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TEATRU  
MANOEL

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1732



**KOPERATTURI**

in collaboration with

**THE AMERICAN CENTER**

present

**CHAPTER TWO**

by  
**NEAL SIMON**

directed by  
**CARMEL S. AQUILINA**

**Friday, 29th November, 1991**  
**Saturday, 30th November, 1991**  
**Sunday, 1st December, 1991**

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## Chapter Two

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George Schneider    **Alfred Mallia**  
Leo Schneider    **John Suda**  
Jennie Malone    **Monica Attard**  
Faye Medwick    **Margaret Agius**

The action of *Chapter Two* takes place in George Schneider's lower Central Park West apartment and Jennifer Malone's upper East Side apartment. The play begins on a late February afternoon and continues through to midspring.

*There will be one interval of twenty minutes*

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### Acknowledgements

**Touch of Class**, Sliema.  
**Paul Borg Antiques**, 166, St. Rocco Str., B'Kara.  
**Forestals Appliances Ltd.**, The Strand Sliema.  
**F.X. Borg Furniture Ltd.**, Msida.  
**The Dolmen Hotel**, Bugibba.  
**Marbelt Disco and Show Technology**, Marsa.  
**Atlas Furniture**, Hamrun.  
**Oxford Mobbli Ltd.**, Hamrun.  
**Better Living Centre**, Sliema.

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## Backstage

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Stage manager    **Manuel Cauchi**  
Ass. stage manager    **Joe Pace**  
Set design    **Manuel Cauchi**  
Props    **Michael Tabone**  
Make up    **Fabian Mizzi**  
Hair Styles    **Lucienne Pace**  
Costumes    **Connie Schembri**  
Language consultant    **Sylvia Rifkin**  
Sound    **John Bruno**  
Publicity    **Carmel S. Aquilina**  
                  **Alfred Mallia**  
Secretaries    **Tania Borg**  
                  **Gwann Abela OFM**

### For the Manoel Theatre

Lights    **Vanni Laus**  
Stage carpenters    **Emmanuel Dalli**  
                  **Francis Mifsud**  
Booking clerk    **Michelle Mangion**

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## KOPERATTURI

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Koperatturi was set up by Carmel S. Aquilina, Manuel Cauchi, Alfred Mallia, John Suda and Michael Tabone in October 1984.

Koperatturi's aim has always been the presentation of valid and artistic productions. In collaboration with the Catholic Institute they have presented various plays at the Catholic Institute's auditorium and at the Manoel Theatre. Amongst these were *Mid-Dawl Baxx tal-Lampi*, (*Gaslight*) by Patrick Hamilton, *Noe u l-Arka* by Andrè Obey, *Little Malcolm* by David Halliwell, *Meta Hatfu 'l Papa* by Joao Bethancourt, *Therese Raquin* by Emile Zola, *Edipu s-Sultan* by Sophocles, *Rewwixta* by Oliver Friggieri, *Menz* by Francis Ebejer, *The Dark at the Top of the Stairs* by William Inge and *God's Favorite*, *Prisoner of Second Avenue*, and *The Good Doctor* by Neil Simon.

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## Director's Note

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You are snug in bed with the latest novel which caught your fancy at the public library. You have just finished reading chapter one. Your brain teems with colourful shades as you close your eyes. You doze off. Friendly characters populate your dreams — sometimes you re-write the book your own way as you sleep. You wake up refreshed, to the security of a new dawn and the novel you now think you know.

But then you have to rush to work. Quick cup of coffee. The bus. Settled for half an hour of reading. Chapter Two. Right from the first line you notice the differences. The author seems to be thinking on another wave-length. Only now and then is a lampshade switched on, illuminating some incident in Chapter One. You put your finger between the pages, close the book and think. You start making mental phone-calls to other books you've read before. To try and understand: to adapt yourself to the new order.

The four characters in our play find themselves in a situation which is somehow similar. They are all married, but for one reason or other, all are contemplating new relationships. But with the experience and limitations of forty plus years behind them, the going is not going to be easy. Notwithstanding the numerous phone-calls they have to make!

As usual, Neil Simon is 'that person sitting in the corner who's observing it all'. And he has left no stone unturned to produce his cunning and highly comic comment on this middle-age mating game.

And then you might just as well write Chapter Three in your dreams tonight.

**Carmel S. Aquilina**

