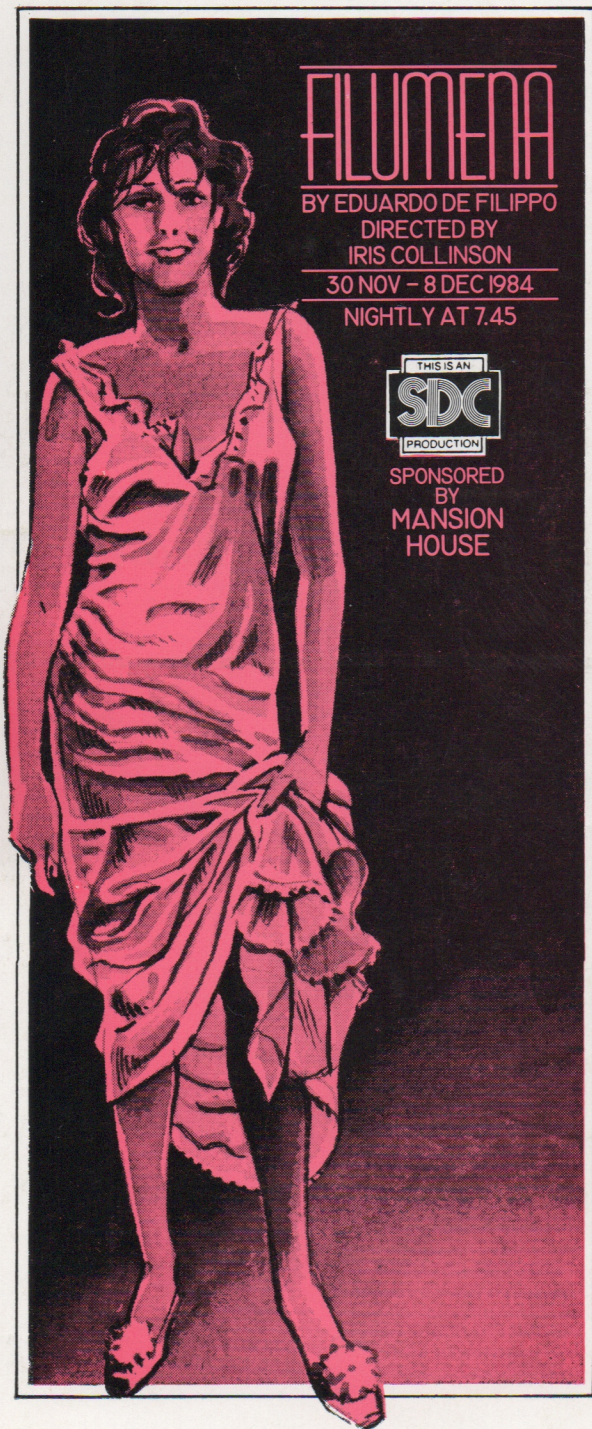


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FILUMENA

BY EDUARDO DE FILIPPO

DIRECTED BY
IRIS COLLINSON

30 NOV - 8 DEC 1984

NIGHTLY AT 7.45



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Directed by **Janine Grime**

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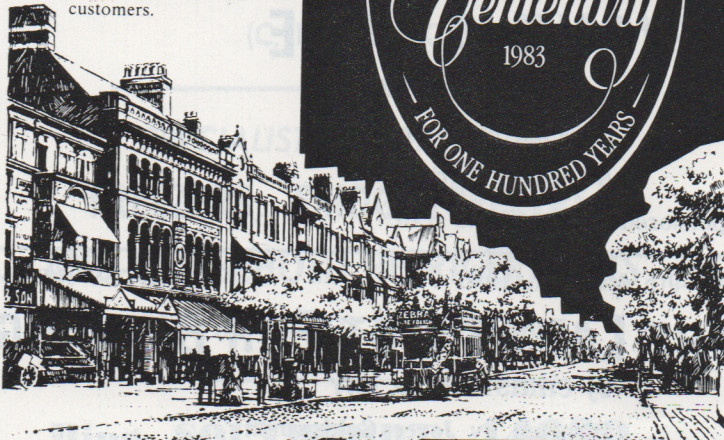
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Eduardo de Filippo

The author of "Filumena", Eduardo de Filippo, is a true People's Playwright in that his plays, depicting the family life of ordinary Italians are well known in his own country. It was through television that he became a household name, so much so, that throughout Italy he was known simply as Eduardo.

Born in Naples in 1900, Eduardo was the most distinguished member of a theatrical family. He made his stage debut in 1906 acting in his father's company; and in later years performed with his brother Peppino and his sister Titina. These three formed the company Teatro Umorestico I de Filippo, and their tour of Italy in 1931-32 was so successful that the theatrical venture lasted 12 years. They performed plays in Neapolitan dialect—a common touch which remained a distinctive feature of de Filippo's work. He became generally regarded in Italy as this century's best dialect playwright and, as a dramatic writer was exceeded in importance only by Pirandello and Betti in the 20th century.

In 1945 Eduardo broke away from the family to form his own company, and by 1954 he was able to take over the Teatro San Ferdinando, an historic theatre built in Naples in 1791, which at once became known as the Teatro di Eduardo.

During these years de Filippo continued writing as well as performing. His many plays included "Questi Fantasmi Grande Magia," "Saturday, Sunday, Monday," and "L'Arte della Comedia." He directed and played the leading role in most of his plays. Because of his deep roots in the dialect theatre of Naples, de Filippo's work tends to stress vivid characterisation over plot, and he finds his greatest source of dramatic material in the institution of "the family."

Eduardo brought his company to London in 1972 to perform in the World Theatre Season at the Aldwych; and the following year one of his plays, "Saturday, Sunday, Monday" had a runaway success at the National Theatre—Laurence Olivier, Joan Plowright and Frank Finlay taking the leading roles. Other plays by de Filippo were then introduced to English audiences, including "Filumena," "Ducking Out" and "Inner Vision."

During rehearsals for this production of "Filumena" we received the sad news of Edduardo de Filippo's death in Rome at the age of 84. So Italy has now lost not only a renowned comic playwright but one of its most talented and experienced actors. His praises, however, do not remain unsung; in 1981 he was honoured by President Pertini who made him a life member of the Senate. A more fitting honour perhaps, was the constant enthusiasm for his plays shown by the Italian people, whose warmth and vitality he so well portrayed in his writing.

We at the Southport Dramatic Club hope that this production of "Filumena" will be an acceptable tribute to a great man of the theatre.

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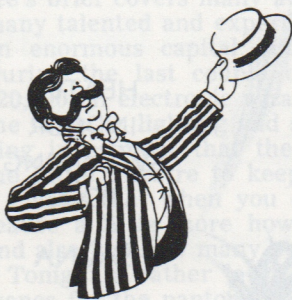
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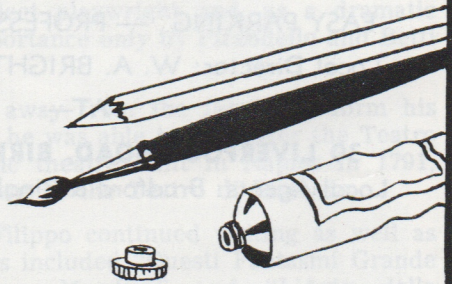
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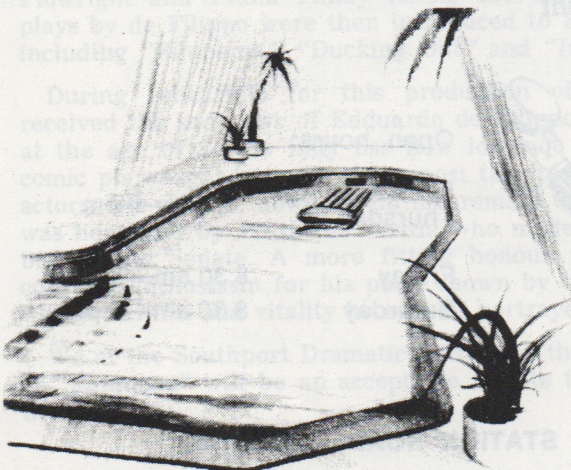
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Productions Committee

In last month's programme the work of our Play Selection Committee was described to you in detail, from the original choice of play, director and cast through to the rehearsal of the production. At this stage the Productions Committee begins its involvement in a great many ways. Firstly, the suitability of a particular play is discussed with Play Selection with regard to the complexity of the staging, and also the position of the play in the season in relation to our other commitments with the many sub-lets who use our theatre.

Next, the Productions Committee begins to gather together teams of helpers to take over the many positions which have to be filled for each and every production. Most of these people will take an active part in designing, erecting and dressing the multitude of different settings which each season of plays demands.

For each show we use a stage manager who is fully in charge and who completely runs the show once it reaches the end of the rehearsal period; a property mistress in charge of the furniture, dressings and numerous hand props; lighting and sound effects operators, wardrobe mistresses who make costumes and help with the running repairs during the show, and finally the scenery hands who, by many devious means provide the seemingly miraculous scene changes which appear before you.

Even for a comparatively simple one-set play the Productions Committee require at least a dozen members to fill the back-stage positions and for a show of the scale of the pantomime the figure rises to over thirty—a considerable number from a voluntary source.

The Committee meets very regularly throughout the year to plan and co-ordinate the season, design the settings (with the help of our resident scenic artist) and also to meet and assist those involved with the staging of the many sub-let productions which appear in our theatre. As a committee we often provide and build the settings for the sub-lets and also hire scenery to other societies and theatres in the area.

By the time a play goes into rehearsal the Productions Committee has met the director and decided on the format of the set, the style of its dressings and the lighting, sound effects and costumes which must be provided. From then on each department goes its own way to create what is to appear on the stage. All is finally brought to fruition during the week prior to the show's opening night.

You will have realised by now that the Productions Committee's brief covers many areas of theatre and therefore requires many talented and expert people all of whom are backed up by an enormous capital outlay in modern, exciting technology. During the last couple of years the club has invested over £20,000 on electronic wizardry to provide what we hope will be the finest in lighting and sound effects—just part of the continuing investment that the Southport Dramatic Club puts into the Little Theatre to keep it bang up to date.

I hope that when you enjoy tonight's performance you will realise a little more how the show has been staged for you and also just how many people are needed to achieve this result.

Tonight a rather large, single set—next time 19 sumptuous scenes for the pantomime with, we hope some amazing effects. One thing can always be said about working with the Productions Committee—it is never dull, always varied and often surprising.

I hope you will enjoy tonight's performance.



30th November to 8th December, 1984

FILUMENA

by EDUARDO de FILIPPO

Directed by IRIS COLLINSON

First presented at the Lyric Theatre, London, November 1977.

CAST

FILUMENA MARTURANO	MARIA D'ALLESSANDRO
DOMENICO SORIANO	MICHAEL STOWELL
ALFREDO AMOROSO	STUART WARDLE
ROSALIA SOLIMENE	JOYCE GOLDSWORTH
DIANA	JAN HOLMES
LUCIA	ANGELA JOYNSON
UMBERTO	DAVID PARRY
RICCARDO	RAY THORNE
MICHELE	ALAN HAYES
NOCELLA	DEREK HORNE
TERESINA	LUCILLE JACKSON
WAITERS	JOHN WATKINS, FRED BROOKMAN

Action takes place in Domenico Soriano's house

ACT I Late evening in Spring

ACT II The following day

ACT III Ten months later



STAGE STAFF

Stage Manager Stephen Wainwright
Asst. Stage Manager (Book) Joyce Fenton
Asst. Stage Managers (Cast) ... Dawn Shenton, Margaret Trappe
Properties Pauline Davies, Debra Sawbridge
Lighting Tony Berry
Sound Gillian English
Wardrobe Margaret Lancaster, Barbara Preston
Set designed and painted by Roy Blatchford and built by the production team.
Programme cover David Charters



ACKNOWLEDGEMENTS

Trophies — Cumbria Glass,

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and 1st, 6th, 7th, 8th, 13th and 14th January, 1985

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8th DECEMBER, 1984

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10th DECEMBER, 1984

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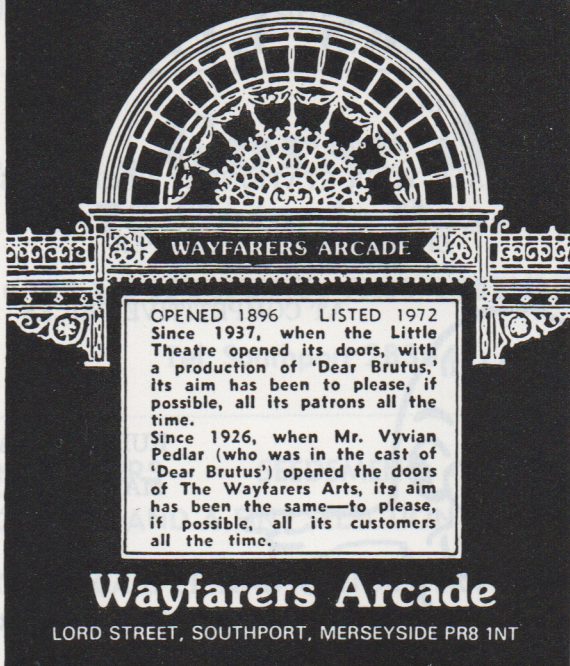
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Written and Directed by Margaret Mann

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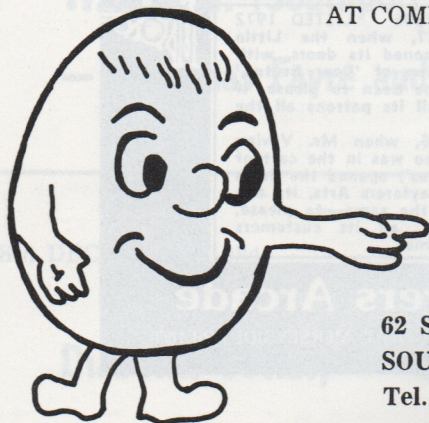
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