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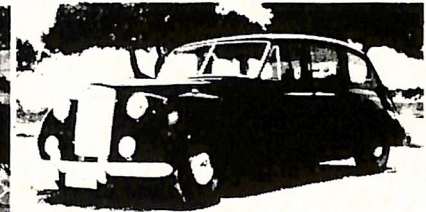


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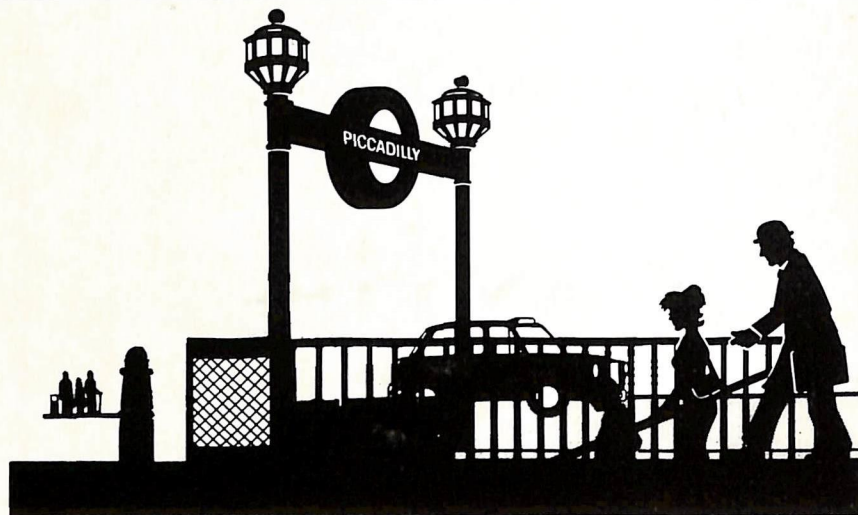
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**THE MANOEL THEATRE
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present

**THE ALEXANDER ROY
LONDON BALLET
THEATRE**

with

**SHEILA STYLES CHRISTINA GALLEA
DORTE KREUTZFELDT
MARK CHEESMAN**

in

BEAUTY AND THE BEAST

(DEBUSSY — RAVEL — DE FALLA)

and

LA RONDE
(OFFENBACH)

PRODUCTION AND CHOREOGRAPHY: ALEXANDER ROY

SET DESIGNS: ALEXANDER ROY

SCENIC ARTISTS:

MALVERN HOSTICK, DAVID PERRY

COSTUME AND LIGHTING DESIGN

CHRISTINA GALLEA

DESIGN AND WARDROBE ASSISTANT:

CHARLOTTE PALMER

Wednesday October 16 at 3.00 p.m. and 7.30 p.m.

Thursday October 17 at 3.00 p.m. and 7.30 p.m.

Friday October 18 at 7.30 p.m.

Saturday October 19 at 7.30 p.m.

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BEAUTY AND THE BEAST

Music:

Claude Debussy

Clair de Lune

Menuet

Sonata for Cello and Piano
Quartet in G Minor

Maurice Ravel

Quartet in F Major

Manuel de Falla

Psyche

Concerto for Harpsichord

Madame Leprince de Beaumont's 18th century tale of a handsome prince transformed into a horrifying beast is one of the most fascinating of popular fairy stories. The myth of such a man-beast holding power over a beautiful and virtuous girl is even older, and in its ancient expression comes from the Greek legend of Cupid and Psyche or of Zeus's transformation into a bull to abduct the unwitting Europa. In the fairy story, the Prince endures his metamorphosis and suffers unbearable torture in his animal form as a punishment by supernatural powers. When Beauty's father plucks a rose from the Beast's palace garden to take back to his favourite daughter, the Beast threatens him with death unless he gives him Beauty, his daughter in exchange. Beauty willingly sacrifices herself and goes to live a curious but luxurious life in the Beast's palace. Gradually she is filled with pity and affection for the Beast and finally consents to marry him, thus breaking the evil spell.

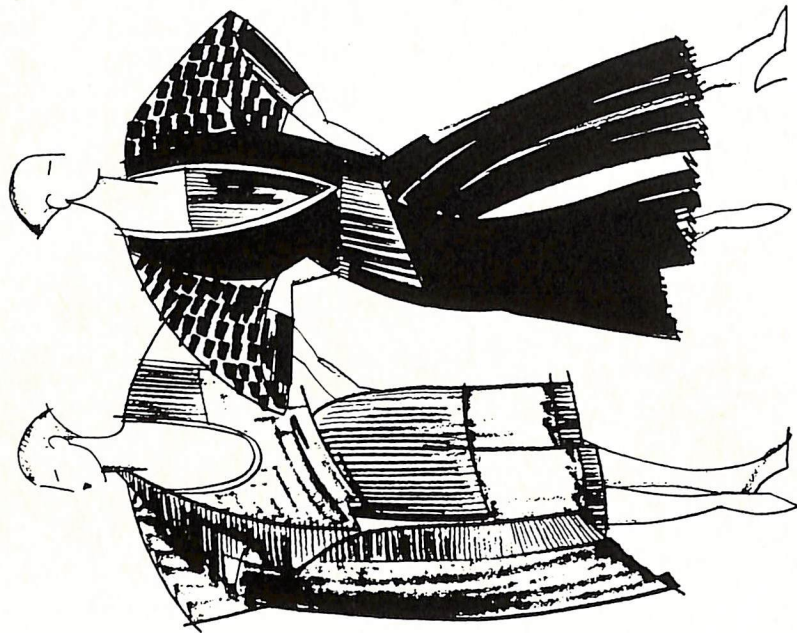
The single rose stolen by the father remains, by its fatality, the chief motive force of the story, since, as the consumation of ill-luck, chance and misfortune, it is the only thing that the Beast can grasp or hold. It is the symbol of life, of creation and of beauty, in fact all the things which the Artist in the ballet is in search of.

In Act I of the ballet, the Artist sees a vision of a beautiful young woman, the symbol of his creation. However, he is constantly disturbed and tormented by strange and fantastical characters, some travelling players and the guests of a garden party. He is visited by his Muse, or inspiration, a spiritual character who fascinates him and overpowers him, leading him to an Underworld, similar to that of classical mythology.

In Act 2, the dancers are transformed into the characters of the story of 'Beauty and the Beast'. It is a 'play within a play', or is it perhaps just a Fairy Story, an access to a world of magic and metamorphosis where the belief in true love is all powerful.

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BEAUTY AND THE BEAST

THE CAST

ACT I

The Artist
 The Vision
 The Travelling Players

MARK CHEESMAN †
 SHEILA STYLES †
 COLLEEN BARSLEY †
 ANTOINETTE GOODFELLOW †
 JOHN BROOME †
 BRETT MACEY †
 PAUL PAYNE †

The Comedian
 The Dancers

ALEXANDER ROY †
 ANTOINETTE GOODFELLOW †
 COLLEEN BARSLEY †
 LAURA FRANGOUES †
 BRETT MACEY †
 PAUL PAYNE †

The Muse

CHRISTINA GALLEA or
 DORTE KREUTZFELDT

ACT II

The Beast
 Beauty
 The Father
 The Sisters

MARK CHEESMAN †
 SHEILA STYLES †
 ALEXANDER ROY †
 COLLEEN BARSLEY †
 ANTOINETTE GOODFELLOW †
 BRETT MACEY †
 PAUL PAYNE †
 JOHN BROOME †

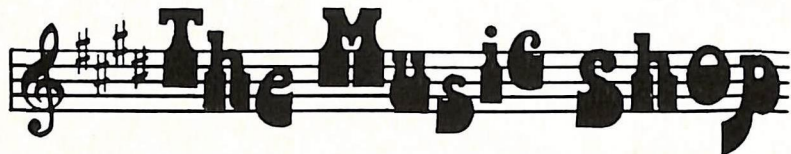
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SIEL

DIVERTISSEMENT LA RONDE

Choreography: Alexander Roy

Music: Jacques Offenbach

This is a light — hearted 'Divertissement' on Pas de Deux and Ensemble dances to the music of several of Offenbach well known Operettas. The ballet has no story but takes various themes from the music, sometimes humourous, sometime lyrical and always full of charm and vitality.

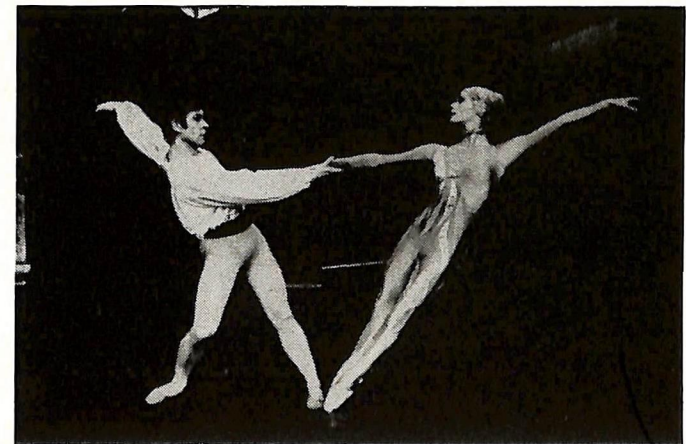
SHEILA STYLES MARK CHEESMAN ANTOINETTE GOODFELLOW

DORTE KREUTZFELOT JOHN BROOME

COLLEEN BARSLEY LAURA FRANGOUES BRETT MACEY

PAUL PAYNE

ALEXANDER ROY is of French-Polish origin and began his career at the State Opera in East Berlin. He became principal Dancer at the Opera Comique under Walter Felsenstein's direction and was offered a scholarship for further study in Moscow. However, he opted for the West and was able to join the American Festival Ballet then on tour in Western Germany. He danced principal roles in the classical repertoire and made his first encounters with modern American choreography and jazz. Seasons followed with the Amsterdam Ballet and the Netherlands Dance Theatre and engagements as Guest Artist in Germany, France and Italy. After a London season in a concert programme with Christina Gallea he was offered a position as Principal Dancer with the London Dance Theatre for whom he created his first major work 'Circuit'. 'What's on in Lond' wrote at the time 'Roy is a choreographer to watch'. Alexander Roy has created over thirty ballets for his own company; powerful dance-dramas and satirical comedy being his favourite themes. He has also mounted ballets for the Theatre Royal de la Monnaie in Brussels, the Scapino Ballet in Amsterdam and the Ballet of Flanders. During his career, Roy has worked with teachers such as Asaf Messerer, Nora Kiss, and Stanislav Idzikowski and choreographers, Leonide Massine, Kurt Joos, Walter Gore and John Butler.





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Christina Gallea
CHRISTINA GALLEA was born in Australia and started her career with Walter Gore's company the Australian Theatre Ballet. She came to Europe for further study, working with Audrey de Vos, Idzikowsky and Nann Northcote in London and Nora Kiss in Paris. However, Gore invited her to the Company he was then directing at the Frankfurt Opera House and from there she moved to Holland to dance with the Ballet der Lage Landen and the Amsterdam Ballet. Eager to widen her experience she joined the American Festival Ballet where she met Alexander Roy and began a partnership upon which the present company is based. She has created leading roles with many choreographers including Gore, Massine, Hans van Manen, Rudi van Danzig as well as dancing a wide range of roles in the classical repertoire. Christina Gallea has created a great number of roles for Alexander Roy and has won particular praise for her portrayals of the shy Rose in 'The Gentleman Caller' the dramatic roles in 'Visage d'Une Femme' and 'About Face' and the high comedy of 'La Favorita'. In 1980 she created the leading role of The Woman in 'A smile at the Bottom of the Ladder' and that of Titania in 'A Midsummer Night's Dream'. She has been leading dancer and Associate Director of the ARLBT since its inception and has also been responsible for the costume and lighting design of many of the Company's production.

SHEILA STYLES comes from the Royal Ballet School and was a member of the Sadlers Wells Royal Ballet for several years. She has also danced in Poland and has been Principal Dancer with other classical and contemporary companies in Britain. Sheila Styles joined ARLBT in 1984 and dances the principal roles of 'Titania' in 'A Midsummer Night's Dream' and 'Beauty' in 'Beauty and the Beast'. Miss Styles is also a choreographer of several successful ballets.

COLLEEN BARSLEY trained in London with the Royal Ballet School and spent two seasons with the St. Gallen Ballet in Switzerland. She joined ARLBT in 1984 and has taken over a number of important roles including that of 'Puck' in 'A Midsummer Night's Dream'.

Colleen Barsley



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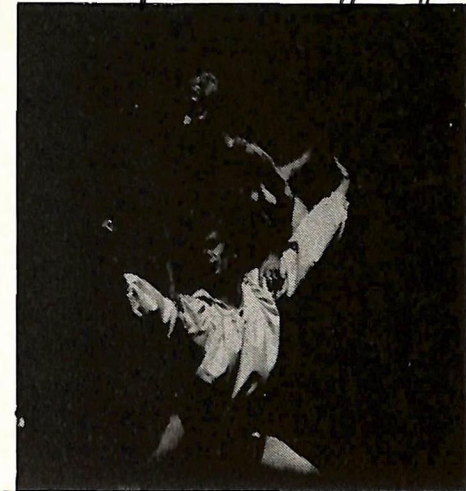
Happy Days!

19 Steps Bar & Restaurant, 160, Ta' Xbiex Coast Road, Gzira.

PAUL PAYNE is the youngest member of the Company and has just completed his studies at the Arts Educational Trust.



Paul Payne



BRETT MACEY trained in London and first danced with the Royal Opera. He became a member of the Northern Ballet Theatre for two seasons and then joined the Scapino Ballet in Holland. Returning to the U.K. he has recently completed a dance series for Channel Four Television before joining ARLBT for the 1985/1986 season.

JOHN BROOME trained at the Rambert Academy and then danced with the Gothenburg Ballet in Sweden. He joined ARLBT In 1983 and has assumed a number of roles including that of 'Puck' in 'A Midsummer Night's Dream'.

MARK CHEESMAN trained in London at the Rambert Ballet School. He then joined the ballet company at the Opera of Avignon in France and went to Canada as a member of the Ballet de Montreal. He spent several seasons in Canada and returned to the U.K. to join ARLBT for the 1984/1985 season. Mark Cheesman dances the roles of 'Demetrius' in 'A Midsummer Night's Dream' and the leading role of the Poet in 'Beauty and the Beast'.

LAURA FRANGOUEDES trained at the Royal Ballet School and in 1981 joined the Royal Ballet of Flanders. She danced a number of important roles in the repertoire and returned to London in 1985 to join ARLBT.

DORTE KRUTZFELDT was trained in Copenhagen with the Royal Danish Ballet. She danced for several seasons in Copenhagen, performing leading roles in the classical repertoire and creating a number of ballets with choreographer Flemming Lindt. Dorte Kreutzfeldt joined ARLBY for the 1984/1985 season and dances 'Hermie' in 'A Midsummer Night's Dream' and the leading role of the 'Muse' in 'Beauty and the Beast'.

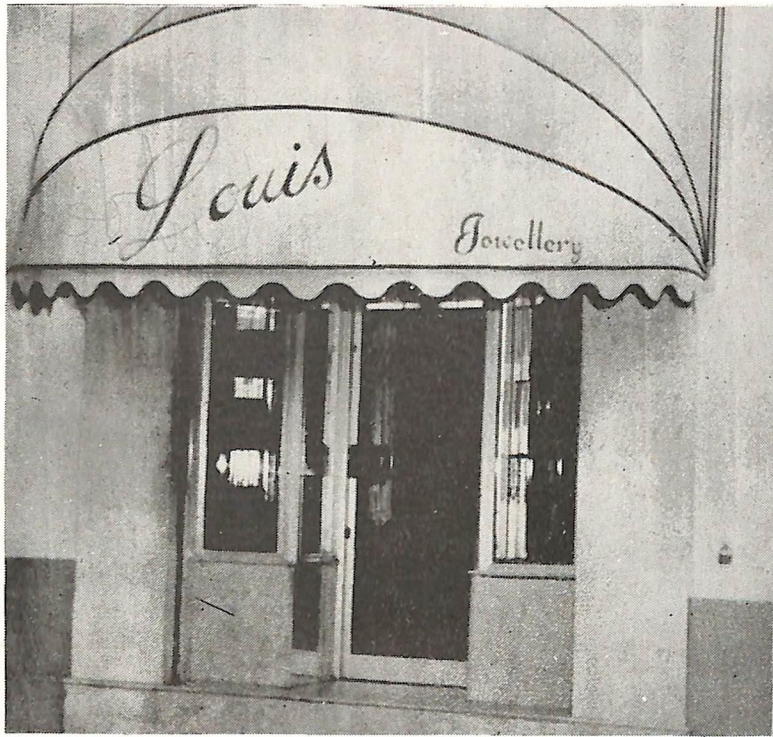
ANTOINETTE GOODFELLOW joined ARLBT in 1984 on completion of her training at the Royal Ballet School. She dances 'Helena' in 'A Midsummer Night's Dream' and has created an important new role in 'La Ronde'.

Laura Frangouedes

Dorte Kreutzfeldt

Mark Cheesman

Antoinette Goodfellow



Louis Carabott

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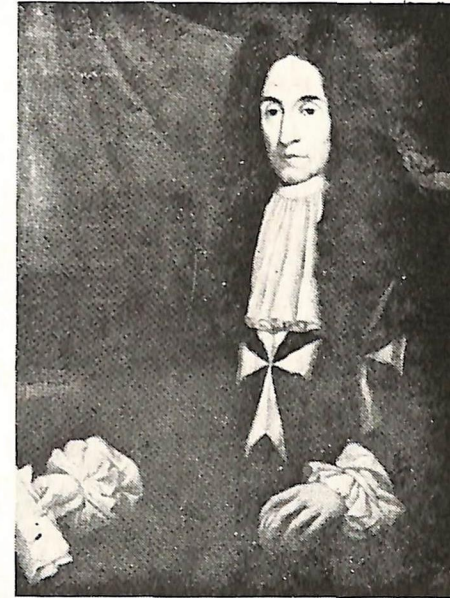
Antonio Manoel De Vilhena

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*".



THE MANOEL THEATRE FOYER

The Bonici 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 characters and scenes from famous operas and showcases 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 acoustics are perfect for recitals and poetry reading.

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