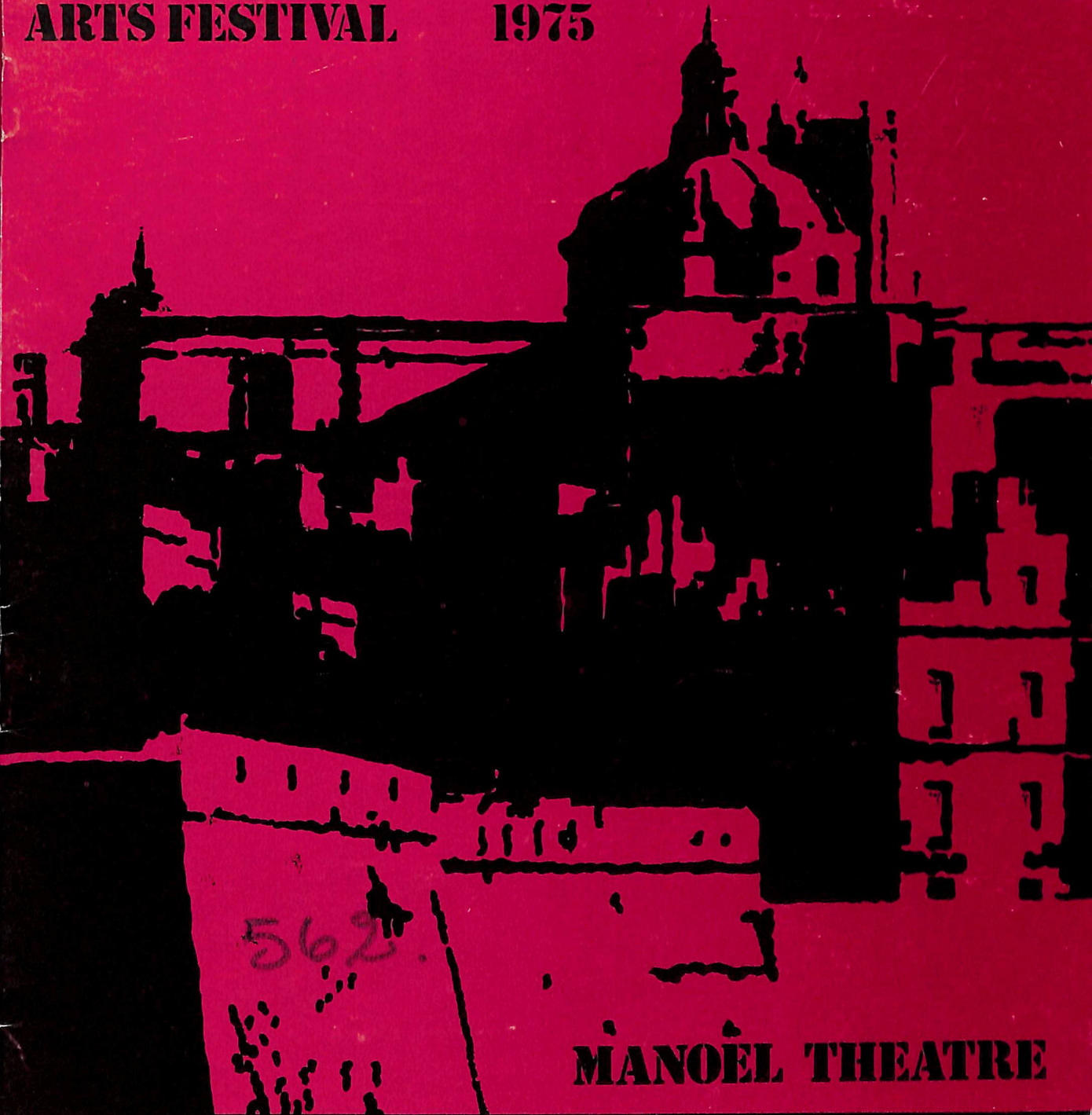


M A D C

The Amos Savage

14-15-16 NOV 75.

**MALTA INTERNATIONAL
ARTS FESTIVAL 1975**



562.

MANOËL THEATRE

The International Arts Festival 1975

is organised by the

Manoel Theatre Management Committee

on behalf of the Ministry of Education and Culture

Management Committee: Hon. President, G Muscat-Azzopardi

Chairman, A Agius Ferrante

Hon. Treasurer, Miss M L Bonnici, LRSM L.Mus.LCM FLCM

Consultants: Richard England, Michael Ellul and

Victor Castillo

Festival Director of Publicity: Victor Lewis PIPR (Tel. 73912)

Programme cover design by Richard England.



it's the finest
...it's
FARSONS



Brewers of fine beers for almost half a century





**MALTA
INTERNATIONAL ARTS FESTIVAL 1975**

THE MALTA AMATEUR DRAMATIC CLUB

presents

THE CURIOUS SAVAGE

A Comedy

by

John Patrick

THIS IS THE 30th EVENT IN THE ARTS FESTIVAL

*The Manoel Theatre
Friday 14 November at 7.30 pm
Saturday 15 November at 8.30 pm
Sunday 16 November at 6.30 pm*



**Whatever
your air freight problem,
we can solve it.**



Clearing and forwarding agents
Insurance and travel agents
Ships agents
Automobile association representatives
IATA approved agents

**Thos. C. Smith
and Company Ltd.**

12 Christopher St, Valletta
Telephone 28180-25071
Telegrams Smith Malta
Telex MW272

THE MALTA AMATEUR DRAMATIC CLUB

Founded 1910

PATRON

Sir Anthony Mamo OBE QC BA LL D

PRESIDENT

Dr J Cassar BA LL D MP

VICE-PRESIDENTS

Miss Ella Warren MBE

Miss Kay Warren MBE

CHAIRMAN OF COMMITTEE

George M Rossiter

MEMBERS

Robin Beck

Colin Easton

Dora Thomas

Joe Izzo

John Joseph

Trevor Ricketts

George Abela (Hon. Treasurer)

Diane Joseph (Hon. Secretary)

A handwritten signature in blue ink, which appears to be "George M Rossiter", written over the printed name of the Chairman of Committee.

THIS WEEK AT THE DRAGONARA

Curry Luncheon

Every Sunday in the
Mediterranean Room
12.30 p.m. — 2.30 p.m. £M1.75 per person
Spiro will entertain you
on the Grand Piano

Dinner Dancing

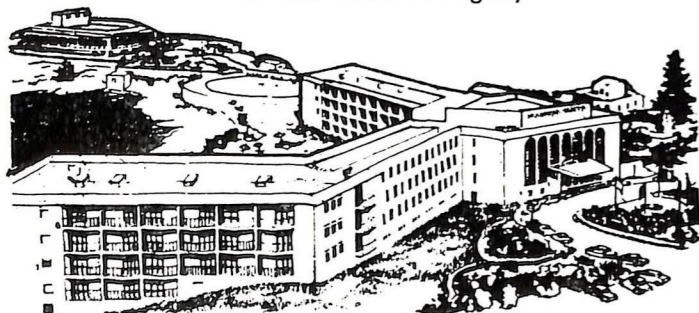
Every Wednesday and Saturday
in the Mediterranean Room
Music by the Black Sorrows

Afternoon Teas

Daily in the Grapevine
between 4 and 5.30 p.m.

Tamarisk Bar

Complete your evening out with a drink in
this most intimate night spot
Music by The Val Valente Quartet
International Cabaret Nightly



Dragonara Hotel and Casino

ST. JULIAN'S. TELEPHONE: 36421

THE MARQUIS ROOM



*Dine à la carte by candlelight and
dance until the small hours with
the Spiro Zammit Trio.*

Complete your evening in Malta's only Casino.
OPEN NIGHTLY

Kindly phone 30061 for a table reservation.
Last Orders 12.30 a.m.



Dragonara Palace Casino

ST. JULIAN'S. TELEPHONE: 30061

FOR THE MALTA AMATEUR DRAMATIC CLUB

Stage Manager

Brian Leonard

BRIAN LEONARD

Assistant Stage Manager

Diane Joseph

DIANA JOSEPH

Sound

JACK MORRIS

Wardrobe Mistress

Joan Galea Naudi

JOAN GALEA NAUDI

Assistants

Christine Dimech

CHRISTIAN DIMECH and

JAN FREEMAN

Costumes made by

JESSIE VELLA

Make-up

Heather Ludgate

HEATHER LUDGATE

Publicity

ROBIN BECK

Properties

*Ann Leonard
Louise Cuschieri*

ANN LEONARD and

LOUISE CUSCHIERI

Production Secretary

AGNES DINGLI

Set designed by ANN WOLFE and painted by JULIA MOMPALAO de PIRO.

ACKNOWLEDGEMENTS

'Double C Creations' of Ta' Qali for providing the Teddy Bear.
Ravel's 'Berceuse Sur Le Nom de Gabriel Faurè' was kindly recorded by
Sventha Maschat - Danneberg (violin) and John Attard (piano).

FOR THE MANOEL THEATRE

Booking Clerk

MARTHESE VASSALLO

Electrician

VANNI LAUS

Stage Carpenters

FRANCIS MIFSUD and

JOE AZZOPARDI

The Friendly Way to Fly

Air Malta flies, from London, Manchester, Amsterdam, Brussels, Paris, Rome, Frankfurt and Tripoli.

Air Malta's crew are an experienced international group. Pilots come from Britain, Scandinavia and Pakistan. Cabin Crews are exclusively Maltese, some of whom have already had many years flying experience, and all of whom are ready to give you a traditionally warm Maltese welcome as soon as you step aboard.



AIRMALTA 

LONDON - BIRMINGHAM - MANCHESTER - AMSTERDAM - BRUSSELS -
PARIS - ROME - FRANKFURT - TRIPOLI

THE CURIOUS SAVAGE

FLORENCE	<i>Judy Murdoch</i> JUDY MURDOCK ^H
HANNIBAL	DENNIS TOUW <i>Dennis P. Touw</i>
FAIRY MAY	<i>Marylou Coppini</i> MARYLU COPPINI
JEFFREY	PETER MICALLEF EYNAUD
MRS PADDY	<i>Marjorie Lyddiard</i> MARJORIE LYDDIARD
SENATOR TITUS SAVAGE	^H AUBERT PUGLISEVICH <i>Bill</i>
JUDGE SAMUEL SAVAGE	KIT RIPARD <i>Chipard</i>
LILYBELLE	<i>Teen Russell</i> JEAN RUSSELL
MRS SAVAGE	BETSEY LEWIS <i>Betsy Lewis</i>
MISS WILHELMINA	SHEILA ^E CASTON <i>Sheila Caston</i>
DR EMMETT	<i>Allen Amato-Gauci</i> ALLAN AMATO-GAUCI
BOY	RICHARD RICKETTS

THE PLAY PRODUCED BY
GEORGE ROSSITER

ACT I — Scene 1. *Night.*
 Scene 2. *Next morning.*
ACT II — Scene 1. *That night after dinner.*
 Scene 2. *A few nights later.*
ACT III. *A few minutes later.*
 The scene is the living room of 'The Cloisters'.

THERE WILL BE AN INTERVAL OF 15 MINUTES BETWEEN ACTS



Johnnie Walker...the world's largest selling scotch whisky



Born 1820 - still going strong

Sole Agents:—

Capt. A. Caruana Limited, Kingsway, Valletta

THE MANOEL THEATRE

IT IS VARIOUSLY CLAIMED that the Manoel Theatre in Valletta, focal point of this International Arts Festival after the opening concerts in Mdina, is 'the third oldest theatre in Europe' and 'the oldest theatre in the Commonwealth'. However that may be, the fact is it dates back to the earlier decades of the eighteenth century, when the Grandmaster of the Knights of St John of that time, one Antonio Manoel de Vilhena, decided one March day of 1731 to build a public theatre — mostly out of his own pocket — 'for the honest recreation of the people', a purpose which is recorded to this day in a Latin inscription above the main entrance.

That there was a demand for such an institution was certain, for drama and opera had flourished — and continued to flourish — through all the years of the Sovereign Military Order's rule over the island. The vows of charity and chastity to which the Knights were committed did not prevent them from indulging in theatrical activities and it is on record that at the various Auberges (headquarters), and in the open, pageants, operas and dramatic offerings were put on by amateurs and professionals and a love for the theatre had spread through the population.

Grandmaster de Vilhena was no time waster and the building of the theatre started the very day the deed of transfer for the site was signed. In ten months the job was finished. The original interior, constructed entirely of wood, was similar in design to the Palermo theatre of that time and is generally believed to have been modelled on it, being semi-circular with straight sides projecting to the stage. There have, of course, been many

alterations through the years, bringing the auditorium to its present effective oval shape.

Originally it was called, prosaically, 'Public Theatre'. Later it bore the title of 'Theatre Royal' but eventually and rightly, in 1866, in tribute to its founder, it became and has remained the Manoel Theatre.

The first night of all first nights was on 9 January 1732 with a presentation of 'Merope', a grand tragedy in the classic style, by Scippione Maffei. The setting was designed by Francois Moudion, who was the architect of the Order of St John, and it was played by the Knights.

The theatre was run by a Senior Knight of the Order, who bore the title of 'Protettore' and managed the house generally, approved each season's programme of plays (in the main lyric opera and French tragedy), acted as censor and dealt with 'difficulties' which arose from time to time betwixt impressario, performer and subscriber. Maltese playwrights and opera composers gradually earned their place alongside foreign authors and it was a Maltese — Nicolò Isouard, also known as Nicolò di Malta — who eventually became Commissioner (new name for Protettore) during the French occupation of Malta in the last two years of the eighteenth century.

Despite his great faith in the power of the stage Isouard was fighting a losing battle. For a time the theatre carried on notwithstanding the near starvation of the garrison and the besieged population, and 'despite the occasional shots from the Maltese mortars that passed over the roof of the building'. But there came the time when the players could no longer bear the strains of war as their dwindling wages proved insufficient for survival, let alone for the rigour of singing and acting. An amateur group, fired by the desire to keep up morale, took over and 'the show went on' until the siege was raised. But dark days followed for the Manoel.

With the arrival of the British the Theatre came to life again and throughout the first half of the nineteenth century there was a nine-months season of opera each year from September to May. There were nights of splendour, like the fourth of December 1838, when this jewel-box of a theatre shone in all its pristine glory when Queen Adelaide, widow of King

William IV, came with cheers, anthems and a guard of honour to see a performance of 'Lucia di Lamermoor'.

Strangely it was the very prosperity of the latter years of the nineteenth century which brought the eclipse of the Manoel Theatre. The large garrison, the fleet, and an increasing number of tourists, rendered the theatre inadequate. In 1861 it became private property. With the proceeds of the sale a new Opera House was built and Grandmaster Antonio Manoel de Vilhena's little house fell into disuse. For a period it was a doss-house for beggars. And then, suddenly, some of the old glory returned when the Royal Opera House was destroyed by fire in 1873. Grand opera replaced the evicted beggars until the Opera House was reconstructed and then the once loved little place in Theatre Street looked to be on its deathbed. It served, fitfully, as dance hall and, in this century, as cinema.

But then, once more, the fate of the Opera House brought revival to the Manoel. The former was completely destroyed in the Second World War. Dreams of bringing the Manoel back to life turned to reality when the Malta Government acquired the building in response to public appeals. Experts from Britain and Italy were called in and under their supervision and with loving care the delicate process of restoration was carried out by Maltese artisans.

All sorts of technical improvements were made on stage and back stage, with the lighting and an enlarged orchestra pit. Comfortable stalls replaced the old wooden seats and there was a rearrangement of boxes. But, in particular, the once lovely decoration of the auditorium was restored from behind the grime and whitewash and even paint which had for so long hidden the theatre's beauty. Inch by inch the great ceiling with its 22 carat gilding was restored; the dozens of tiny attractive panels and paintings which decorated the tiers of boxes were brought to life again. This jewel box of great warmth and beauty glowed with a radiance deeply moving to those who had seen their theatre in distress. More than two hundred thousand pounds sterling were spent on re-acquisition and restoration.

Same one splendid December night in 1960 and a grand opening performance — the famous Ballet Rambert company's presentation of 'Coppelia'. And on all sides there were gasps of

delight as the audience walked in to find this new and shining jewel in Malta's national heritage.

'The Manoel' is now officially Malta's National Theatre. The duties of the early Protettores are now entrusted to a Management Committee who run the theatre on a non-profit basis. Under their guidance the theatre has maintained a very high standard. International celebrities who have graced its stage include the like of Yehudi Menuhin, Rostropovitch, Boris Christoff, Leon Goosens, Richter, the Berlin State Opera Ballet; Sir Donald Wolfitt, Margaret Rutherford, John Neville, Louis Kentner, Moura Lympany, John Ogdon, Ram Gopal and a host of others, to say nothing of a great deal of local talent including distinguished concerts by the Manoel Theatre's resident orchestra.

By the end of this International Arts Festival a whole gallery of famous names will have been added to those who have graced the Manoel — solo performers and companies from many nations taking part in this Festival organised for the Ministry of Education and Culture by the theatre's Management Committee whose only reward is the satisfaction of their devotion to the furtherance of that enterprise first created by Grandmaster Manoel de Vilhena 'for the honest recreation of the people'.

Victor Lewis.

THERE'S MORE THAN ONE WAY OF CARRYING MONEY ON YOU

But there's one sure way of doing so safely.

Already thousands of men and women know this and have opened a current account with their local Bank of Valletta branch.

Many on receipt of their pay keep enough for their day to day requirements and deposit the rest at the bank to pay the larger and less regular bills by cheque.

This way, or rather by using the cheque book, they have no need to carry large sums of money around and risk losing them. Besides, they eliminate having to run about and queue up. What's more, it is easier still to deposit a cheque made payable to you.

See your local Bank of Valletta branch Manager and ask about opening a current account.

 **Bank of Valletta Limited, Malta**

We're here to help.



FESTIVAL DIARY FOR NOVEMBER

17. **BENEDETTO MAZZACURATI (Cello) and VAIRA FOGOLA (Piano) in a DUO RECITAL** ITALY

21 to 23. **MALTA THEATRICAL COMPANY presents a Maltese play, F'DAR HADDIEHOR** MALTA

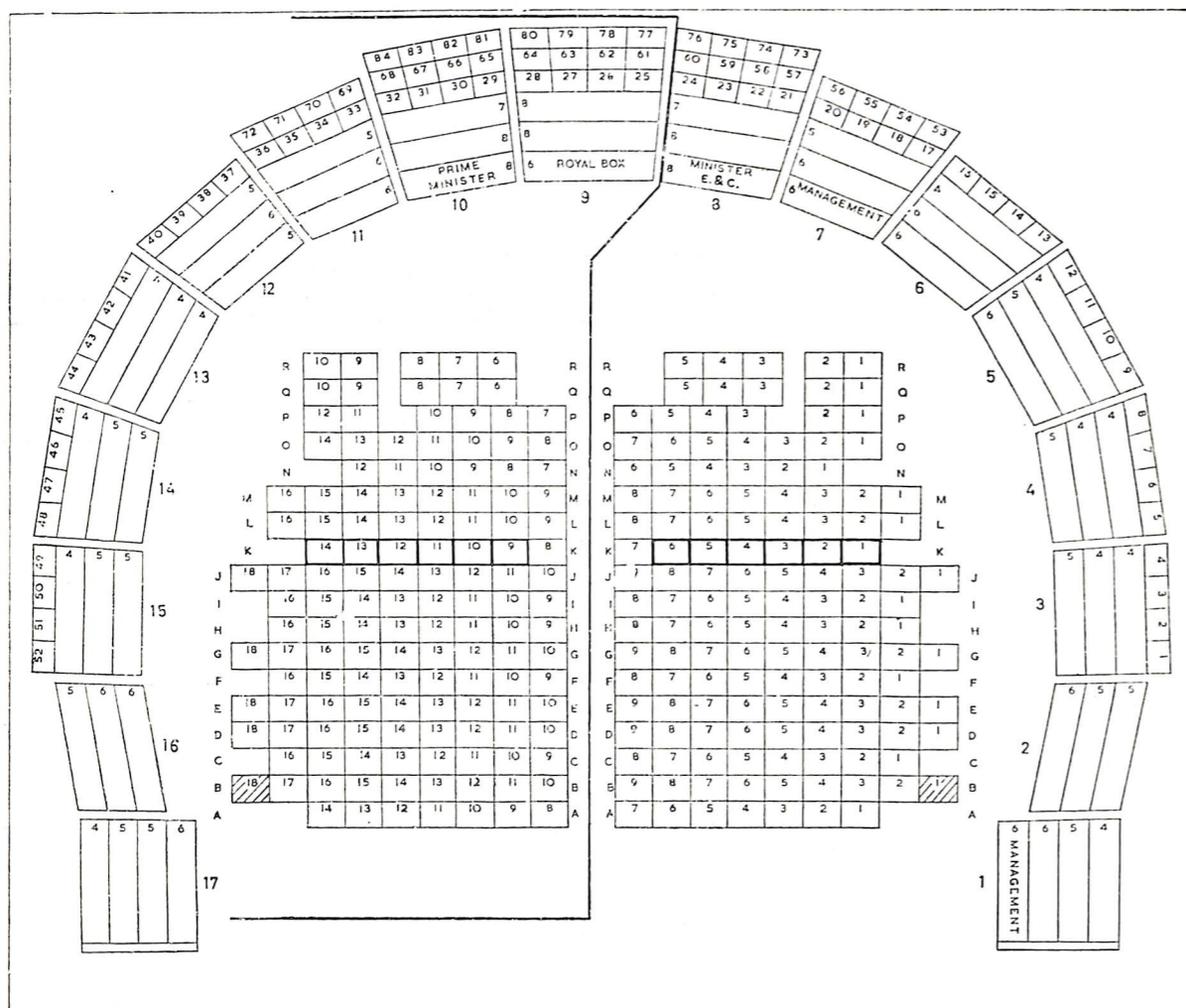
24 and 25 **ROB VAN REIJN WITH HIS DUMB SHOW** HOLLAND

27. **ORCHESTRAL CONCERT (Manoel Theatre Orchestra) Soloist: CONNIE SULTANA (Pianoforte)** MALTA

28. **ORCHESTRA DA CAMERA OF SOFIA** BULGARIA

29. (Until 7 December) **CARL CLOPET PRODUCTIONS OF LONDON present two plays — 'THERE'S A GIRL IN MY SOUP' (Terence Frisby) and 'SUDDENLY AT HOME' (Francis Durbridge)** GREAT BRITAIN

December events will include an **ARMENIAN QUARTET**, **THE GERMAN STATE BALLET**, a recital by distinguished French pianist **THERESE DUSSAUT**, a play in Maltese by the Manoel Theatre Drama Group, an Orchestral Concert of the works of **MALTESE COMPOSERS**, and a presentation by the **BALLET SCHOOLS OF MALTA**.



MANOEL THEATRE BOOKING PLAN

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in the Boxes and 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 a seat.

Australia
Bulgaria
Czechoslovakia
Denmark
France
Germany
Holland
India
Israel
Italy
Malta
Roumania
(Bucharest)
Spain
United Kingdom
U.S.A.
Venezuela

