



1732

*The Petfall
by
Halla Talant Artstjes
19-22 October 1972.*

MANOEL
THEATRE

409

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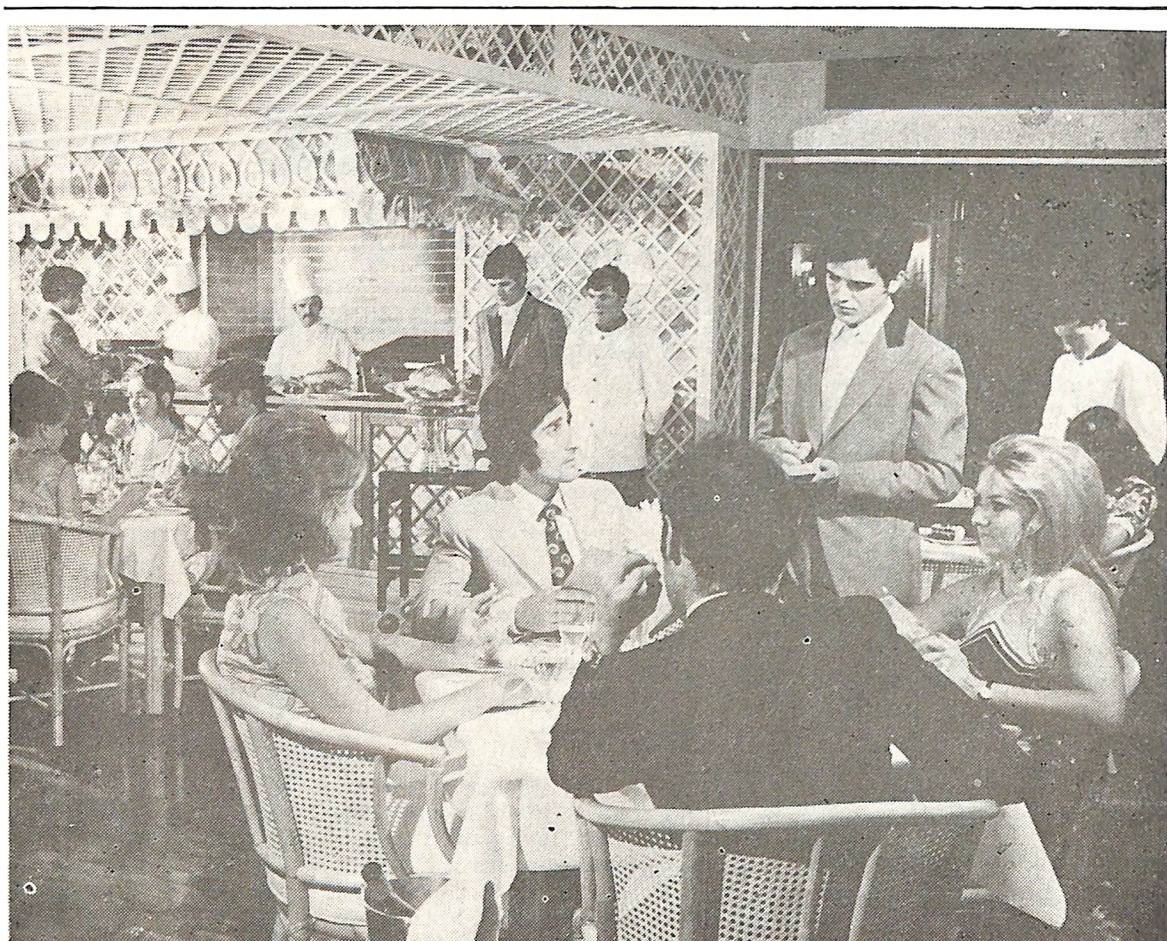


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— bar open 'till 3 a.m



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THE PITFALL

by

HARRY JENKINS

at the

MANOEL THEATRE

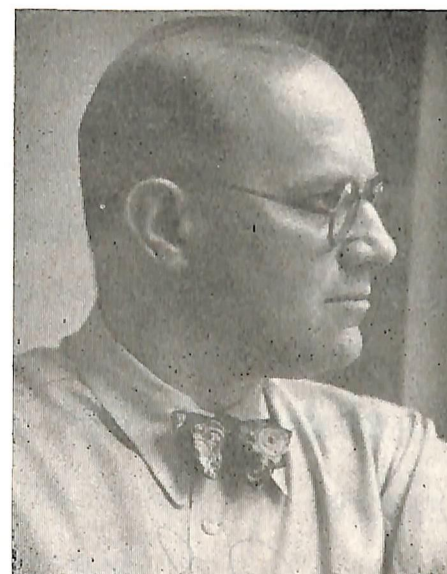
19, 20, 21, 22 October 1972



a new
perfume
is
born...

Audace
Rochas-Paris

What made me write "The Pitfall"



The "case that shocked Paris" at the beginning of our century has fascinated quite a few writers, actors and producers up to the very present. Among others, Charlie Chaplin's portrait of "Monsieur Verdoux", although grotesque-macabre in its rendition, conveyed to his film audiences an odd thrill of uneasiness. And in our own days, Richard Burton has just very recently concluded his portrait of that most notorious French sex killer, Henri Landru, in a motion picture that, in many countries, has not been released as yet.

My preoccupation with the Landru case, when I tried to penetrate the horrifying web of events leading to his death sentence (under the guillotine) in the nineteen-twenties, made me approach the very facts during a visit at the police archive

department in Paris. While desiring to unfold the history meshes of one of the most outstanding monsters in criminology, I came to the quick conclusion that a painting of Landru's real life events would almost destroy the dramatization I had in mind.

To paint a man whose victims in real life were elderly and most unattractive and whom he murdered mainly for their money, abhorred me. So I decided to mix history with drama — the more so as many facets of history are retained in my play. His wife, her innocence and very late suspicion of his bestiality, are history. His villa on the gloomy outskirts of Paris is history. His untouchable secret room in it is history. His almost sickly orderliness and pedantry are history, and I retained them.

But the characters of Grinnette, Gaylac and Cuvet are my inventions, and have found a most gratifying reception with my American audiences. My own opinion of Landru, which is now being shared by numerous psychiatrists — his era, by the way, was the beginning of the revolutionising psychiatry teachings emanating from Professor Sigmund Freud in Vienna — is that Landru's primary motive was based in his psychopathic sexual lust for killing, and that money was only a very secondary adjunct to his crimes. To me, his paranoid insanity was much more convincing than a mere banal pecuniary greed.

Thus, "The Pitfall", will render the author's point of view — as liberal a composition of reality and adornment as I could possibly afford.

Harry Jenkins

HARRY JENKINS

THE PITFALL

The Cast in order of appearance:

MADAME MADELEINE LEMAIRE

JACQUES GRINETTE

FLORENCE PERIER

ANATOLE LEMAIRE

PAULINE GAYLAC

DR. CUVET

ETHEL FARRUGIA

JOE ZAMMIT CORDINA

ELSA ROMEL

JOE MOMPALAO de PIRO

ANTOINETTE SOLEF

EMMANUEL BEZZINA

Directed by HARRY JENKINS

Produced by MALTA TALENT ARTISTES

Scene:

Living-room in Lemaire's villa on the outskirts of Paris.

Time:

Act I *Christmas Eve in the early 'twenties.*

Act II *An afternoon, two weeks later.*

Act III *An evening, three weeks later.*

(There will be two intervals of 15 minutes each).

Assistant Director and Stage Manager

VICTOR SOLER

Assistant Stage Manager

NICKY ROSSER

Stage Décor

Audio Effects

Lighting

Wardrobe

Costumes by

Hair-Stylist

Set built by

Box Office by

MARY C. CAMILLERI

TONY PARNIS

VANNI LAUS

JOYCE AQUILINA

MARY CAMILLERI

ALFRED CIARLO

MANOEL THEATRE STAFF

Miss LILIANA VELLA COUSIN

(for Malta Talent Artistes)

Miss MARIA BUGEJA

(for the Manoel Theatre)

Acknowledgements due to:

The United States Information Service; Miss S. Lauri, L.R.S.M.; Paul Borg --
Antiques Dealer, Birkirkara; Creda House -- Sliema; N. Tahilram -- Valletta; Casabella
-- Valletta.

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THE PITFALL

A Premiere in two ways. . .

Harry Jenkins, the American author - director, has chosen his off-Broadway success play for his Maltese premiere — an experiment entirely novel and interesting to the Manoel Theatre, as he deliberately engages a prominent all-Maltese cast to perform in English the original version. And, for Miss Ethel Farrugia, this is her long-awaited comeback to the Malta stage.

Harry Jenkins' next play at the Manoel Theatre will be the French comedy "Cher Inspecteur" by Simone Sauvage, which Mr. Jenkins has translated and adapted for the American stage under the title "Body For Breakfast". We are proud to state that "Body For Breakfast" at the Manoel Theatre will be Malta's first *world* premiere of a Franco-American comedy, to be directed by Mr. Jenkins in March of 1973. Madame Sauvage will attend it.

All of Mr. Jenkins' plays are produced by Malta Talent Artistes.

As a matter of interest, we juxtapose, for the information of our audiences, the Maltese cast of THE PITFALL, interpreting tonight the corresponding roles of the original New York cast:

MALTESE CAST

ETHEL FARRUGIA
JOE MOMPALAO de PIRO
ANTOINETTE SOLER
JOE ZAMMIT CORDINA
ELSA ROMEI
EMMANUEL BEZZINA

NEW YORK CAST

ZELLA BAVARRE
ROBERT DUVALL
CAROL EGEN
MARVIN PEISNER
GAIL WARNER
DUSTIN HOFFMAN

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