

Seymour Chalkin



1732 1960



Manoel Theatre

CREMONA

THE MANOEL THEATRE MANAGEMENT
COMMITTEE

PRESENT

SAMY MOLCHO

IN A

MIME PROGRAMME

THURSDAY 2nd and FRIDAY 3rd at 7.30 p.m.

SATURDAY 4th DECEMBER 1965 at 8.30 p.m.

BRITISH HOTEL

AND

RESTAURANT

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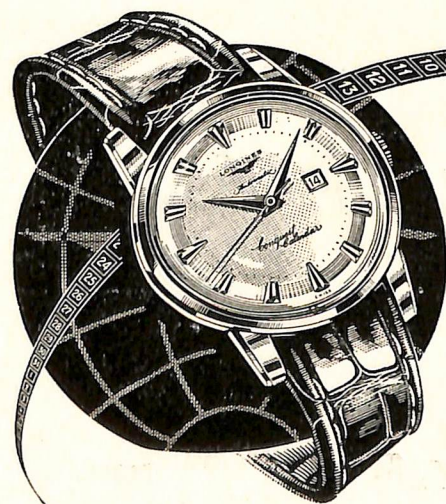
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della Casa qui sopra intestata.*

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*Best wishes
George Montebello*

SAMY MOLCHO

Samy Molcho was born in Tel-Aviv. At the age of 15 he began to study the art of movement, specialising later in dramatic and modern dance. He completed his studies in the "Kammer-theatre" in Israel and acted also in the Israeli National Theatre, "Habimah", until the end of 1956. During this time he learned the basic elements of pantomime under Elvin Eppstein.

Molcho gave his first full-length programme in 1957. After 200 performances he was chosen "Artist of the Year". At the end of 1960, he began his first European tour, visiting Greece, Germany, Switzerland, Italy and Austria. This was followed by tours of Belgium, Holland and Scandinavia. At the end of 1961, Molcho taught as guest instructor at the Reinhardt-Seminar in Vienna and the International Summer Academy in Cologne.

In 1962 he commenced a tour of South America including Argentina, Chile, Columbia, Peru, Venezuela and Mexico and was guest at several European Festivals, including the Vienna Festival, the Holland Festival and the June Festival in Zurich. He has since appeared in Spain, Portugal, England and the United States, starting with Broadway.

Samy Molcho is now on his second world tour.

MIME is an art in itself. Its language, though wordless, is none the less impressive. A hungry child looking through the window into a sweetshop is already mime.

Mime is a timeless art and therefore also an art of today. It is far more intimately associated with its interpreter than any other. It lives and dies with the artist, its creator. Mime is a reflection in perspective of human situations underlining and stressing comic and dramatic as well as human aspects and, therefore, giving full play to the imagination, reaching poetic lyricism.

The movements of the artist must be plainly understandable, but they are something more than just a practical form of presentation. It is the movement and the change of dimension which gives the performance its greater significance and which evokes the viewers' reactions. Mime is primarily a drawing in black and white, receiving its colour through the phantasy of the onlooker.

It can be justly claimed that mime is one of the bases of the theatre; out of the art of mime the "speaking theatre" as well as the ballet came into being. The so called "Total Theatre" of our days tries to unite both these arts again, of course, in contemporary form. Yet mime goes its own way never failing in influencing theatre and public alike. The effect of mime on the public of our time is all the more amazing in view of the fact that Radio, Television and Films have changed the public's taste considerably. It is perhaps the terrifying scope of the technique which has brought back the people to the simple and expressive gestures of mime, its uncomplicated little jokes and its small tears.

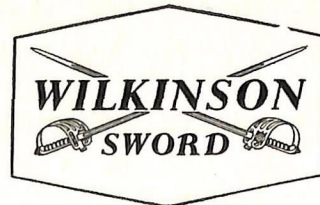
Every form of art must be rediscovered and readapted to its time. What we call modern mime today started with producing the impression of climbing steps, running against the wind and walking on the spot and other astonishing effects. Very soon, however, neither the public nor the artist were satisfied with these purely physical illusions. To the technical effects the idea was added.

It is not only pleasant things that the wordless language tells of. Like any other language it aims also to be a vehicle of expression not only of laughter but of tears as well.

SAMY MOLCHO



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Personal Manager:- Joram S. Harel
Technical equipment:- I. M. Broken
Music:- O. Weiss and A. Comfort

Joram HAREL

For the Manoel Theatre:
Electrician & Stage Manager:- John Laus
Assistants:- E. Dalli, F. Mifsud

Presentation of Title Cards:- DEIRDRE PARTON

Repertoire

from which today's

programme is selected:-

THE SOLDIER
THE REVOLT OF THE MARIONETTE
IN A MUSEUM
THE TRIAL
SENTENCED TO DEATH
THE SURGEON
THE BABY-SITTER
IN THE DESERT
THE BACHELOR AND THE BUTTON
THE MAN AND THE TREE
THE COMEDIAN
HE AND SHE
THE PRICE OF FREEDOM
MY LANGUAGE
OPUS 63
OLYMPIADE
A CHILD'S NEW CLOTHES
THE BIRD AND THE HUNTER
THE ORCHESTRA
CAIN AND ABEL
THE LADDER OF SUCCESS
A STATION FAREWELL

— There will be an interval of 15 minutes —

MANOEL THEATRE MANAGEMENT COMMITTEE

Colonel G. C. GATT — *Chairman.*

Dr. VICTOR A. MERCIECA, LL.D. — *Hon. Treasurer.*

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

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Mr. MICHAEL KISSAUN — *Manager.*

IF you are a THEATRE LOVER;

IF you wish to help in preserving this National Monument;

IF you wish to encourage local talent in the pursuit of
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THE MANOEL THEATRE CLUB

FORTHCOMING EVENTS

OPERA by Mro. C. Pace — "Caterina Desguanez" — Sunday, 5th December.

MALETH DRAMATIC COMPANY — "Int min Int" — Saturday 11th, Sunday 12th December.

M.A.D.C. — "The Geese are Getting Fat" — from Wednesday 15th to Sunday 19th December.

THE MALTA WELFARE SOCIETY FOR THE MENTALLY HANDICAPPED — Dancing
display: "The Sleeping Beauty" by pupils of Mrs. Lilian Attard, 26th and 27th Dec. 1965.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, or in the Gallery.

The Management reserve the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that the taking of photographs during the performance is not allowed.

Children, even when accompanied by their parents, will be required to occupy individual seats.

