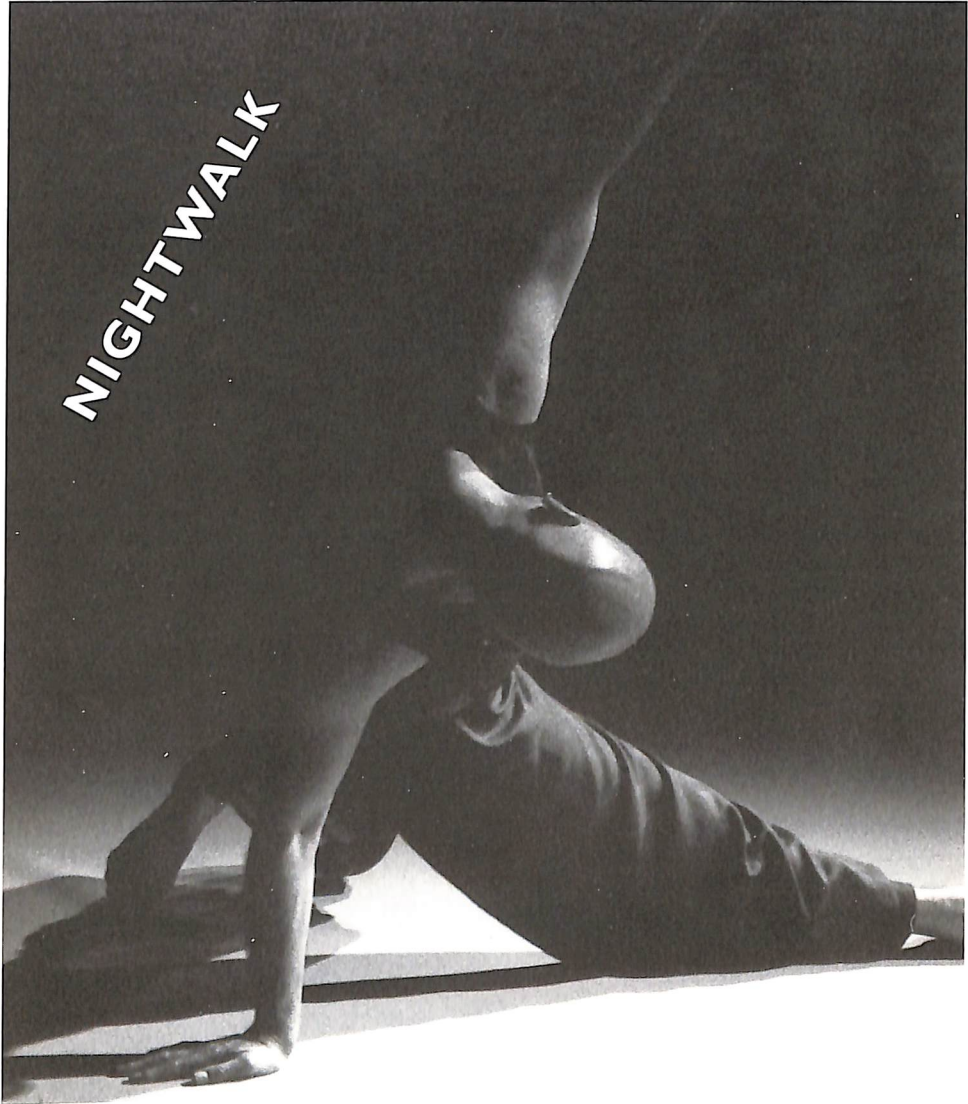


LAURIE BOOTH



1233

TEATRU
MANOEL

23 & 24 MAY 1998



NIGHTWALK

a solo voyage through dark space



Inspired by the rural tradition of walking from sunset to sunrise, LAURIE BOOTH has made his version of a dark journey with this new dance. Accompanied by the infernal percussion of artist DARELL VINER's kinetic sculpture flamenco dancer and the surreal, mesmerising sounds of HANS PETER KUHN, the performance hints at rituals, obsessions and stories. As the NIGHTWALK progresses the audience is drawn into the parallel universe of the nightwalker. The primal power of dream merges with the physical reality of the dancing body to produce images of haunting and disturbing resonance.

choreographed and performed by LAURIE BOOTH

kinetic sculpture by DARRELL VINER

music/sound by HANS PETER KUHN

costume by JEANNE SPAZIANI

additional costume by MARK GARBS

Works include

1990 - Well Known Worlds (with Peter Kuhn). 1990 - Spanish Decay I & II (with Russell Maliphant & Hans Peter Kuhn). 1991 - New Text/New Kingdom. 1991 - Completely Birdland (for Rambert Dance Company). 1992 - Requiair (with Nigel Coates & Hans Peter Kuhn). 1993 River Run (with Anish Kapoor and Hans Peter Kuhn) Alone (solo). 1993 Deep Field Line (for Dutch National Ballet). 1994 - Wonderland (with Gavin Bryars & Duncan MacAskill) - Barkleys New Stages Award Winner, premiered at Royal Court Theatre. 1995 - Tango Variations (with Juan Cedron). 1996 - Stormgarden (with Russell Maliphant, Hans Peter Kuhn and Paul Burwell). 1997 - ACT/uaf/ACT/uaf (with Scanner aka Robin Rimbaud and Tim Head

Awards include

A Time Out Dance & Performance Award (1990); Digital Dance Award (1991); A Barkleys New Stages Award (1994; Foundation for Sports and the Arts Award (1996)

HANS PETER KUHN music/sound composer

Hans Peter Kuhn has created several music and sound based performances that have been shown worldwide. He is well known for his theatre music and sound environments for the American dancer Robert Wilson, with whom he has collaborated on more than 30 productions. In London he has created HG and FIVE FLOORS for Artangel. He has also worked with major European theatre directors including Luc Bondy and Peter Zadek.

DARRELL VINER artist/designer

Darrell Viner is a sculptor who has worked extensively with movement, making a range of computer-driven, environmentally interactive pieces. He has recently completed two major pieces for London Electronic Arts and the new Farringdon (Crosslink) Station.

Group exhibitions include: Venice Biennale (architectural section), Air Gallery, London; Whitechapel Open; The Watershed, Bristol; Kettle's Yard Gallery, Cambridge; Acme Gallery, London; Museum of Contemporary Art, Gent (Belgium); ICA, London.

JEANNE SPAZIANI costume designer

Jeanne Spaziani studied fashion at Parsons School of Design, New York. She worked as an evening wear designer in New York before moving to London in 1986 to work with Jasper Conran. Jeanne Spaziani has pursued a highly successful career as a freelance designer since 1990. Projects include Dutch National Ballet, Richard Alston Dance Company, British National Ice Dancers and pattern cutter for the Spice Girls World Tour.



Teatru Manoel, how did it all begin?

Teatru Manoel, the first Maltese theatre, built on Grandmaster Manoel de Vilhena's initiative, was inaugurated on January 19, 1732, with Scipione Maffei's tragedy *Merope*, acted by the Italian Knights. It was meant to be an all-purpose theatre to stage operas, cantatas, tragedies, religious plays, comedies, other spectacles and carnival balls.

During the 19th century, operas became the main spectacle and the Manoel Theatre gained a European reputation for quality and innovation in this difficult field. With the inauguration of the Royal Opera House on October 9, 1866, the Manoel, which now became privately owned, lost its pre-eminence and although a few opera performances were still held, operettas, plays and later on films became the main fare.

The destruction of the Royal Opera House in 1942 restored the Teatru Manoel's importance and when the Labour government decided that, on the pattern of culturally advanced nations, Malta should have a national theatre, it instituted the required procedures so that on February 22 1957, the Theatre became public property. After radical renovation, which restored it to its pristine glory, the Teatru Manoel was inaugurated as the National Theatre on December 23, 1960, with the Ballet Rambert's performance of *Delibes*, *Coppélia*.

1997 marks the 40th anniversary of the acquisition of the Theatre by the Malta Government and although the Manoel, now reputed to be the oldest European theatre still functioning within its original structure, continues to operate as an all-purpose theatre, there has been during these four decades a continual development of facilities not only for its devoted theatre staff but also its patrons. Among the latter attention, might be drawn to Sala Isouard which functions as a second auditorium suitable for chamber concerts, the opening of Café Teatro and that of Ristorante di Vilhena in the restored basement galleries, the innovatory retractable canopy over the courtyard making it an all-season functioning area, the opening of the Theatre Museum which helped fill a long felt void. Plans for the future include an orchestra pit lift whose need has long been felt, a retailing outlet for the sale of theatre related merchandise and the establishment of the theatre archives to preserve the administrative and performing history of the Manoel.

A number of these developments have the added incentive of contributing to the Manoel's financial resources. Other initiatives have been also instituted with this aim in view. An example is the highly-popular twice-daily morning theatre tours which monthly bring to the theatre hundreds of tourists. The Management Committee is proud to be associated with a number of private and business sponsors whose generosity and support also constitute a vote of confidence in Malta's ongoing cultural strengthening. The valued assistance of diplomatic and consular missions in Malta is also acknowledged, and without it a number of internationally known artists would never have graced the Manoel's stage. The support of the Friends of Teatru Manoel is also vital and initiatives taken help to make better known the Theatre's activities and its history.

The Management Committee extends sincere thanks for generosity, support and commitment that it is privileged to enjoy, and invites audiences and supporters to continue to help. Further information can be obtained by phoning the Theatre's Administration on 2226 18.

The management Committee is proud to be associated with these sponsors:

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