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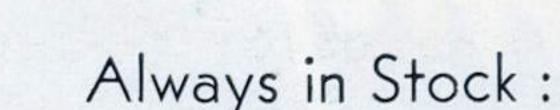
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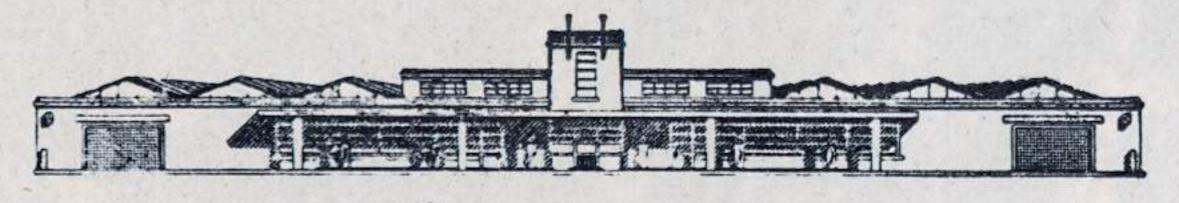
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Week commencing MONDAY, 11th May, 1959 : Evenings at 7.15 p.m.

Matinee : Saturday at 2.30 p.m.

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Presents

### SADLER'S WELLS OPERA

Musical Director: Alexander Gibson

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Monday, May 11th....THE MERRY WIDOW

Tuesday, May 12th....CARMEN

Wednesday, May 13th...MADAME BUTTERFLY

Thursday, May 14th...THE MARRIAGE OF FIGARO

Friday, May 15th....RIGOLETTO

Saturday, May 16th

Matinee.....THE MERRY WIDOW Evening.....CARMEN

TUESDAY, 12th MAY, at 7.15 p.m.

#### CARMEN

An opera in four acts by Georges Bizet (By arrangement with Messrs. J. B. Cramer & Co. Ltd.)

Conductor: Bryan Balkwill

Producer: Anthony Besch

Dances arranged by Philippe Perrottet

		Cha	racters :			
Morales (a Soldier)	 					 PETER TRACEY
Micaela	 					 AVA JUNE
Don Jose (a Soldier)	 •••	• • • •				 WILLIAM AITKEN
Zuniga (an Officer)	 	•••				 LEON GREENE
Carmen Mercedes	 		•••	•••		 CHEILA DEY
Frasquita	 					 LILY GRIBBIN
Escamillo (a Toreador)						 PETER GLOSSOP
Il Dancairo	 		Cmus		5	 JOSEPH WARD
II Remendado	 	5	Sinug	glers	1	 EDWIN JEPPS

ACT I A Square in Seville

INTERVAL

ACT II
The Tavern of Lillas Pastia

INTERVAL

ACT III Smugglers' Rendezvous

ACT IV

Escamillo's Dressing-Room in the Amphitheatre (Acts III and IV will be played without an Interval)

The Management reserves the right to refuse admission to the Theatre, and to change, vary or omit without previous notice, any item of the programme.

The Regulations of the Watch Committee provide that:—(a) The public may leave at the end of the performance by all exits, and all exit doors must at that time be open. Note—The Thertre can be emptied very quickly if the audience leave in an orderly manner. (b) All gangways, passages, staircases and exits must be entirely free from any obstructions. (c) Persons shall not be permitted to stand or sit in any of the intersecting gangways, or stand in any unseated place in the auditorium unless standing in such place has been specially allowed by the Watch Committee. (d) The safety curtain must be lowered at an early period during each performance so as to ensure its being in proper working order.

#### THE STORY OF THE OPERA

#### ACT I

The story opens with Micaela, a young peasant girl, seeking Don Jose, a Brigadier of Dragoons, to give him a letter and purse from his mother. A party of cigarette makers passes him, and among them a beautiful gipsy named Carmen, with whom he falls in love at first sight. There is a quarrel among the girls, one of whom is wounded, and Carmen, the assailant, is taken prisoner. Don Jose is given the task of escorting her to gaol. Instead, he helps her to escape, and is himself arrested.

#### ACT II

Carmen has reioined her associates, and is spending the evening at an inn, outside the ramparts of Seville, with a band of smugglers. Some soldiers appear and their captain is fascinated with Carmen, who does not respond to his advances, nor to those of the toreador, Escamillo, who also appears and woos her. After their departure, Don Jose, who has been released from prison, comes to seek Carmen, and is persuaded by her to join the smugglers.

#### ACT III

Carmen's love soon grows cold, and Don lose is filled with anxiety for his mother in the valley below. Escamillo now enters in search of Carmen and unwittingly reveals his passion for her to Don Jose. A fight between them is only just prevented by Carmen and the smugglers. Micaela appears at this moment to recall Don Jose to his dying mother.

#### ACT IV

Escamillo is about to take part in a bull-fight. Don Jose and Carmen are also present, the latter having transferred her affections to Escamillo. Don Jose tries in vain to renew his old relations with her, and, failing, stabs her to death, as the crowds hail Escamillo's triumph in the arena.

Scenery built by Brunskill & Loveday Ltd. and painted by Alick Johnstone Ltd. Costumes made in Sadler's Wells Workrooms under the direction of Eileen Anderson and Joan Chase; and by Rosemary Vercoe. Men's costumes by W. G. Rossdale and E. H. Sparrow. Jewellery by Delia Sowerby and Cynthia Peters. Men's hats by A. & L. Corne. Shoes by Anello and Davide. Stockings by Kayser-Bondor. Properties made and painted in the Sadler's Wells Workshops under the direction of Mary Owen. Wigs by Bert.

OLIVIER cigarettes by Benson & Hedges.

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"RIGOLETTO"



"CARMEN"



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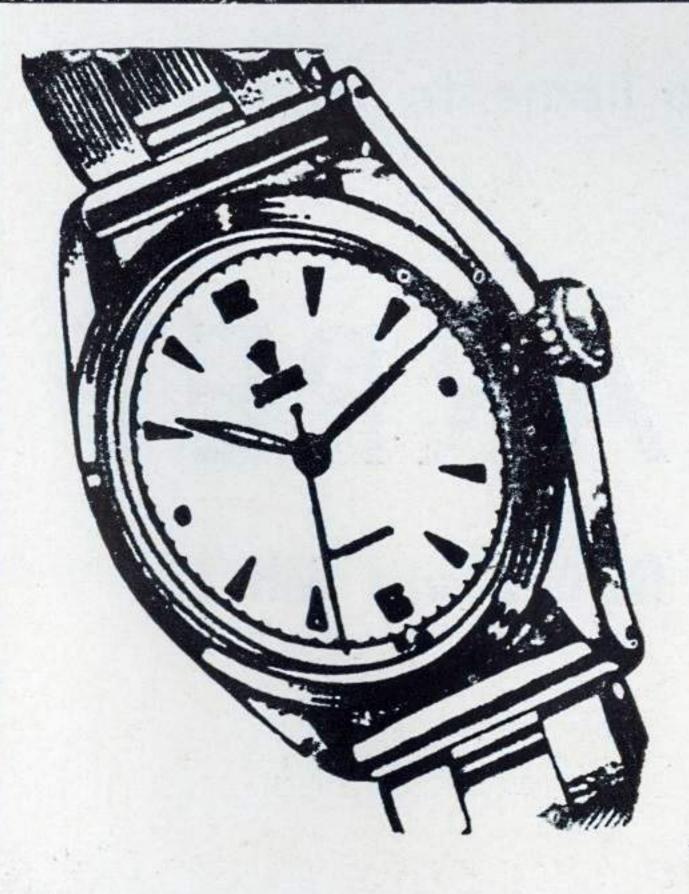
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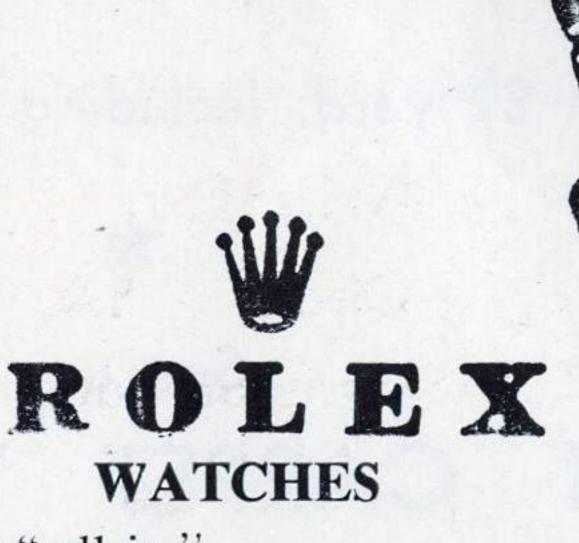
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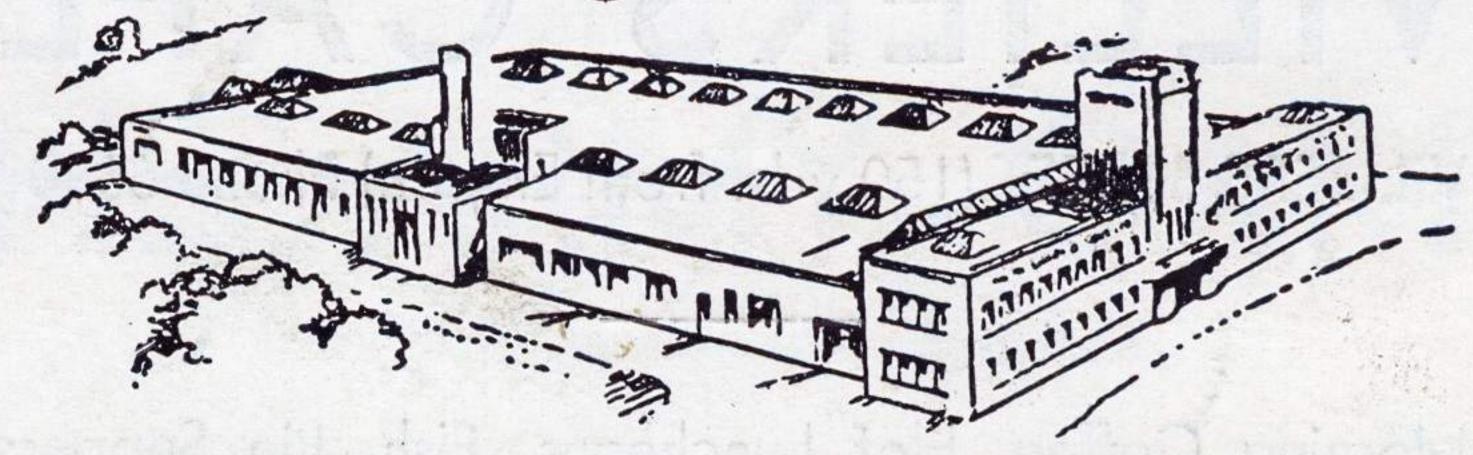
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YARM LANE: : : STOCKTON

merry mood he the but recaptured R HE accomplished singers of Sadler's Wells ce pranced, joyously through ho Mozart's merriest opera, "The it ne Marriage of Figaro," at the est Globe, Stockton, last night. LV. al The awe-inspiring manoeuvres ld of the Countess and Susannaet, not to mention the redoubtable Figaro-to get what they want, as demand a versatility both ydramatic and musical from the er cast. n The singing was superb, so n sketchy characterisations ought d to be forgiven. Ann Robson as S the susceptible page Cherubino S made tentative efforts at manli-S ness which failed lamentably, although her lovely aria "Tell 1 Me Fair Ladies" was a triumph. 0 John Hargreaves made a 9 resplendent sneering Count, a lecherous aristocrat to the top r 5 of his fine voice. One wondered if what the Countess (Anne al Edwards) who sang magnififr cently and almost achieved tragic dignity in spite of the Ca libretto, saw in him. m Cunning clown po ar Patricia Howard as her maid, of Susanna, sang charmingly and co If flirted suitably. Figaro himself was played by Wi to John Cameron as a cunning clown, who sang the liveliest, of gestured the widest and pulled faces the hardest. rev Mozart's delicate music was bro treated sensitively by the ha orchestra under the firm hand ent of the conductor, James Robertthe pas son. The production by John T Donaldson was graceful and spe sunlit, if a little vague about and ensembles. Malcolm Pride's sets, an particularly the "large hall," com four won a tornado of applause from thei even the horny hands of a Teesside audience.—M.C.B.

ON THE STAGE

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### On the stage

# A TUNEFUL 'CARMEN'

### AT STOCKTON

Tomance in Pontevedrian high society to the violent passion of a gipsy cigarette girl, but Sadlers Wells Opera company, which presented Bizet's "Carmen" at the Globe, Stockton, last night, made the transition without effort.

As Carmen herself, Gita Denise smouldered and flashed with fine intensity, but marred her performance with occasional vocal lapses. William Aitken as Don Jose, the dragoon destroyed by his love for the gipsy, ranged easily and melodiously between tenderness and fury.

Musically, however, the production reached its heights in the quite outstanding chorus singing, and in the exquisite voice of Ava June, heard all too

briefly as Micaela.

### Serious fault

Dramatically, the production had only one serious fault. The principal singers especially tended to address themselves solely and exclusively to the conductor rather to the detriment of their acting

ment of their acting.

The performance was continually interesting not only vocally and orchestrally, but visually in its thoughtful group-

ings against simple but evocative settings.

Others in the cast included Peter Glossop as the dashing toreador, Peter Tracey, Leon Greene, Sheila Rex, Lily Gribbin, Joseph Ward and Edwin Jepps.

The orchestra was conducted by Bryan Balkwill.—G.H.