

THEATRE



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1924.7 ✓

ADELAIDE

Passelle 16/9/24

SOLE DIRECTION - J.C. WILLIAMSON & CO
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PRESENT A SEASON OF

GRAND OPERA

DIRECTOR OF THE OPERA SEASON - MR. NEVIN TAIT

PRICE - SIXPENCE

The Story of the Opera "Don Pasquale"

Don Pasquale, whose acquaintance we make in the first act, is a wealthy old bachelor of uncertain temper—which at the moment is directed chiefly against his nephew, Ernesto, on account of the latter's infatuation for a certain pretty young widow, Norina. Don Pasquale has never seen the lady, but is nevertheless determined that his nephew shall not marry her. Ernesto, however, has an ally in Dr. Malatesta, an old friend of Pasquale, who forms a plan to help the young man. The Doctor urges Don Pasquale to get married himself, and introduces to him as his sister, Norina, as prospective bride. Norina agreeing to help the scheme, a marriage is arranged between her and the old bachelor with a sham contract.

In Act II. we find Don Pasquale repenting bitterly of his venture into the realms of matrimony, for his young wife is leading him a dog's life. She sternly represses all amorous advances on the part of her "husband," and frightens him with her fierce temper and sharp tongue. But while she shuns his love-making she has no scruples where his money is concerned, and spends this with a reckless extravagance, which reduces the old man to desperation.

Scene 1 of Act III. shows us the exasperating condition of affairs to which Don Pasquale has been brought by his spendthrift young "wife," and puts a limit to his endurance. Loads of expensive articles ordered by Norina arrive continuously, until Don Pasquale can bear it no longer. His rage is uncontrollable, and he is extremely rude to Norina, who smacks his face. It is the last straw, and he orders her to leave the house. In the next scene the plot is explained to Don Pasquale. The poor man has had more than enough of the joys of wedded life, and is only too glad to agree to anything in order to return to peaceful bachelorhood. Ernesto and Norina, therefore, are free to marry, and the opera ends with Don Pasquale giving them his blessing.

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ADELAIDE, MONDAY, OCTOBER 6th, 1924.

Dame Nellie Melba and J. C. Williamson Ltd.

PRESENT A SEASON OF
GRAND OPERA

"DON PASQUALE"

Text and Music by DONIZETTI.
First Performance in Adelaide.

Cast of Characters

NORINA (Beloved of Ernesto) TOTI DAL MONTE
ERNESTO (Nephew of Don Pasquale) DINO BORGIOLI
DON PASQUALE (an Old Bachelor) GAETANO AZZOLINI
DOTTOR MALATESTA (His Friend) APOLLO GRANFORTE
NOTARO (a Notary) LUIGI CILLA

CONDUCTOR ARNALDO SCHIAVONI

SYNOPSIS OF SCENES

ACT I.—Scene 1: A Room in Don Pasquale's House.
Scene 2: Norina's Garden.

ACT II.—Same as Act I., Scene 1.

ACT III.—A Garden.

DIRECTOR OF THE OPERA SEASON:
NEVIN TAIT

"Top Notch of Scotch"

KING GEORGE IV. WHISKY

PROGRAMME—*continued*

Chorus Master ROBERTO ZUCCHI
 Stage Director CARLO FARINETTI
 Ballet Mistress SIGNORA INES ARCARI
 Prompter AMLETO TORNARI
 The Scenery by W. R. Coleman, W. Coleman, jun., Geo. Upward.
 The Wardrobe by Chiappa (Milan).
 Special Stage Properties supplied by Rancati & Co., Milan.

Director of Publicity CLAUDE KINGSTON

The Management reserves the right to make any alterations in the repertoire of cast which may be rendered necessary by illness or any other unavoidable causes.

The Story of the Opera *"The Tales of Hoffman"*

In the prologue, Hoffmann, the poet, is making merry with fellow students in Luther's wine cellar, at Nuremberg. The poet's interests in life are not confined exclusively to poetry, and he gaily chatters of his adventures with fair ladies. Three of these affairs of the heart—with a wonderful doll, a courtesan, and a singer with a voice of silver, each of which ended in disappointment—are described in the three acts which follow.

Act I.—Hoffmann and his friend Niklaus pay a visit to Spalanzani, who has created a wonderful life-size doll, exquisitely formed, which walks, talks, and sings. He calls her Olympia. The poet, ever susceptible to the charms of the fair sex, eagerly gazes at Olympia through a pair of magic spectacles which he is induced by the magician Coppelius to buy. He is convinced she is alive, and straightway falls madly in love with the automaton. Even when in the middle of a song which Olympia is singing the spring runs down and the voice fails until it is re-wound, his faith remains unshaken until the breakage of the doll brings disillusion and disappointment.

The second of Hoffmann's amours takes place in Venice, and Act II. transports us to the Grand Canal, where, in the moonlight, the poet loses his heart to the beautiful Giulietta. Again the Magician steps in, this time as Dapertutto, and under his spell Giulietta so influences Hoffmann that in order to win her he fights with her guardian Schlemihl and kills him, thereby removing the obstacle which has prevented Giulietta from joining another lover who has been waiting for her all the time. Dapertutto is vastly amused at the discomfiture of the unfortunate poet as he watches the lovers drift away together in a gondola over the waters of the Canal.

Act III.—Antonia, possessor of a voice of silver, is afflicted with the complaint beneath which her strength is fast waning. In an endeavour to overcome the disease she has retired to the country and has ceased to sing, on the advice of her physician, who has warned her that to sing would mean to die. In her quiet retreat, Hoffmann finds her, and falls in love according to his usual custom. But even here the poet is pursued by his evil shadow, the Magician, now called Miracle, who persuades Antonia to sing for her lover. It is her last song, and she dies in the poet's arms.

It is comforting to learn in the epilogue that Hoffmann will run no further risk of heartbreak, for he has decided to live in future only for wine and song; and the gay scene upon which the curtain falls may be taken as adequate proof of the sincerity of his intentions.

Operas for the week

Monday, October 6th
"DON PASQUALE"

Tuesday, October 7th
"THE TALES OF
HOFFMAN"

Wednesday Matinee,
October 8th
"ANDREA CHENIER"

Wednesday Evening,
October 8th
"AIDA"

Thursday, October 9th
"CAVALLERIA RUSTICANA"
and
"I PAGLIACCI"

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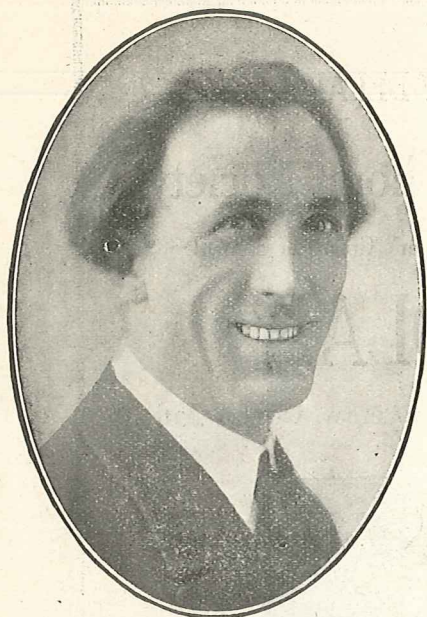
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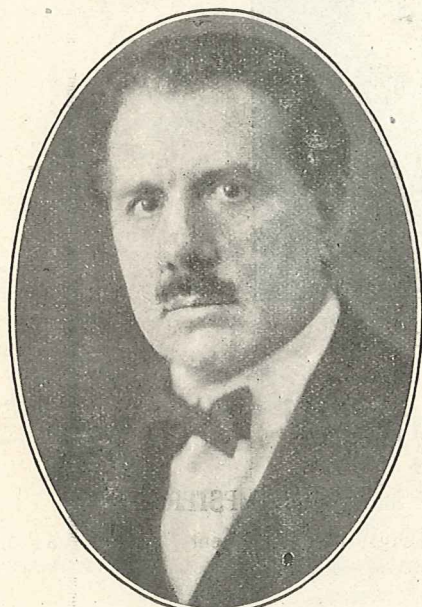
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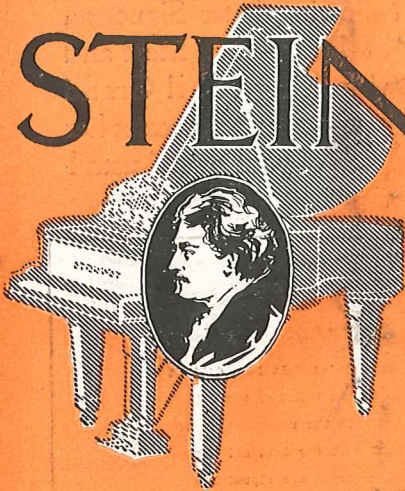


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Edmondo Grandini

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A handwritten signature in cursive script, which appears to be 'F. Liszt', written in dark ink.

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