



*Teatru
Manoel*

1732

10746.

IC-CHAIRMAN, ID-DIRETTURI
U L-HADDIEMA
TAL-



Bank of Valletta Limited, Malta
JIFIRHU LILL-POPLU MALTI

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Jum Il-Ħelsien

31 ta' Marzu 1986

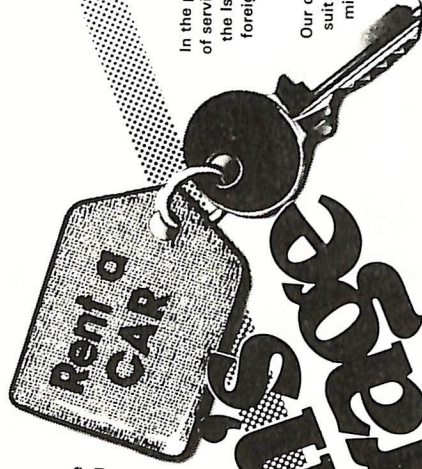
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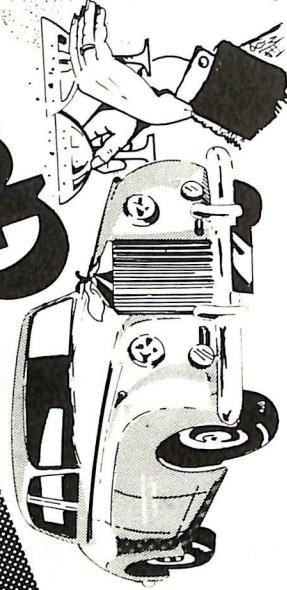


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At the Manoel Theatre Valletta.
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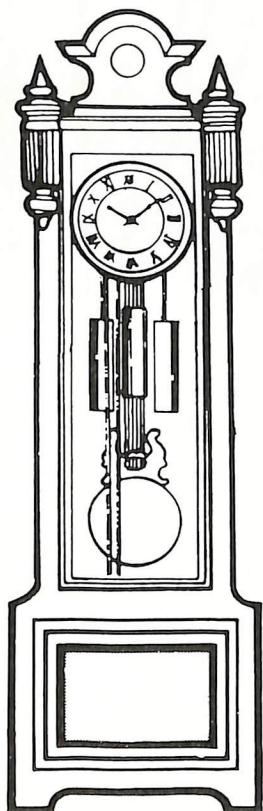
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BUTTERFLY LOVER

A butterfly-catcher is ensnared by a prospective lover
.....but his brain is free like a butterfly's.

SERGEANT OFF PARADE

What is this tyrant of a Sergeant hiding?

SMILING CAVALIER

A chivalrous knight, un-armed, takes pity on an easy prey.

ANDROCLES AND THE LION

A Christian is thrown into the arena and is faced by a lion with an obligation.....

(INTERVAL)

DWARFY DAVE VS GOLIATH THE GORILLA

Give a small man an inch and he will take a foot - or - a head.

BORN HUNTER

The instinctive hunter kills a beautiful bird. Will he ever learn?

BENEDICTIN BENEDICANTER

A meticulous monk overdoes his duties of bell-ringer and wine-cellar keeper.

Fanfare Girl: PAULA CALAMATTA

Stage Manager: JOE VELLA

(assisted by Students of the Stagemanagement course at M.T.A.D.A.)

For the Manoel Theatre

Booking Clerk: MICHELLE MUSCAT

Lights: VANNI LAUS

Stage Carpenters: Emm. Dalli-Francis Mifsud

II-
klabb kotba maltin,
li għal dawn l-aħħar
ħmistax-il sena
ppublika rumanzi, novelli,
kotba dwar l-istorja, poeziji,
awtobijografiji, bijografiji,
u kotba bl-istampi,
jixtieq jirringrazza lil
dawk kollha li għenuh
jikseb dan is-suċċess.



15-il sena mit-twaqqif
9 t'April 1971-1986

Klabb Kotba Maltin "Dar il-Ktieb Malti", 3a Triq id-Dejqa, il-Belt Tel: 29039

WHY MIME? WHY ME?

In the mid-fifties before I left school I used to stand in draughty St. John's Square, Valleta to watch one of the first sets of television to come to Malta. The prospective agent used to invite the public to watch a weak picture signal beamed from Italy. One of the popular programmes was presented by Enzo Tortora and Silvio Noto. The latter used to tell a story without words. When he acted out all the characters in "Androcles and the Lion" I drank it up.

A year later a group of visiting German students took the stage during a party and entertained us in their own language. No Maltese student volunteered to reciprocate. My brothers physically pushed me out on stage and I told the story of "Androcles" in an international gesture language. Our foreign friends understood every single "word" and we managed to breach the language barrier.

This proved to me that mime could have an end in itself. Until then I could never see why an actor with a good voice would not exploit the existence of educated literary works to get his message over.

In 1961 I read an article in "Readers' Digest" that exalted a French mime artist called Marcel Marceau. That same year I was in London on an army course and I went to see Marceau live. The Digest's laudatory comments were not sufficient to describe the dazzling performance I saw. I marched backstage and begged Mr. Marceau to take me with him. He was on a world tour and offered to consider accepting me at his school the following year should he have the occasion to re-open his work-shops in Paris. That year the Americans made him an offer he could not refuse and he stayed away from home for several years.

In 1962 Sammy Molcho, an Israeli mime, ex-student of Marceau, gave an ethereal performance at the Manoel. I met him during an MTV programme where we were both interviewed about our respective performance at the Manoel. I was in a play, early in my stage-acting career. My purely mime performances were relegated to birthday parties and picnics. For years I entertained brother officers at our Mess by doing sketches, imitating sergeant majors and senior officers where the physical characteristics were helped by dialogue and voice imitation. My only non-speaking mime was a dance number to a Kessler Sisters' recording.

When I emigrated to London in 1968 I only came across a film of Adam Darius doing more of a dance than a mime. On one of my visits to Malta to do a play I was asked to do two mime numbers on an MTV programme. As I was then a professional full time actor I took the plunge and painted my face white. The Maltese audience loved it and followed quite easily the two well known Maltese folklore stories, which I shaped out on the screen. Mass media audiences in Malta were now introduced to a new form of communication. When I returned to live in Malta I conducted two quiz programmes on MTV in 1971 and 1972. On both programmes I used to do mimes regularly as a sort of guessing game.

Molcho came back. By this time American youths were walking on the spot or against the wind under the influence of Marceau.

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In 1974 I started a floor-show that ran for over four years twice weekly throughout the year. I was doing a stand-up comedy in it but as we had international audiences I insisted in including two regular numbers of classical mime. Most of the time they went down well, other times the audience did not accept such a new approach. Some of the greatest satisfaction I received from my chequered acting career were from this floor-show's audience who came from countries as varied as Sweden and India. Other remarkable reactions I appreciated came when I performed at institutions, especially in hospitals for patients under mental care or rehabilitation. The simplicity of the neutral clown's face and the silent action seemed to be therapeutic in many instances.

In 1978, I initiated a three month mime course at the "Freedom Hall". A large number of students attended regularly and some six of them have become regulars in the performing arts.

In 1980 I was appointed mime instructor at M.T.A.D.A. for one season.

Pressure of work on the production side of cinema kept me away from mime for a number of years. In America I saw many Buskers doing mime at the Boardwalk in San Francisco and Central Park in New York. In Los Angeles at Hollywood Galas, Mimes receive you in Hotel Lobbies and escort you to your table as they move about like robots.

In 1985 I attended a series of lectures on mime and commedia del arte by Dario Fo in Rome.

On 1st January 1986 I did my longest mime show ever for the Chinese workers at Marsaxlokk Harbour. Once again mime was the only way to breach the communication barrier.

I was so pleased with their reception that I felt guilty that I had never offered to do a show for my faithful Maltese audiences. I hope I will not disappoint you with my performance. I am sure you will encourage me as I have seen you do to the many capable fellow foreign Mimes that have graced the Manoel Theatre. I shall have the satisfaction of reaching out to many good friends that do not speak the same language but understand the same emotions.

NARCY CALAMATTA - ARTISTIC CURRICULUM VITAE

Sang in child choruses in grand opera (e.g. Bizet's "Carmen") ...acted in Shakespeare's "Midsummer's..." at the Lyceum (School) under Cyril Parker... Lyceum Group Boy Scouts' Gang Shows and Camp Fires... Maleth Dramatic Company, in production in Maltese Hon. Secretary, translator, set-designer, publicity, and front office manager, leading actor, director... (e.g. HAFJIN FIS-SILĠ)... London Academy of Dramatic Art.... Short term acting course.... Malta Theatrical Entertainment Company with James Falkland and Michael Bonello - founder member and leading actor in productions in English (Secretary Bird)... three years in London holding British Actors' Equity Card and working in ITV and B.B.C. T.V. (Department's)... assistant - director on Hollywood productions filmed in Malta under John Hough, Anthony Newley, John Houston etc...(e.g. Macintosh Men)... character actor in Hollywood productions (e.g. Disney's "Frenchcoat")... Compagnia Filodrammatica Dante Alighieri

(Malta) - productions in Italian - director, Stage-set designer (e.g. Plautus's Menecmi) --- Musicals --- actor/singer (e.g. Carrie by Carm Fenech)... Atturi Theatre Group - leading actor, director, stage-set designer in productions in English and Maltese (e.g. Filumena Marturano)... Manoel Theatre Academy of Dramatic Art - principal, mime instructor, director, stage-set designer (e.g. Suddenly Last Summer)... Radio Malta - programme producer, writer, presenter... Television Malta.... presenter documentary - director, series leading actor/co writer (e.g. Wenzu u Roži)...Feature Films - producer, director, writer (e.g. "Somraat" for Seven Arts Productions Bombay)... Playwright - wrote a three-act comedy in Maltese produced at "The Manoel" (il-Faqqs u n-Nassab)... Patron - is a keen member of the audience and avid theatre-goer in Malta and abroad.

QUOTE:-

..... Movement which starts from an impulse and is joined to the centre of the mover has the power to emanate... the actor's movement is not a virtuoso's technique. The actor does not move for movement's sake and he does not beautify movement for beauty's sake, he transforms his body into any body. He moves out of abundance and need.... Movement is a freeing-process.... the point of readiness to bring the actor and his body into the service of acting... to let the actor's personal and as yet unknown invention and fantasy of movement come forth.

LITZ PISK
from THE ACTOR AND HIS BODY
PUBLISHED BY HARRAP LONDON.

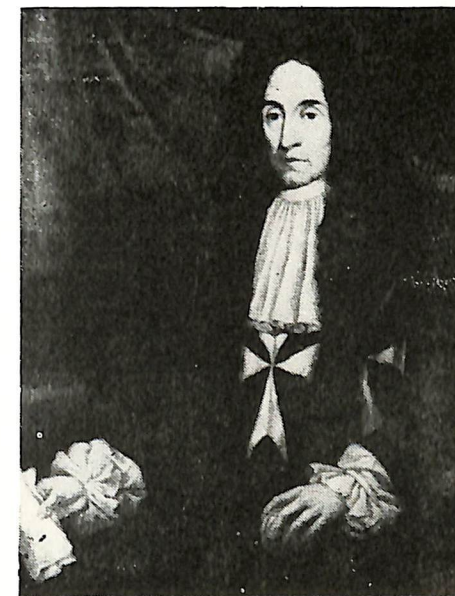
Cafe Premiere

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Republic Street.,
Valletta.

Tel: 627300

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.

MANOEL THEATRE MANAGEMENT COMMITTEE

Chairman

A. AGIUS FERRANTE

Deputy Chairman

T. CASSAR DARIEN

Hon. Treasurer

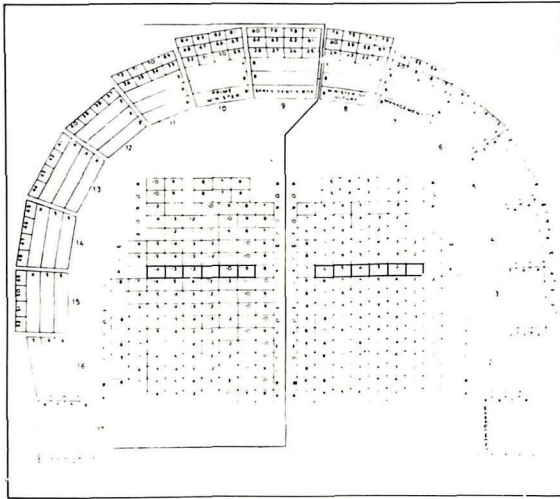
M.L. BONNICI

Hon. Secretary

D. PISCOPO

Members

N. CALAMATTA, C. COLEIRO.



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.

TEATRU MANOEL, VALLETTA, MALTA
TEL. 22618/22659
TELEGRAMS: MANOEL