

Our Next Production

Amadeus

By Peter Shaffer

“...a gripping, intriguing study of the roots of envy and the haphazard nature of genius...it is stuffed full of exquisite, visual images and those soaring snatches of Mozart’s music that combine to make this a great theatrical occasion.”

The Standard

Amadeus is set in Vienna in November 1823, and, in recall, the decade 1781 to 1791.

In old age composer Salieri recalls his successful career as Court Composer in Vienna, his hatred of Mozart, and how he conceived the brilliant young composer’s demise. Now approaching his own death, Salieri, having lived in “a blaze of fame and praise”, has nothing left but an awareness of his own hollow achievements.

“...from the ordinary Mozart created legends – and I from legends created only the ordinary...”

Proscenium’s production of Peter Shaffer’s *Amadeus* takes place at the Elliott Hall, Harrow Arts Centre, from January 13th to 16th 1999.

For further details please contact:

Proscenium Box Office 0181 954.7169

PROSCENIUM

Saturday, Sunday, Monday

A Play in Three Acts

By Eduardo de Filippo

English Adaptation by Keith Waterhouse &
Willis Hall

21-24 October 1998 at Travellers Studio Theatre

Saturday, Sunday, Monday

by Eduardo de Filippo

in an English adaptation by Keith Waterhouse and Willis Hall

| | |
|---------------------------------------|-------------------------------|
| Antonio | Roderick Jones |
| Rosa, his daughter | Susi Thornton |
| Peppino, her husband | David Pearson |
| Roberto } Children | Tim Taylor |
| Rocco } of Rosa | Duncan Sykes |
| Giulianella } and Peppino | Debbie Jungreuthmayer Keating |
| Maria, Roberto's wife | Ellen Moutrie |
| Aunt Meme, Peppino's sister | Kathleen Jones |
| Attilio, her son | Paul Davis |
| Raffaele, Peppino's brother | Alan Glover |
| Virginia, the maid | Crystal Anthony |
| Federico, Giulianella's fiance | Rob Ewen |
| Luigi Iannello, the accountant | Michael Gerrard |
| Elena, his wife | Evelyn Moutrie |
| Catiello, the tailor | Morris Suckling |
| Michele, her brother | Paul Ewen |
| Dr Cefercola | David Watkins |
| | |
| Director | Colin Hickman |
| Stage Manager | Anne Gerrard |
| Assisted by | Rachel Barnett |
| | Jeanne Hawkes |
| | Elizabeth Masterton-Smith |
| | June Watkins |
| Special props | Jenny Glover |
| Set designed by | Alan Glover |
| Lighting designed by | Colin Tufnell |
| Lighting operated by | Barny Daley |

The action takes place in Rosa and Peppino's apartment in Naples.

Time: The Present

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|-----------|------------------|
| Act One | Saturday Evening |
| Act Two | Sunday Lunchtime |
| Act Three | Monday Morning |

There will be an interval of fifteen minutes between Acts One and Two.

Ragu

Ragu, as described in many modern popular Italian cookbooks, and found in jars on supermarket shelves, is simply a Bolognese sauce to be served with spaghetti, tagliatelle, fettuccine, and comprising some mixture of onions, tomatoes, minced beef or pork, and white wine. Rosa Priore, one feels, would view this rather as she views her maid Virginia's approach:

"...At home we just fry the onions, put in the tomatoes and meat and boil it up together..."

Because for Rosa, Ragu is something much more important: it has become, in part, a measure of her own worth as a wife and as a human being. Ragu is the traditional family Sunday lunch, where the meat, **not** minced, is cooked slowly in the sauce; and the preparation, cooking and eating have in them something of a religious ritual. The dish is prepared and cooked with love on Saturday night, served "fit to be confessed and blessed" at Sunday lunch, and Rosa expects it to be eaten with love too.

From Rosa's words and actions in Act One we can piece together the family recipe, handed down from her mother:

Fry a large number of onions ("the more onions there are the thicker the sauce") over a small flame.

Add some finely chopped garlic.

Put in the meat and herbs and brown the meat.

"When the onions curl up round the meat in a black crust" add the white wine "and the crust loosens".

This should make "a rich golden stock".

Then add some chopped tomatoes and tomato sauce and season and that should give it "that lovely dark colour".

"Ragu should not only taste right, it should look right"

Colin Hickman

Naples



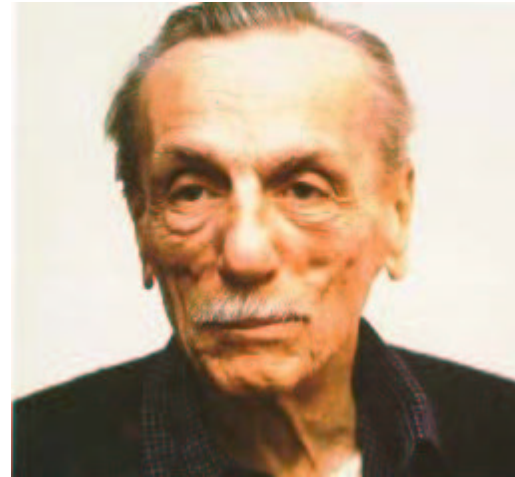
It was one of those golden mornings of Naples. Within minutes of chugging out of the harbour, the town behind us was afloat in layers of mist, and all its strong colours, its reds and its corals, faded to a pacific grey. After that a headland with pines showing like a pencil drawing, the tops of towers, the Castel Sant' Elmo in suspension over the town, then utter dazzlement...

...Naples, the world's largest village, is divided into many smaller villages, the *rioni*, each one of which is in effect an enormous family. In each of these quite literally every member is known to every other member, and the circumstances and history of every family are a matter of public knowledge...Each *rione* has its web of relationships, its traditions, its social structure, and betrothal and marriage are the concern of all

From *Naples '44*, the published diary of a year spent there by Norman Lewis

Eduardo

Eduardo de Filippo's unique contribution to international theatre is his love and understanding of Naples and its people, and his great gift for expressing these, both as playwright and actor.



He was born a Neapolitan in 1900, the son of an actor. He made his debut as an actor at the age of four when, "thin as a nail but with a huge head" according to his brother, he played a Japanese toddler in a send up of the operetta *The Geisha*. At eighteen he was touring Italy, writing his own songs and sketches.

Early in his career he formed a company with his sister Titina (1898-1962) and his brother Peppino (1903-1980). But in 1945 he broke away to create his own group, simply called *Il Teatro di*

Eduardo.

Of his many plays, four have been seen in London. He acted himself in *Napoli Milionaria* when it was given in Peter Daubeny's 1972 World Theatre Season. A year later the National Theatre discovered a treasure with *Saturday, Sunday, Monday*, in which Laurence Olivier and Joan Plowright appeared. *Filumena* – the basis of the film *Marriage Italian Style* – was presented in the West End, at the Lyric Theatre, in 1977, also with Joan Plowright. Most recently, *Ducking Out* was staged first at Greenwich, and then moved to the Duke of York's Theatre.

Eduardo has been called the Pirandello of the Neapolitan dialect play. But he said he wrote "for the people of the street". When he died in 1984, he lay in state in the Roman Senate, and 30,000 people paid him homage. For the Italians he had achieved legendary status in his own lifetime. Federico Fellini describes him as an incarnation of fantasy, mystery and myth, as difficult to evaluate critically as Father Christmas".

By Felicity Firth

Eduardo and Others on Eduardo



There is no politics in Eduardo but in play after play he has put his finger on the black moral spot... There is a special relevance in his defence of the pieties. They are the bedrock above which everything else, even sanity perhaps, has been shot away. The sane are only hypocritical parties to the general offence. Humanity has taken refuge in the crazy and infirm... Naples is the reservoir on which, consciously and unconsciously, Eduardo draws. Not only the city as a whole but the Neapolitan theatre in particular. It is a popular as against an art theatre.

Eric Bentley, In Search of Theatre (1950)

At the centre of all my plays lies a conflict between the individual and society. That is to say, my plays stem from an emotional stimulus: reaction to injustice, disgust at hypocrisy, compassion for a person or group of people, a revolt against outmoded laws. On the whole, if an idea has no social meaning or application, I am not interested in developing it.

Eduardo de Filippo

To know and love Eduardo's plays one must have

- (a) A relish for dialect and regional speech, for colour and immediacy of language, used for a long time by a portion of society little touched by the over-sophisticated and cultivated and "polite" world...
- (b) One must love Naples – anthill of vitality – cynical yet religious – religious yet superstitious – shadowed by the volcano and the thought of death – always a-boil with one passion or another, yet abounding in courtesy and charm. Above all, profoundly knit by ties of the family, parent and child – oh, the mothers of Naples! Oh, *Filumena Marturano!* – warmth and bonds the Anglo-Saxon can scarcely understand.
- (c) One must truly love theatre – not the well-shaped play, not the picture of relatively superstitious customs and manners, not the heated unfoldment of patterns of idealised heroism and villainy – but the "show" of the people, by the people, for the people – absurd, extravagant, often preposterous, but close to life and the stage.

You ask me what aspect of his art has moved me most. I can't decide: he is an incomparable dramatist, an incomparable *metteur-en-scene*, and an incomparable actor. How sad his plays are – the weight of humanity. How controlled his acting has become – that powerful quiet.

Part of a letter from Thornton Wilder to an American student preparing a thesis on Eduardo

The gifts Eduardo inherited from his versatile father Eduardo Scarpetta have been polished and perfected for fifty years, since he started acting at the age of ten. In his youth the public was less sophisticated: people went to the theatre to laugh and cry and forget themselves. Eduardo chose to make them laugh, though the same characters that roused their mirth were apt to sadden him...

Harold Acton, The London Magazine (June 1962)
