

no date

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PRESENTS

Bizet's Grand Opera

CARMEN



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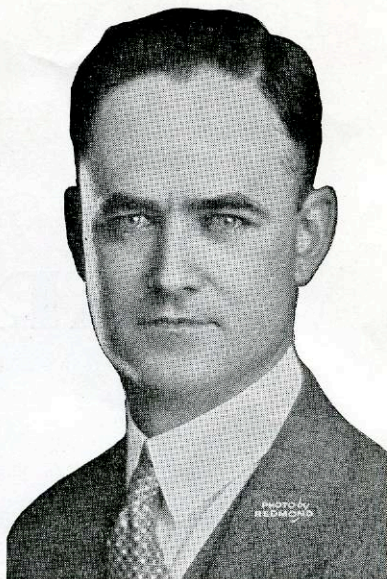
Directed by DR. JOSEPH ANDRE

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CARMEN.....	{Laura Lavery Pruner Mabel Slenes
DON JOSE.....	{Herman Hafner Homer Siegfried
MICAELA.....	{Genevieve Howard Rose Colombi
ESCAMILLO (Toreador).....	{Everett H. Craven William H. Elliott
FRASQUITA.....	{Frieda K. South Carolyn Barber
MERCEDES.....	{Frances Leggett Mary Derrick Akerson
MANUELITA.....	Alice Craven
ZUNIGA.....	Henry M. Sorenson
DON CAIRO.....	Lindy Barnett
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MEN—T. Basil Maynard, Tom Amend, Sidney J. Austin, Roscoe Stroud, Ken-neth Brown, Morris Johnson, Lewis Akerson, L. E. Appleman, J. Elford McKeil, Karl Nordberg, Walter Kayser, Ernest N. Armstrong, Herman Hafner, Homer Siegfried, Everett H. Craven, William H. Elliott, Henry M. Sorenson, Lindy Barnett, Russell Holder, Thomas L. Drake, Burton Murphy, Leonard G. Partis.

ACT I—A Public Square in Sevilla.

ACT II—Lillas Pastia's Tavern.

ACT III—A Wild Mountain Pass.

ACT IV—Public Square in Sevilla at the entrance of the Circus.

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THE STORY

The scene of the opera is Sevilla and environs; the time, 1820. Act I opens in a square of Sevilla. *Morales*, officer of dragoons, is lounging, with the soldiers of the guard, in front of the guard-house, watching the people come and go. Among them he notices a maiden, *Micaela*, whose shy glances betray an interest in the soldiers. Questioning her, he finds that she wishes to see *Don Jose*, a corporal in the regiment; she then evades too pressing attentions, and leaves the square. The relief-guard, with *Don Jose* and his captain, *Zuniga*, appears, and the other guard marches off. Now, at the stroke of noon, the cigarette-girls pour out from the adjacent tobacco factory; last of all comes *Carmen*, the beautiful, bold, heartless Gypsy girl. Scoffing at the gallants who crowd around to seek her favor, her eye chances to light on *Don Jose*, still quite oblivious of her presence. He takes her fancy; after momentary hesitation she approaches him, throws him a nosegay, and, with a passionate glance, turns and flees. *Don Jose*, amazed and, against his will flattered by such a token of partiality, is presently surprised by his village sweetheart, *Micaela*, who brings a message from his mother, exhorting him to be true to his first love. *Micaela* discreetly withdraws while *Don Jose* reads the letter; filled with tender thoughts of earlier days, he would renounce the fitful passion inspired by *Carmen*; but a sudden disturbance breaks in upon this softer mood, *Carmen* has wounded one of her companions in a quarrel and *Don Jose* himself is commissioned by *Zuniga* to arrest her and take her to jail. But her passionate wiles overbear his good resolutions; he lets her escape, and is punished by imprisonment.

Act II plays in a suburban resort of smugglers, of whom *Carmen* is a faithful ally. Here she had promised to meet *Don Jose*; just now she is passing the time agreeably in the company of *Zuniga* and other officers. *Escamillo*, a redoubtable toreador, joins them, and falls in love with *Carmen*, who repulses his advances. Two Gypsies, leaders of the smugglers, enter to inform *Carmen* and her two companions, *Frasquita* and *Mercedes*, that their aid is needed, the same evening, to pass some "merchandise." *Carmen*, awaiting *Don Jose*, who who has just been set at liberty, refuses to go. He comes; the rest retire, leaving him alone with *Carmen*, who, enchanted at recovering her lover, employs all her art to entertain and fascinate him. But, of a sudden, he hears distant bugles sounding the "retreat" and realizes that he will be treated as a deserter if absent without leave, and, despite *Carmen's* astonishment and growing disdain and fury, is in the act of departing, when the door is forced by *Zuniga*. He peremptorily orders *Don Jose* to be gone, who as haughtily refuses to yield to his rival; swords are drawn, but *Carmen* summons the Gypsies from their hiding-places. *Zuniga* is disarmed, and *Don Jose* is forced, as an open mutineer against his superior officer, to leave Sevilla and join the smugglers.

In Act III the band is assembled within a wild mountain-gorge, waiting to carry their bales out into the city. *Don Jose* is also there; but he takes no interest in their enterprise, and bitter regrets continually assail him. *Carmen*, already tired of her half-hearted lover tauntingly advises him to go back to his mother; she persists in tormenting him, although the cards, in which she im-

PLICITLY believes, foretell that she is doomed to the speedy death which his gloomy looks presage. The band departs, leaving *Don Jose* to mount guard over goods left behind for another trip. *Micaela*, unseen by him, approaches; she catches sight of *Don Jose*, but at the same instant he levels his carbine and fires in her direction. Overcome by fright, she swoons and sinks down behind the rocks. The shot, however, was aimed at *Escamillo*, who clammers unharmed over the rocks, and introduces himself to *Don Jose*, whose pleasure at their meeting is quickly turned to bitterest hatred when *Escamillo*, nonchalantly announces his errand—to meet *his* sweetheart, *Carmen*. A terrible duel ensues, fought with the deadly navajas (large, keen-bladed clasp-knives). *Escamillo's* life is saved by the unexpected intervention of *Carmen*, whose love is now wholly transferred to him; and leaves the scene defiantly. The smugglers are about to follow, when they spy *Micaela*, who, awakened from her swoon, implores *Don Jose* to hasten to his dying mother. Unable to resist this appeal, he goes, but warns *Carmen* that they will meet again elsewhere.

The scene of Act IV is another square in Sevilla, before the ancient amphitheatre in which the bull fights are held. Last in the brilliant procession formed by the participants in the combat, comes *Escamillo*, with him *Carmen*, radiant with delight in her latest conquest. Her friends warn her to go away, telling her that *Don Jose* is lying in wait. She does not heed the warning. The two meet. *Don Jose* is in no murderous mood; for the time, love has wholly gained the mastery. He implores *Carmen* to be his, even promises her to rejoin the band of smugglers for her sake. She repels him with inflexible determination; laughs him to scorn, and throws at his feet the ring he had given her; fearlessly confronting his rising fury, she tells him that all is over between them, that *Escamillo* is everything to her, and that, though she feels that death is near, she will love him to her last breath. Exulting in the outburst of applause from the arena, telling of *Escamillo's* triumph, she attempts to join him; but *Don Jose*, maddened by jealousy, seizes her and stabs her to the heart at the very moment when *Escamillo*, flushed by victory, issues from the amphitheatre with the exultant throng.

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