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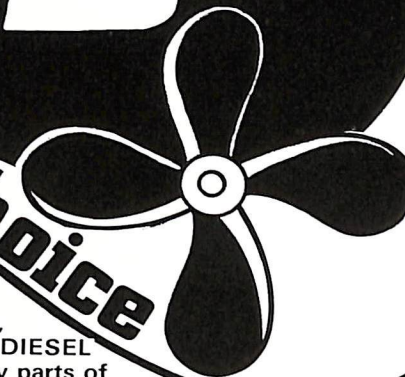


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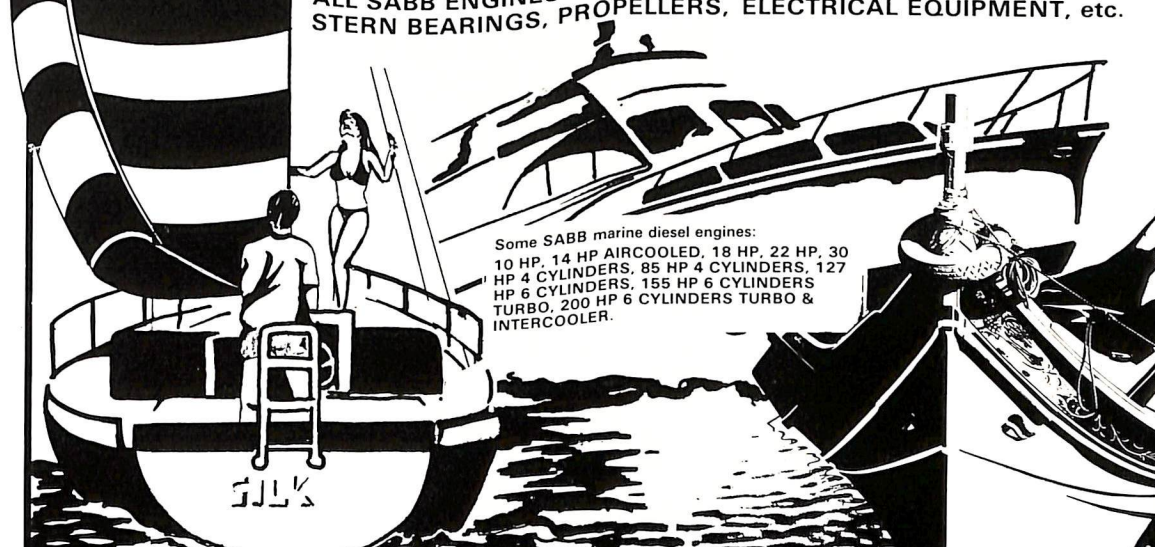
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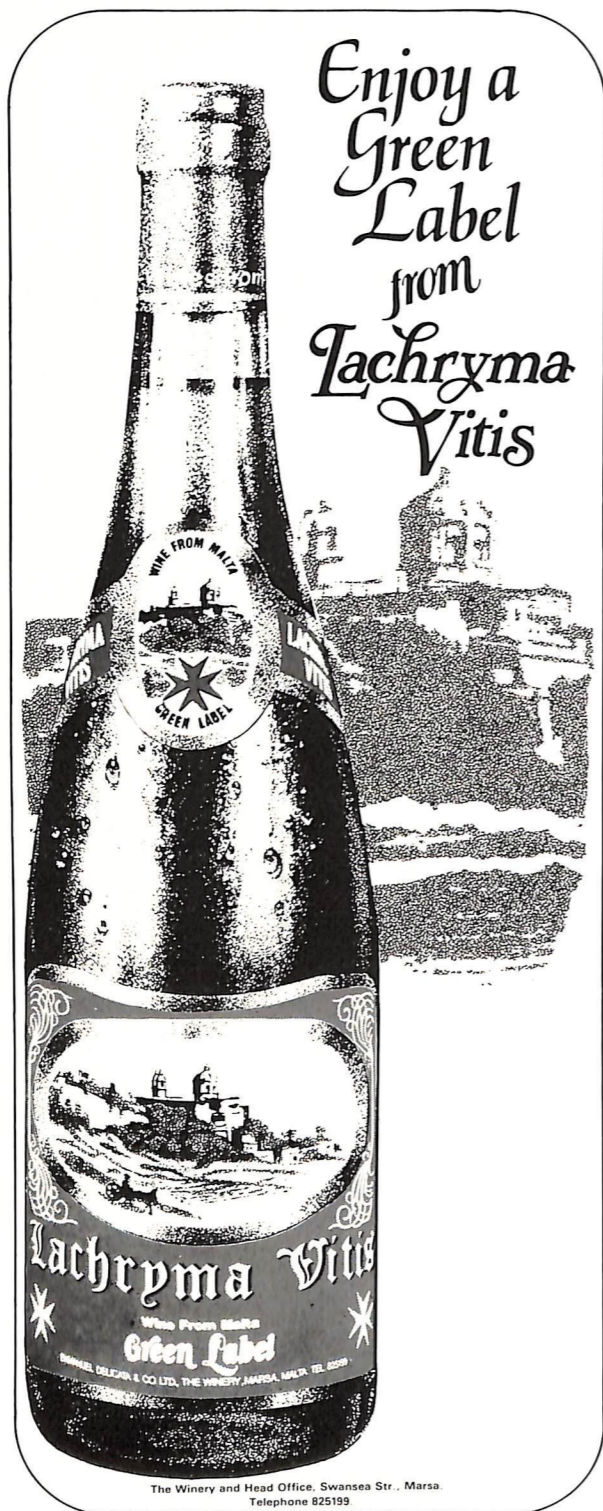


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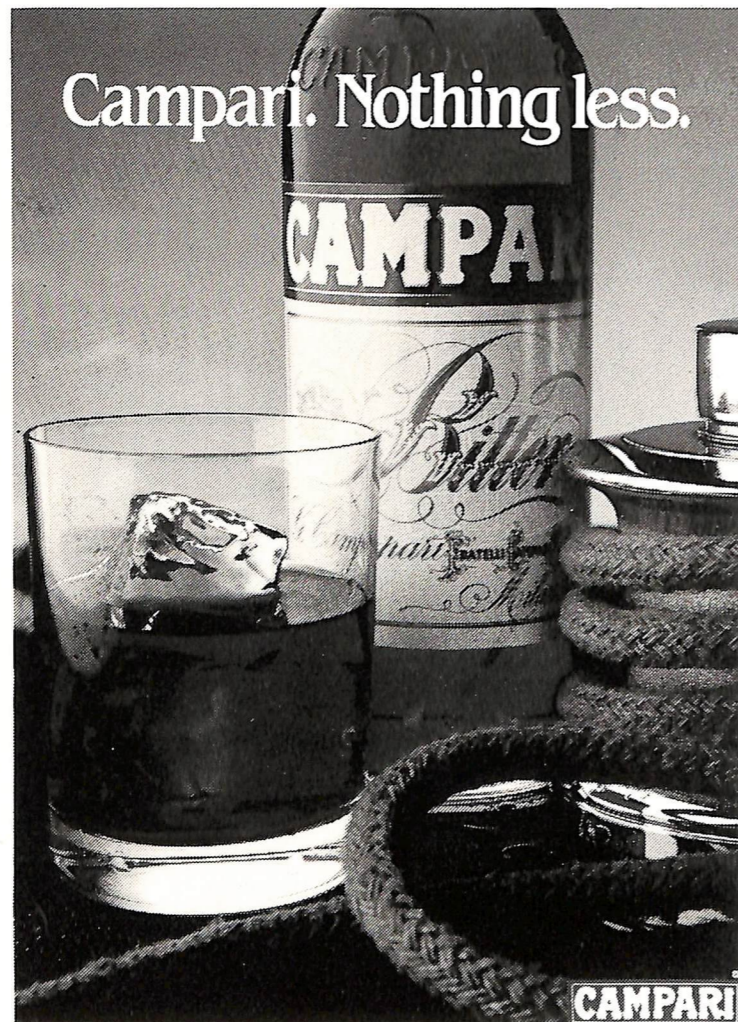
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L-ATTRIČI KARMEN AZZOPARDI

Il-karriera tal-palk bdietha fl-1952. Hija ngħaqdet mal-B.I. Players u irreċtat taht diretturi Ingliži professjonali. Wara xi snin hija irreċtat ukoll mal-M.U.T. Players, mal-M.A.D.C., u mal-Malta Drama League, taht Inez Soler, u mal-Malta Talent Artistes.

Fl-1960 Karmen kisbet l-ewwel premju, il-Best Actress Trophy, f'konkurs teatrali mniedi mill-Malta Drama League – bil-parti ta' Soru Wistina f' 'L-Gharusa' ta' Gużè Diacono.

Fl-1963 hija bdiet is-sensiela ta' drammi ta' Francis Ebejer u bil-parti ta' Martiza f' 'Boulevard', hija rebhet il-Manoel Theatre Award fl-1965.

Hija rebhet darbtejn il-Golden Star għall-aħjar Attriči fir-radjudrammi. Karmen Azzopardi hija membru fundatriċi tal-U.N.D., u ko-fundatriċi tal-Atturi Theatre Group.

Xi partijiet li hadmet.

Bernarda (The House of Bernarda Alba), Veta Louise (Harvey), Lady (Orpheus Descending), Jean Brodie (The Prime of Miss Jean Brodie), Filumena (Filumena Marturano), Guliana/Miss Tina (The Aspern Papers), Leontine (13, Rue de l'Amour), Norma (Alpha Beta), Big Mama (Cat on a Hot Tin Roof), Amalia (Napoli Milionaria), Yeliena (Uncle Vanya), Serafina (The Rose Tattoo), Therese Vausou (Mistress of Novices), Agatha (Crime on Goat Island), Blanche Dubois (A Streetcar Named Desire), Step-daughter (Six Characters in Search of an Author).

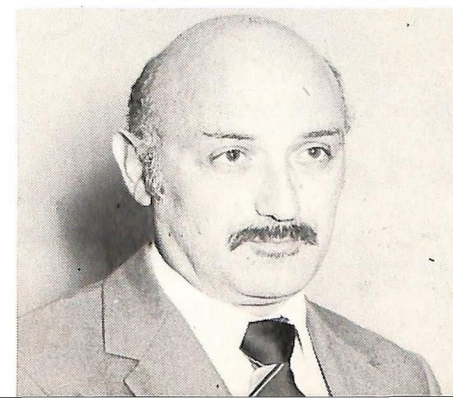
Romaine Heilger (Witness for the Prosecution), Princess of France (Love's Labour's Lost), Lavinia (The Cocktail Party), Jenet (The Lady's Not for Burning), Dounia (Crime and Punishment), Donna Rosa (Saturday Sunday Monday).

Karmen Azzopardi thobb hafna l-annimali, infatti għandha disgha qtates, kanarin (li veru trid tiefu hsiebu) u animali ohra.

Godwin Scerri was introduced to Drama and the Theatre at the college of Education under Brother Swithin. His first part was Desdemona's father in Shakespeare's 'Othello' in 1962. Twenty one years later, precisely in the summer of 1983, he played the Moore in the same play, this time directed for the M.A.D.C. by Lino Farrugia. Some of Godwin Scerri's best parts in fact were interpreted under Farrugia's direction for the Atturi Theatre Group. These include 'The Rose Tattoo', 'Saturday Sunday Monday', 'Napoli Milionaria' and 'Crime on Goat Island' to name only the parts which rendered him so popular with Atturi audiences.

But, long before the Atturi came along, Godwin Scerri had already been doing sterling work with the M.A.D.C. in such plays as: Ugo Betti's 'The Queen and the Rebels' his first part for the club. Shakepeare's 'Macbeth' and 'Winter's Tale'. He also directed for the M.A.D.C. 'The Taming of the Shrew' in 1971 and six years later 'Romeo and Juliet'. His M.A.D.C. debut brought him to the notice of Francis Ebejer and Godwin was still at the start of his career when he played one of the main roles in 'The Cliff Hangers' which was followed by 'L-Imnarja Żmien il-Qtil' and 'Bloody in Bolivia'. He also directed Ebejer's 'Bwani' at the Manoel Theatre. For a number of years Godwin Scerri was the chairman of MALETH and took part in many productions and directed a few, of which the most outstanding was the musical 'It-Twajba Suzanna' at the Manoel Theatre. A work which proved to be a great success from every aspect.

In 1970 and 1971, Godwin Scerri was studying drama in London under a Commonwealth Bursary and on his return helped Adrian Randle launch the Manoel Theatre Academy of Dramatic Art, of which he was the first Maltese tutor and where he played no mean part in getting the project off its feet.



**THE ACTOR
GODWIN SCERRI**

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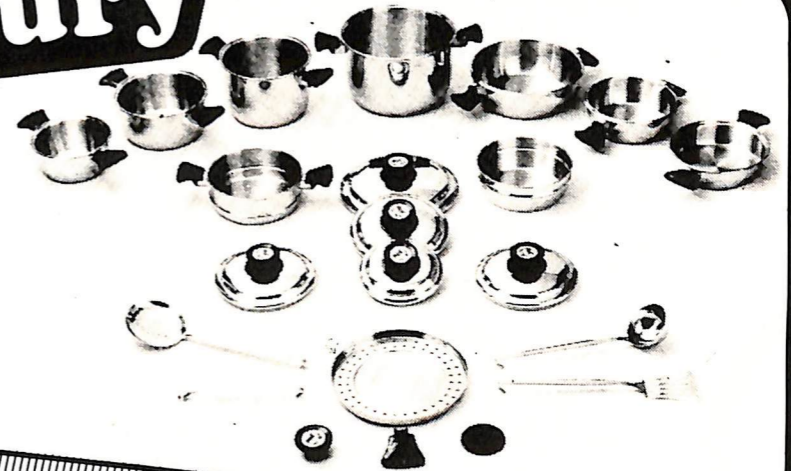
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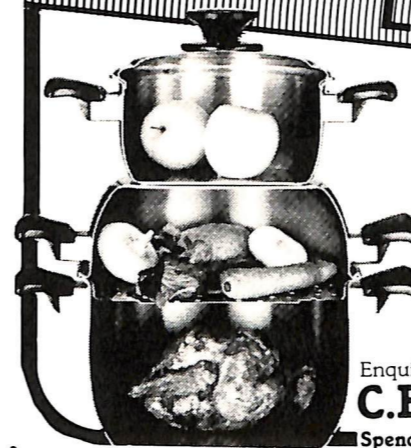


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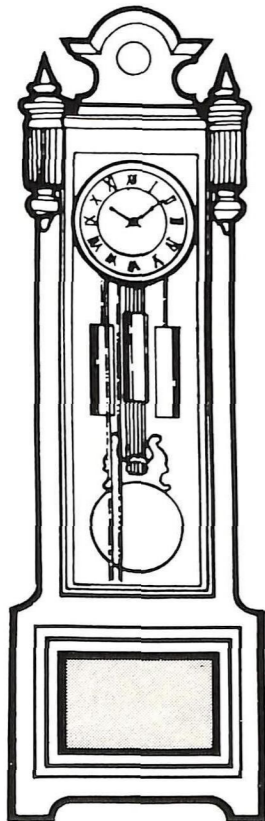
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Serafina tal-Warda; dramm klassiku ta' Tennessee Williams, huwa wiehed mill-iktar xogħlijiet sbieħ li ddirigejt u li dejjem jibqa' għal qalbi. Williams, Amerikan, jagħraf jaqbad, jifhem u jagħti haġġa lil dawn il-karattri Sqallin li qed jgħixu l-Amerika. Hawn fejn jidhol il-Genju ta' kittieb li r-ripertorju tiegħu hu tant kbir, b'karattri tant 'il bogħod minn xulxin, li taħseb li l-awtur għandu għadd ta' mħuħ f'daqqa, f'diversi ambjenti, li qatt ma jistgħu jiltaqgħu.

F'dawn l-aħħar snin iddirigejt kemm-il dramm, kummiedji u fares, imma "The Rose Tattoo" waħħlitli f'moħħi tpingija li tibqa' hemm għal dejjem. Biss, wara dawn is-snin kollha, bħal ma jgħri lil kulhadd, għaddejnt minn esperjenzi li l-lum qed inħares lejn dan id-dramm b'għajnejn differenti. Infatti waqt il-provi qgħadt 'il bogħod milli niftakar x'kont għamilt snin ilu, u rgajt bdejt mill-bidu. Hawn nista' ngħid li l-esperjenzi li għaddejnt minnhom, in-nies li ltqajt magħhom, l-inkwiet, il-mibegħda u l-imħabba ta' haddieħor, il-lum igagħluni, iktar minn qabel, nagħraf emozzjonijiet iktar u iktar fil-fond.

Xi kultant inħares lejn il-mera u nirrealizza li d-daġna ta' snin ilu, waqt li kont qed niddiriegħi l-ewwel darba "The Rose Tattoo" kienet sewda, il-lum qed dejjem tibjad; forsi għaxar, hmistax jew għoxrin sena oħra ssir kompletament bajda. Imma x'jigħri, jekk meta jkollu d-daġna kollha bajda jerga' jkollu l-opportunita' niddiriegħi dan id-dramm? Kwazi nibza' minn dan il-fatt. Inkun irrid nerġa' nibda mill-bidu. Imma hawn, fejn il-palk ma jħalli l-ebda kittieb, direttur, attur jew attriċi, la darba jibqgħu jaħdmu, qatt jieqfu mill-mixja twila tal-haġġa teatrali. F'haġġa li mis-snin, bil-maqlub tad-daġna nofsha bajda tiegħi, il-kulur jinbidel u jagħraf iktar u iktar l-ilwien l-oħra tal-haġġa. Ilwien, ta' karattri, li mal-mixja taż-żmien isiru iktar qawwija.

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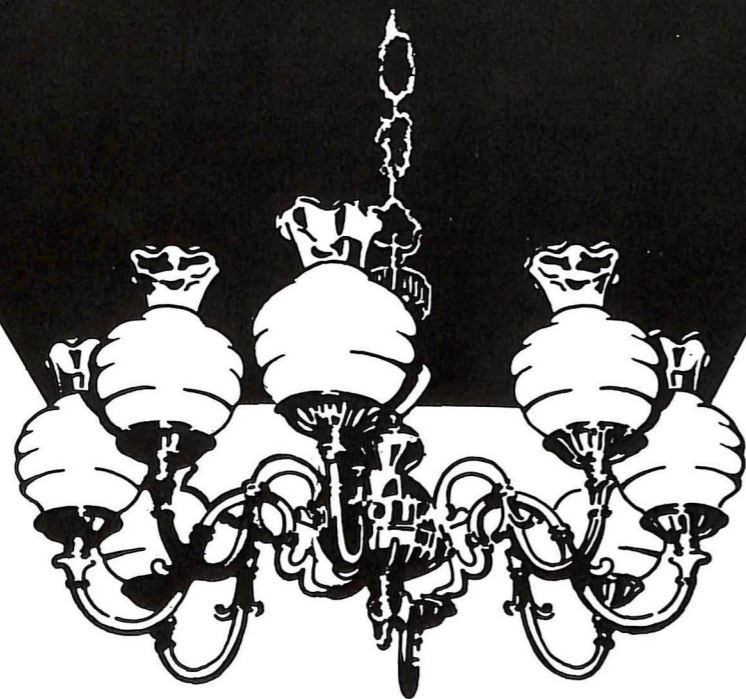
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THE MANOEL THEATRE FOYER

The Bonnici Palace on the corner of Old Bakery Street, acquired by the Manoel Theatre two decades ago, has been completely restored and now constitutes its foyer. It can be approached from the auditorium, the level of your box, or from the original courtyard. Climbing the staircase with its shallow steps of white Carrara marble you see at every turn shell-shaped niches in one of which you may find the bust of your favourite composer. Further up, double doors inset with bevelled-edged mirrors lead to impeccable cloakrooms.

There are wall brackets and chandeliers from Vienna, heavy silk curtains in bluey/green and gold, a pair of candelabra once the property of the Messina family.

You will see engravings depicting characters and scenes from famous operas and show-cases in which are to be found *memorabilia* of the Theatre collected throughout the years. An antique mirror hangs above the eighteenth century mantelpiece. Beautiful furniture has been collected from the Auberges and carefully restored. The ceiling is a particular delight, the newly hand-painted beams, so near in colour to the curtains, are decorated with the Maltese Cross and small crowns picked out in gold.

Keeping guard over all this splendour stands the bust of Grand Master Antonio Manuel de Vilhena which was recovered from Manoel Island.

A visit to the Manoel Theatre Foyer is a must for every art lover, this splendid old house, restored to its pristine glory, makes a marvellous venue for any art Exhibition. The setting and accoustics are perfect for recitals and poetry reading.

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