



1732

*Carteggio
by
M.A.D.C.
22, 23, 24 April 1983*

235

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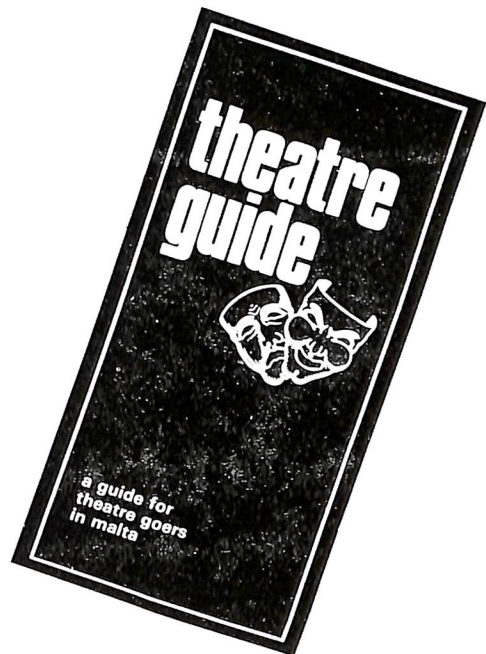
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**A guide for
theatre-goers
in Malta.**



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Valletta. All enquires should be made to the above address.

M.A.D.C.

presents

TARTUFFE

A Seventeenth Century Comedy by

MOLIERE

Directed by

ANTHONY BEZZINA

at the

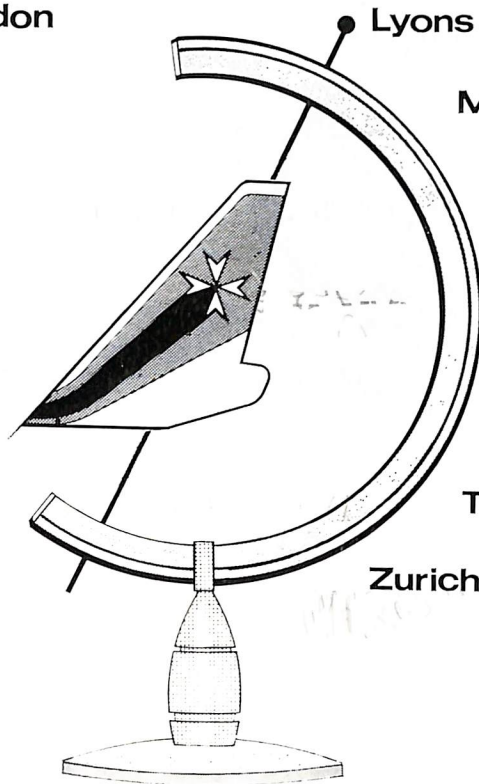
MANOEL THEATRE, VALLETTA

APRIL 22, 23, 24, 1983

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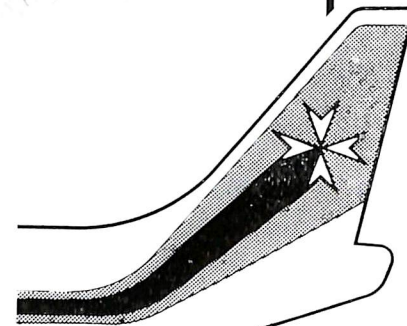
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Antonio Manoel De Vilhena

Grand Master *Antonio Manoel de Vilhena*, a Portuguese, was elected Grand Master in 1722. A man of great intellectual qualities, he was popular with all, and his "savoir faire" earned him everyone's love.

At the beginning of his reign, fearing a second Turkish invasion of Malta, he promptly took steps against such an eventuality, and the enemy, seeing his preparedness, sailed away without even attempting a landing.

Having fortified the Island, he began to find ways and means of encouraging civil enterprise, and in the political field he managed to negotiate a treaty of peace with the Sultan of Constantinople.

As a befitting gesture towards the People of Malta, he built in 1732 the Manoel Theatre which is a living monument to his achievements. It keeps his memory fresh and glorious in all those who cultivate the Arts and all those who seek an honest recreation, as is implied by the Theatre's motto: "*Ad honestatem populi oblectationem.*"

TARTUFFE

(Cast in order of appearance)

MADAME PERNELLE, Orgon's mother	MARY WOOD
ELMIRE, Orgon's wife	MARYLU COPPINI
DORINE, Mariane's lady-in-waiting	NANETTE BRIMMER
DAMIS, Orgon's son	MARIO de MARCO
MARIANE, Orgon's daughter, in love with Valere	DOREEN FENECH
CLEANTE, Elmire's brother	ANTHONY ELLUL
FLIPOTE, Madame Pernelle's maid	LAURA BAIRD
ORGON, Elmire's husband	ALFRED MALLIA
VALERE, in love with Mariane	ADRIAN HILLMAN
Manservant to Tartuffe	ADRIAN GATT
TARTUFFE, a hypocrite	GODWIN SCERRI
LOYAL, a bailiff	MARIO ATTARD
OFFICER	SIMON de MARCO
SERGEANT	DENNIS ARRIGO

The Prologue: Stage of the Theatre.

The Play: House of Monsieur Orgon.

There will be an interval of 20 minutes between Acts.

FOR M.A.D.C.

Stage Manager
Assistant Stage Manager
Wardrobe

Sound recorded by
Props

Constructions

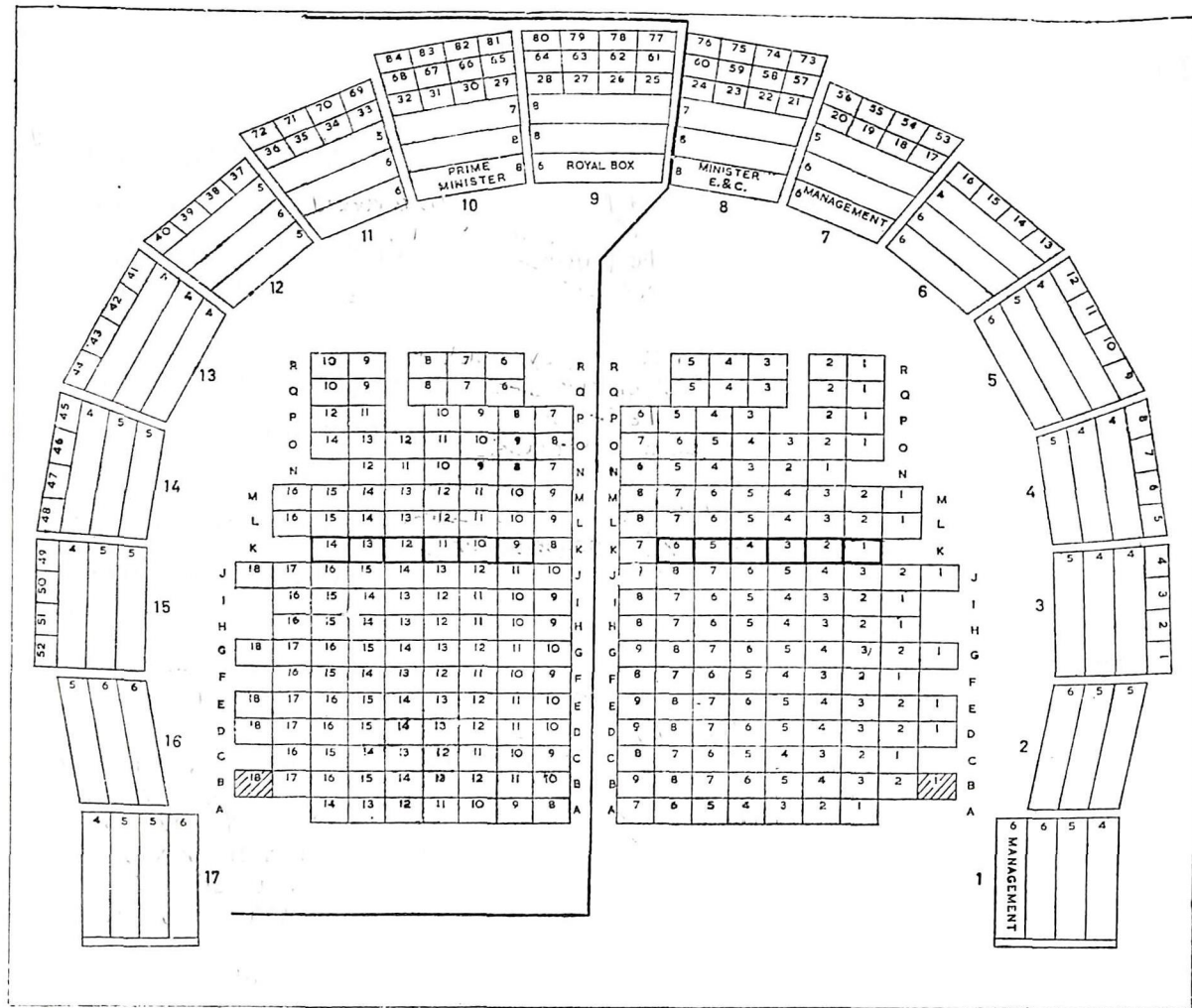
Hair
Make-Up
Publicity
Poster
Production Secretaries

MARLENE DIMECH
NICKY ROSSER
VERONICA DARMANIN
MARIA PISANI
EMY SCICLUNA
MARGARET ANDREWS
PETER PAUL CARUANA
VERONICA FENECH
ALFRED BUSIETTA
MARLENE DIMECH
CHRIS MIFSUD
MICHAEL GALEA
LINA GALEA CUMBO
FRANCIS ZAMMIT DIMECH
MAURICE TANTI BURLO
VERA LUNGARO MIFSUD
MARIKA FENECH

FOR THE MANOEL THEATRE

Booking Clerk
Lights
Stage Carpenters
Sound

MARTHESE VASSALLO
VANNI LAUS
EMM. DALLI, FRANCIS MIFSUD
PAUL GALEA



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.

About Moliere and Tartuffe

At a distance of three centuries, Moliere's great comedies are so rich and vital and part of our dramatic heritage that they have come to exemplify a kind of perfection in their art, unrivalled anywhere in world drama.

Moliere spent his life on the boards, and his plays cannot be divorced from their theatrical milieu. Writing plays was for Moliere but one of many occupations. As an actor he had traveled with his company for over twelve years in the provinces of France; he had carefully observed the Italian players of the *commedia dell'arte* and had learned their art of mask and mime and their techniques of improvisation.

Within a period of fourteen years Moliere wrote 33 plays. Such rapidity of composition does not make for originality of plot, but in energy of movement and vigour of character revelation, Moliere made what he borrowed his own. His best plays — with *Tartuffe* perhaps at their head — impart such life and warmth to audiences everywhere that they have made his name virtually synonymous with comic genius.

Tartuffe offers an impressive example of Moliere's sustained dedication in the pursuit of his art. It was presented as a three-act play, probably in complete form, on May 12, 1664 before King Louis XIV and his guests at Versailles. The King seems to have enjoyed the play, but others did not. Powerful religious groups exerted great influence at court, and it is very possible that Louis XIV was subjected to pressure from his mother as well as from the Archbishop of Paris to ban Moliere's comedy. The chronicles of the day tell us that *Tartuffe* was condemned and banned as a work "absolutely harmful to religion and capable of producing very dangerous effects."

This led Moliere having to petition the king twice in an attempt to have the ban imposed upon it lifted. At one point Moliere had even tried to soften his religious satire, rename his central figure Panulphe, and eliminate all priestly resemblance. Still before a second performance could take place, the director of administration and police had banned the play, and this blow was followed by an edict of the Archbishop of Paris forbidding all persons in his diocese to perform, read, or hear recited this "very dangerous" play under pain of excommunication. The edict was subsequently set aside, but the prohibition was enough to discourage Moliere and drive him to the brink of desperation.

In understanding *Tartuffe*, the name itself is significant. It derives from *truffe* or deception. The dramatic action consists of alternations between pretence and reality, and the principal movement of the play is the process of identifying and unmaking the central character. Deception and surprise are inherent in the very fabric of the plot, and until the final curtain, neither characters nor audience are permitted a moment's complacency or rest. As Voltaire summed it up two hundred years ago, *Tartuffe* will last as long as there are hypocrites and men who know how to enjoy great art.

M.A.D.C. COMMITTEE

Patron: The President of the Republic, Miss Agatha Barbara; *President*: The Minister of Foreign Affairs and Culture, Dr. Alex Sceberras Trigona; *Hon. Vice-President*: Miss Kay Warren, M.B.E.; *Chairman of Committee*: Hubert Puglisevich; *Members*: George Abela, Madeleine Attard Montalto, Anthony Bezzina, Beatrice Dennis, John Joseph, Marie Testa, Monika Grech Cumbo (Hon. Secretary), Veronica Darmanin (Hon. Treasurer).

MANOEL THEATRE
FORTHCOMING EVENTS

M.T.O. — SOLOIST PIANIST LINA ZAMMIT — 31st

May.

PIANIST VLADIMIR ASHKENAZY — 7th June.



Enquiries: Tel. 624109

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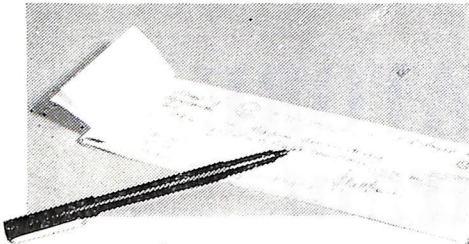
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