



1732

*The Man of Destiny  
with  
The Unknown General  
by  
H. T. A. D. A.*

*25.26 October 1979*

**MANOEL  
THEATRE**

442

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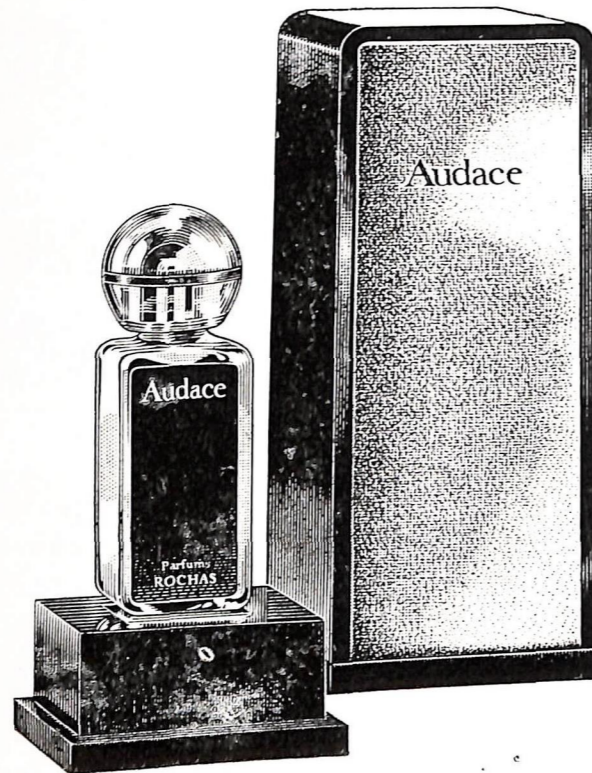
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THE MANOEL THEATRE MANAGEMENT COMMITTEE

presents

MANOEL THEATRE ACADEMY OF DRAMATIC ART

Director: ADRIAN RENDLE

Assistant Director: PETER COX

in two performances

Thursday, 25th October 1979 *cancelled*

Friday, 26th October 1979

A DOUBLE BILL

**THE MAN OF DESTINY**

by BERNARD SHAW

with

**THE UNKNOWN GENERAL**

by RENE DE OBALDIA

directed by ADRIAN RENDLE

Saturday, 3rd November

Sunday, 4th November 1979

**GHERUQ (Roots)**

by ARNOLD WESKER

translated into Maltese and directed

by ALFRED MALLIA

AT THE MANOEL THEATRE

# PROGRAMME

Thursday, 25th October 1979

Friday, 26th October 1979

## FIFTH TERM SENIORS (FINALS)

in  
A DOUBLE BILL (in English)

### THE MAN OF DESTINY

by BERNARD SHAW

Cast in order of appearance:

Napoleon Bonaparte  
Giuseppe (an Inn keeper)  
A Young Lieutenant  
The Lady

JOE BRINCAT  
SAVIOUR PIROTTA  
PATRICK VELLA  
MARGARET AGIUS

*Buzza*  
*Spiteri*  
*Pelle*

SCENE: An inn in Italy 1796  
after the defeat of the Austrians at Lodi

## INTERVAL

### THE UNKNOWN GENERAL

by RENE DE OBALDIA

Cast in order of appearance:

Marguerite  
General Beaulieu De Chanfort Mouron  
Captain Kraspek

PHYLLIS ZAMMIT  
MARIO CAMENZULI  
SIMONE ZAMMIT

SCENE: The Kitchen of the General's home which is, of course,  
nine rooms in a row — this being the last one.

TIME: NOW.

Tango arranged by LILIAN AZZOPARDI

Both Plays Directed by ADRIAN RENDLE

## For M. T. A. D. A.

Stage Manager

JOE BORG

Asst Stage Manager

PAULINE GRECH (1st Term)

M.T.A.D.A. Crew

CARLO FORTE \*

TANIA SPITERI \*

MARISA CAMILLERI KAMSKY \*

JOSEPHINE FULLER \*

Wardrobe Care

MARTHESE BRINCAT \*

(\* ex. M.T.A.D.A. Students)

Sound kindly recorded by XANDIR MALTA

## Acknowledgements:

COSTUMES FOR MAN OF DESTINY KINDLY LOANED  
BY M.A.D.C.

FURNITURE FOR MAN OF DESTINY KINDLY  
LOANED BY PAUL BORG (ANTIQUES)  
163, ST. ROQUE STR., B'KARA

UNIFORM FOR THE UNKNOWN GENERAL KINDLY  
LOANED BY A. GRISCTI AND CO. LTD.

MORNING SUIT BY ELITE OF SOUTH STREET,  
VALLETTA.

### **The Man of Destiny**

Shaw's play about Napoleon is an imagined interlude at the beginning of the young Bonaparte's rise to fame. Here is the newly promoted General, who is unorthodox in his campaigning and perceptive in his way of handling people. He is shown as a man who knows a great deal about himself but has a weakness when his vanity is touched with subtly and this he meets in the strange lady — as she is called — at the Italian Inn one evening in 1796 just after he has won the battle of Lodi.

The fact that we never know this character's name is all part of the mystery that surrounds the 'letter' that she is so anxious at first to retrieve from the despatches she has taken whilst disguised as a lieutenant. Shaw's use of the woman dressed as a man is 'classical' in Shakespearian sense — since every person in the play accepts the disguise barring Napoleon. He prefers a game of wits — and doesn't win on all counts.

It is she who speaks of his destiny — it is he who looks into the evening sky to find his guiding star like an astrologist; looking no doubt to the conquests and the title of Emperor that has earlier been offered to him both by Giuseppe and the Lady.

### **The Unknown General**

Rene de Obaldia is a French absurdist who is probably best known for his play 'The Wind in the Branches of the Sassafras' — an enlarged satire using the American Western as a background.

In high satirical form Obaldia shows us in his play 'The Unknown General' both the comical and pathetic existence of a man who in posing as a General lives out a fantasy of himself and his true character.

At one moment he says 'We mustn't cherish our illusions. One fine evening you turn round and realise the path you've followed has vanished behind you . . . The eternally virgin forest . . . No footprints left; our footsteps have melted away'. The play explores the effects of the ultimate atomic disaster on mankind as seen through the spectacles of absurdism — and in doing so probes the impotency of both man and government in the face of technological pressures. In the final analysis General Beaulieu de Chamfort-Mouron joins the list of characters who play Everyman in their quest for an understanding of life and it is by the invention his High Office that Obaldia makes his hero vulnerable on all fronts.

## PROGRAMM

Is-Sibt 3 u l-Ħadd 4 ta' Novembru 1979

STUDENTI TAL-ĦAMES TRIMESTRU (Finali)

fid-dramm

GHERUQ (Roots)

ta'

ARNOLD WESKER

Karattri skond l-ordni kif jidhru :

Gina (Oħt Bice)

Jimmy (Ir-raġel ta' Gina)

Bice

Manwel (Il-Gar ta' Gina u Jimmy)

Omm (Omm Bice)

Missier (Missier Bice)

Is-Sur John (Sid ir-razzett)

Frank (Ħu Bice)

Polly (Il-Mara ta' Frank)

ANNA BECK

PHILIP MIZZI

CARMEN MALLIA

JOHN GUILIANO

MARTESE BIANCO

CARMELO CUMBO

MARTIN VELLA

SAVIOUR PIROTTA

SYLVANA CHETCUTI

Fit-traduzzjoni saru xi modifikazzjonijiet li jinnewtralizzaw il-lokalità Ingliża b'mod li t-test jiehu bixra li toqgħod sew għat-ton tal-messaġġ miftuh tad-dramm. L-ismijiet tal-karattri wkoll tbiddu biex ma jistunawx ma' l-idjoma Maltija.

ATT I Id-dar ta' Gina

ATT II Xena I Il-kamra ta' l-Ikel ta' Omm u Missier Bice

Xena II L-istess. Sagħtejn wara.

ATT III Il-kamra ta' l-ikel t'Omm u Missier Bice.

Ħmistax wara.

**Traduzzjoni u Direzzjoni ta' ALFRED MALLIA**

Stage Manager

MARIUCCA DIMECH

Asst. Stage Managers

JOE BORG,

PETER MONTEBELLO

Props.

TERRY MALLIA

Ħajr lil : Xandir Malta għar-rekordjar.

## THE TRAINING PROGRAMME:

*At present there are approximately one hundred students working on a part-time training schedule covering both Junior and Senior levels. Classes are planned on alternate days of the week for groups in Voice, Movement, Interpretation, Improvisation, Rehearsal and Stage Management. Additionally there is the private tutorial programme, which gives individual students a chance to work with staff during the day, where possible.*

*The term is structured over thirteen weeks and there is an overall evening class fee, of £M3.00 for a complete year, for all senior students. The full course is five terms.*

## THE AIMS:

*To develop basic attitudes to acting and production that are professionally aware and so heighten the standard of work which may be done anywhere in the field which includes direct links with Theatre in Education.*

## AUDITIONS FOR ENTRIES:

*Applications for auditions should be made to the Director of MTADA, 1115, Old Theatre Str., Valletta. (Tel 25627).*

## ABOUT THE M.T.A.D.A.

The work since March 1977. M.T.A.D.A.'s programme at both Junior and Senior levels has included work on the following plays: "MUCH ADO ABOUT NOTHING", "MURDER IN THE CATHEDRAL", "THE BACCHE", "THE INSECT PLAY", "NOAH", "THE LIFE AND DEATH OF ALMOST EVERYBODY", "THE WHITE DEVIL", "THE DUCHESS OF MALFI", "THE REVENGERS TRAGEDY", "THE TROJAN WOMEN", "THE THREE SISTERS", "THE LOWER DEPTHS", "BLOOD WEDDING", "THE HOUSE OF BERNARDA ALBA", "MACBEH", "TARTUFFE", "TIGER AT THE GATES", "HEDDA GABLER", "GHOSTS", "THE DISORDERLY WOMEN", "AFTER LIVERPOOL", "OUR TOWN", "GAMES", "BARTHOLOMEW FAIR", "THE RECRUITING OFFICER", "JUBILEE", "BLACK COMEDY", "THE DIARY OF ANNE FRANK", "ANTIGONE", "LA LOCANDIERA", "ARMS AND THE MAN", "RING ROUND THE MOON", "MINEMETA", "LYSISTRATA", "THE TRAVAILS OF SANCHO PANZA", "ABELARD AND HELOISE", "FEDRA", "THE GOVERNMENT INSPECTOR", "THE MASK AND THE FACE", "THE CHERRY ORCHARD", "JOHN GABRIEL BORKMAN", "MI'S JULIE", "WALTZ OF THE TOREADORS", "PYGMALION", "DARK OF THE MOON", "MERCHANT OF VENICE", "MIXED DOUBLES", "PRIDE AND PREJUDICE", "ANASTASIA", "A PHOENIX TOO FREQUENT", "THE GOLDEN TUT" (Premiere), "HAPPY AS LARRY", "SATURDAY, SUNDAY, MONDAY", "THE BIRTHDAY PARTY", "THE GOOD WOMAN OF SETZ-WAN" (in Maltese).

The Theatre in Education programme for the current term comprises extracts of plays in Maltese by Oreste Calleja which will be presented at the New Lyceum School, Valletta over five performances from November 5th on, under the direction of Mario Azzopardi. The programme is presented by Fifth Term Senior students of the M.T.A.D.A.

Later during this term Third Term Seniors will present a shortened version of 'The Seagull' by Chekhov on November 15th and 16th directed by Peter Cox, who is also directing the Junior Course in a full length production of 'The Roses of Eyam' by Don Taylor.

First term Senior Students will be presenting an edited version of Richard III by Shakespeare directed by Carmel Aquilina and Second Term Seniors will play a montage of scenes from Tiger at the Gates, The White Devil and Occupations directed by Adrian Rendle.

The basic training at M.T.A.D.A. is concerned with workshop classes and specific areas such as Voice, Speech and Movement which includes some dancing. New students work a three day schedule and the requirement in both class work and production exercises increases as the term progress. It is planned as a five term course which covers almost two years of part-time training.

There is no specific company formed from M.T.A.D.A. students on completion of the course but many have already been absorbed into the current theatre scene and some television and radio work.

ADRIAN RENDLE has been a professional theatre director for the last twenty years in U.K. and abroad. In 1960 he became Theatre Director of the Tavistock Repertory Company (London) where he directed many classical productions and twice presented plays at the Edinburgh Festival. He also adapted plays by Hauptmann and Goldoni and directed the first London production of Albert Camus' "Caligula". Mr. Rendle has directed works by many new playwrights over the years and worked as a Director of new plays at the Fortune Theatre London with John Neville. His experience ranges from Repertory Theatres to the London West End and the well known Theatre Royal Stratford Atte-Bow where he followed Joan Littlewood as Artistic Director of "Stage Sixty" there in 1964. He has directed for B.B.C. Television Drama and for Documentary Films and formed his own fringe company in 1974 (Actors' Studio Theatre) which presented a revival of "Phaedra" translated by Robert Lowell as well as many other plays. He has visited Africa (Zambia and Uganda) for the British Council and worked with local Theatre there. He has always harnessed his work to Professional Theatre Training. He has taught at R.A.D.A., Webber Douglas and L.A.M.D.A. and over the last three years has been in Malta as Director of M.T.A.D.A. under the Technical Co-operation Agreement with Great Britain to consolidate the actor training course here.

PETER COX trained in Drama at Loughborough College and his experience includes work in the Educational as well as the professional Theatre field. He was Assistant Drama Adviser to Cornwall Education Committee and then Drama Adviser to Derbyshire. In the Education field he was also a National Examiner for the ADB (ED) and served on the National Drama Council.

In the Theatre side of the work he was actor and producer for the Cornwall Country Players and also in Cornwall produced two Operatic works for the Cornwall County Music School and finally an Italian play at the Minack Theatre.

After his move to Derbyshire he founded the Derbyshire County Players, and was subsequently seconded as Director to Theatre Centre, London. He has written scenes for British Radio and Television and has acted and done readings for the B.B.C.

## MALTA STAFF SINCE MARCH 1977 INCLUDES:

Valerie Abela Medici

Carmel Aquilina

Charles Arrigo

Lilian Azzopardi

Mario Azzopardi

Andrew Diedo

Alfio Ellul

George Fava

Joe Friggieri

Anthony Galea

Alfred Mallia

Albert Marshall

Godwin Scerri

Anthony Stroud

John Sultana

John Preca Trapani

## VISITING DIRECTORS (U.K.) 1977-79

Hugh Morrison

David Wylde

Roger Watkins

Leonard Dixon

## VOICE COACH

Mary Field

## For The Manoel Theatre

Booking Clerk

Lights

Stage Carpenters

Sound

MARTHESE VASSALLO

VANNI LAUS

EMM. DALLI, FRANCIS MIFSUD,

JOE AZZOPARDI

PAUL GALEA

## MANOEL THEATRE FORTHCOMING EVENTS

M.T.M.C. IN ASSOCIATION WITH THE ISTITUTO ITALIANO  
DI CULTURA — *Manoel Theatre Orchestra with the parti-  
cipation of Italian Artists and The Manoel Theatre Choir* —  
Sunday 28th October at 7.30 p.m.

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### MANOEL THEATRE MANAGEMENT COMMITTEE

MR. GINO MUSCAT AZZOPARDI

*Hon. President*

MR. A. AGIUS FERRANTE L.P.

*Chairman*

MISS MARIE LOURDES BONNICI,

L.R.S.M., L.Mus.L.C.M., F.L.C.M.

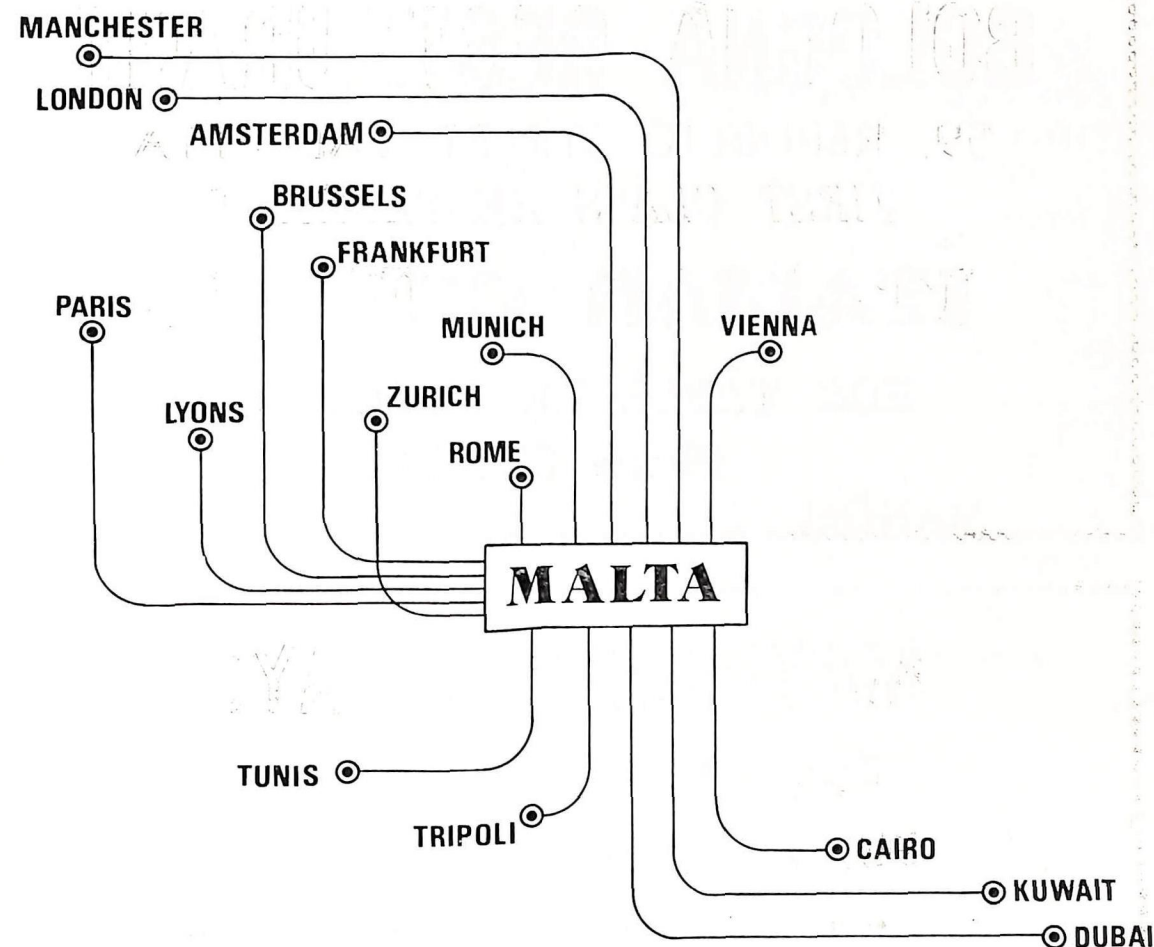
*Hon. Treasurer*

### ADVISERS TO THE MANOEL THEATRE

DR. ALBERT V. HYZLER, M.D.

THE HON. DR. DANIEL PISCOPO, B.Sc., M.D., M.P.

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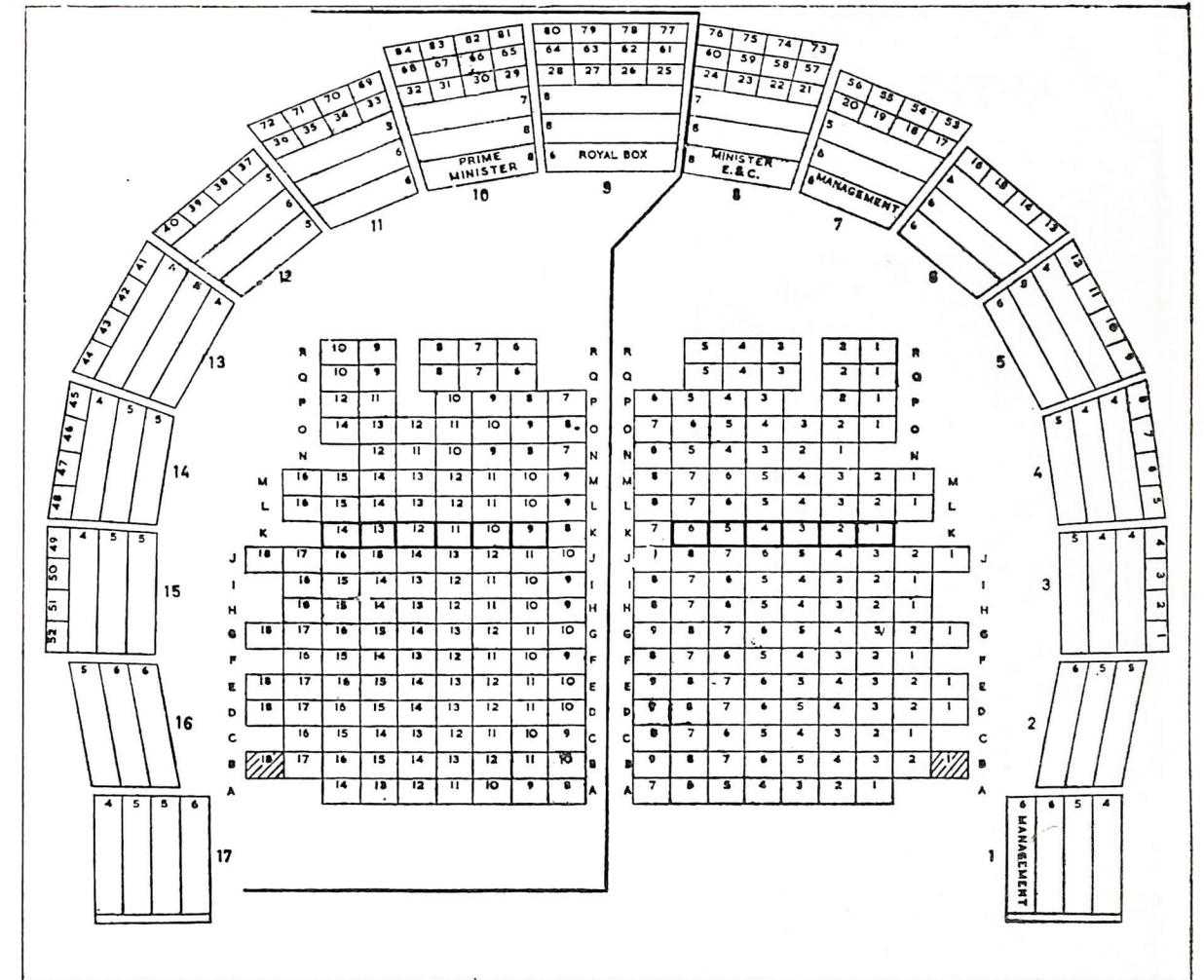
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MANOEL THEATRE BOOKING PLAN

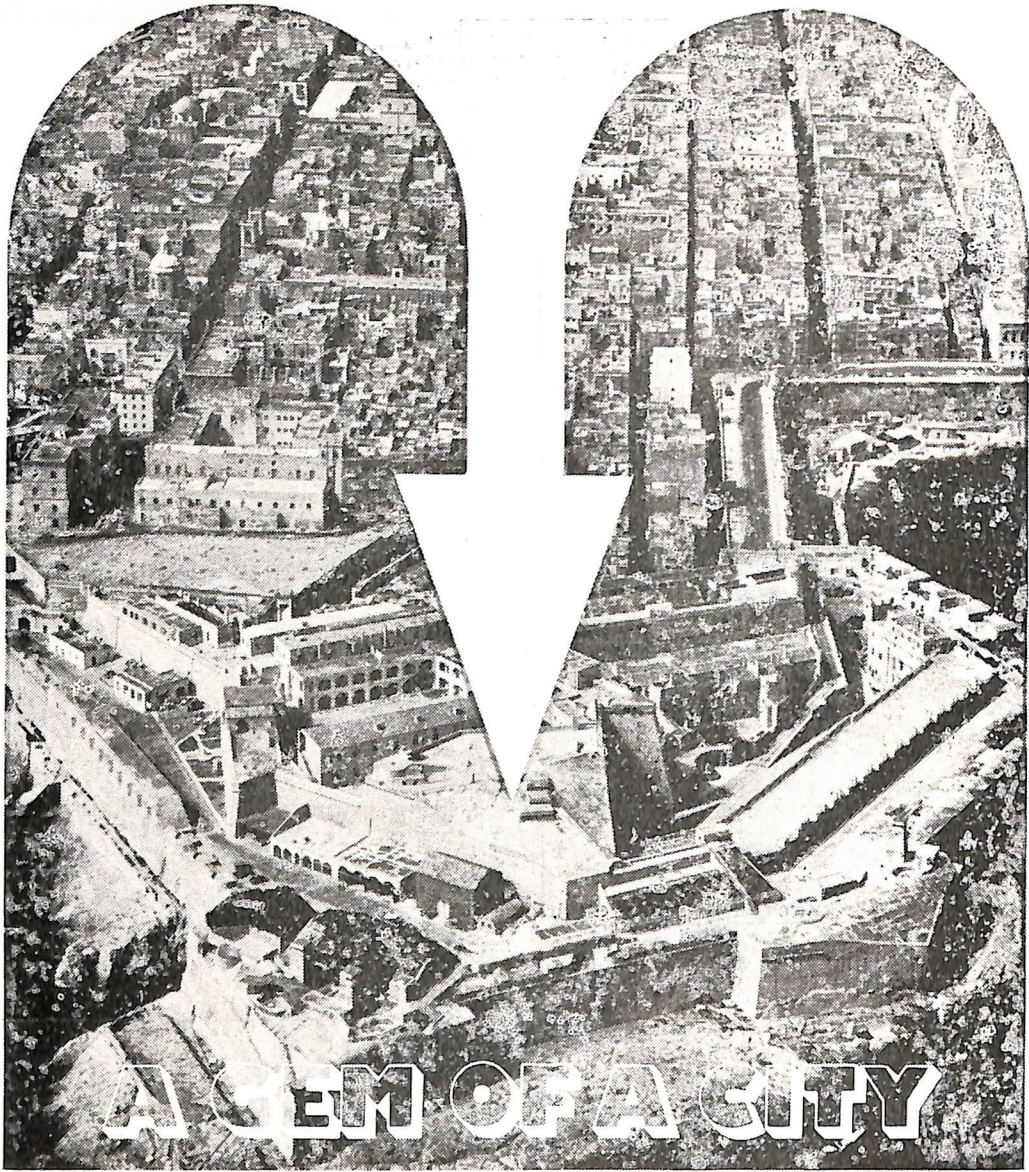
Late comers will not be admitted to the Auditorium.

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.



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