIED
<i>Wilis</i>	ELSA RECAGNO, VALERIE MARSH, SHIRLEY DIXON, JENNIFER KELLY, CAROLYN FEY, SANDRA SHORT, IRENE SIEGFRIED, RACHEL HOLLAND, ANNA TRUSCOTT, DOREEN DRAISEY, GAYRIE MACSWEEN, JANE SANDERS, PATRICIA ASHWORTH.

Albrecht goes at night to the forest to pray before the grave of Giselle. His squire, Wilfred, tries to lead him away, knowing that the Wilis dance there by moonlight and lure to their death all mortals who cross their path. The cruel Queen of the Wilis, who brings about the death of Hilarion, condemns Albrecht to dance till he dies of exhaustion. But the gentle spirit of Giselle saves him from his fate, though she herself must return to her grave.

The compilation, layout and editing of this programme was carried out by Dr. V.M. Pellegrini, LL.D., the cover is by Prof. Em. Vin. Cremona. The printing by Giov. Muscat & Co. Ltd., Valletta.

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Think of this year's **TOUR DE FRANCE**: three of the four Touring Car classifications won on BP Products. Consten and Renel outright winners in a 3.8 litre Jaguar, Metternich and Hohenlohe won Index of Performance in a 700 cc. BMW Grand Turismo, Bartholoni and Saint Auban won Index of Performance in a DB Panhard.

Think of **STIRLING MOSS**. Overall winner with Dan Gurney at **NURBURGING'S 1000** kilometre race. (Also using BP were Bonnier and Gendebien who came second). At Monaco, Stirling won the **GRAND PRIX** in his Lotus and in England, driving an Aston Martin DB 4, he won

the **Fordwater Trophy** at **GOODWOOD**.

LE MANS 24 hour race where teams using BP products won Index of Performance, 2000, 1600 and 850 cc. classes.

France's Trintignant won the **MONT VENTOUX HILL CLIMB** in a Cooper Climax. Think of just two of the **ENDURANCE RUNS** carried out on BP products.

Firstly, the French team driving three 700 cc. BMK Coupes from Hasei Messaoud in Algeria, and driving at an average speed of 66.7 k.p.h. (including stops) to Tromso in Northern Lapland.

Secondly, the absolute **WORLD RECORD** and eight

International Class Records set up by Maglioli at **MONZA** in a Fiat Arbart 1000 cc. last October.

The records were: Absolute World Record: 72 hours at 136.687 k.p.h. (the previous Record 183,910 k.p.h. was held by a larger Ford 6000 cc.).

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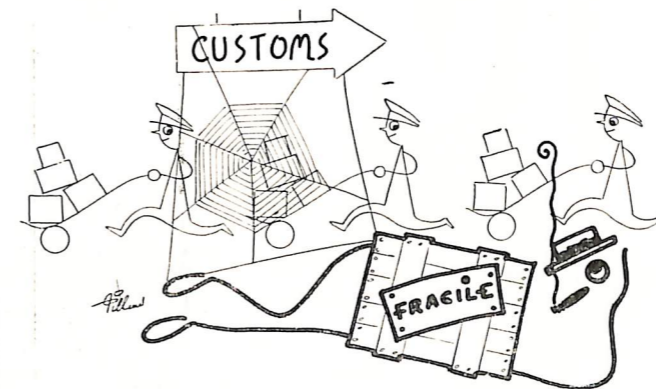
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