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*Sotto gli Auspici del Ministero del Turismo  
e dello Spettacolo della Repubblica Italiana*

*Direttore Artistico: LINO SARTORI*

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ADRIANA LECOUVREUR      RIGOLETTO      WERTHER

*Francesco Cilea*

*Giuseppe Verdi*

*Jules Massenet*

**I PAGLIACCI**  
*Ruggiero Leoncavallo*  
Editore Sonzogno

**LA GUERRA**  
*Renzo Rossellini*  
(Nuova per Malta)

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GIANNA GALLI — LICIA GALVANO — GABRIELLA MAZZA — ANNA  
MARIA ROTA — MARISA ZOTTI — ANNA MACCIANTI.

*Signori:* ALDO BOTTION — OTELLO BORGONOVO — ALDO BARUFFI — ANDREA  
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INO SAVINI

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ANTONIO BRAINOVICH

*Maestro Suggestore*

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*Coreografo:*

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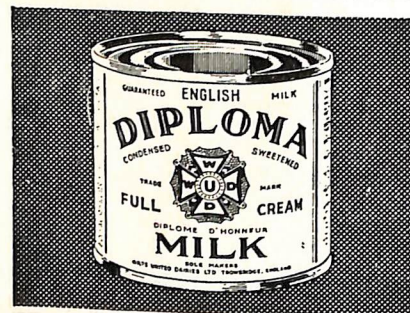
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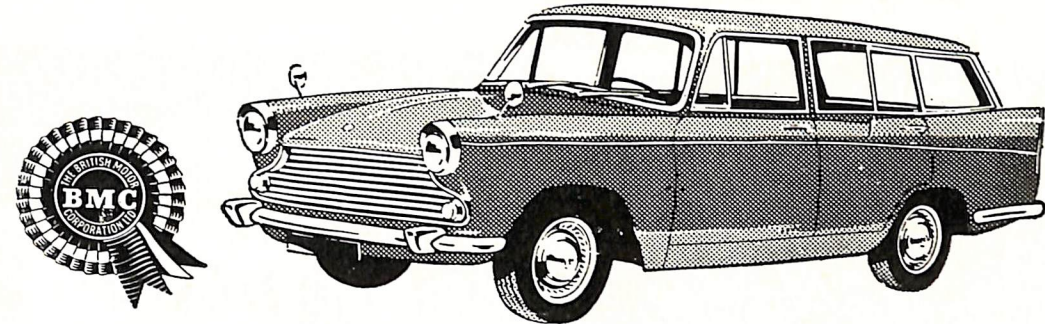
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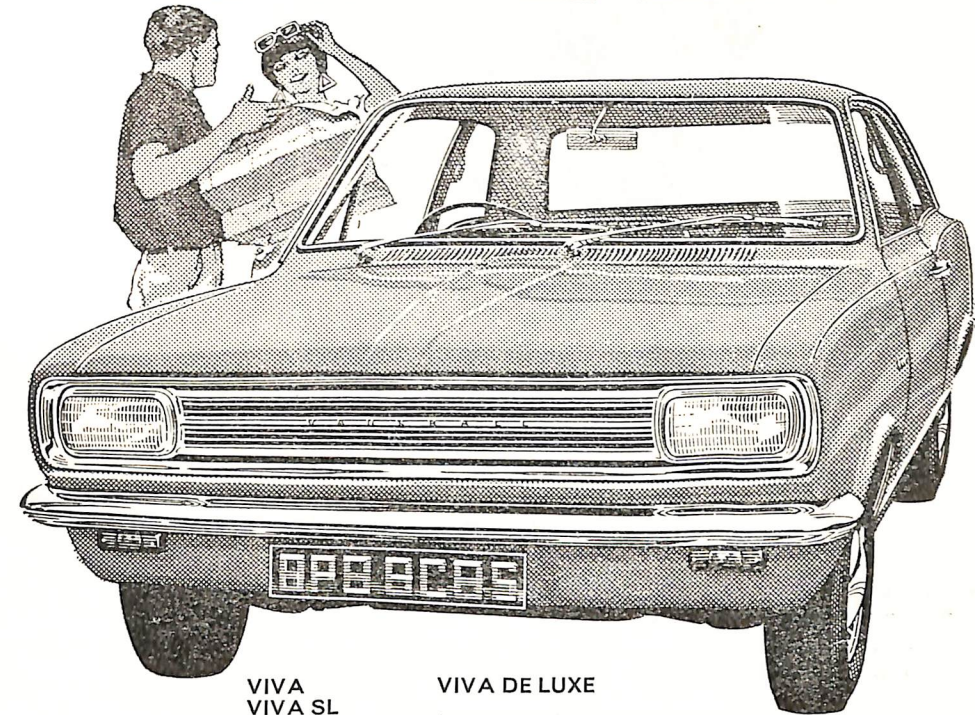


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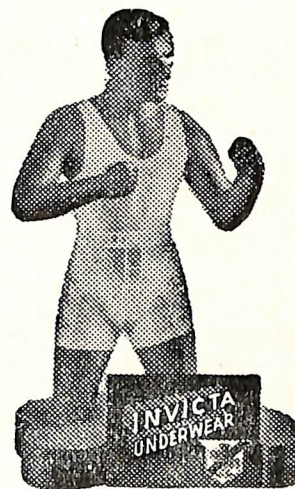
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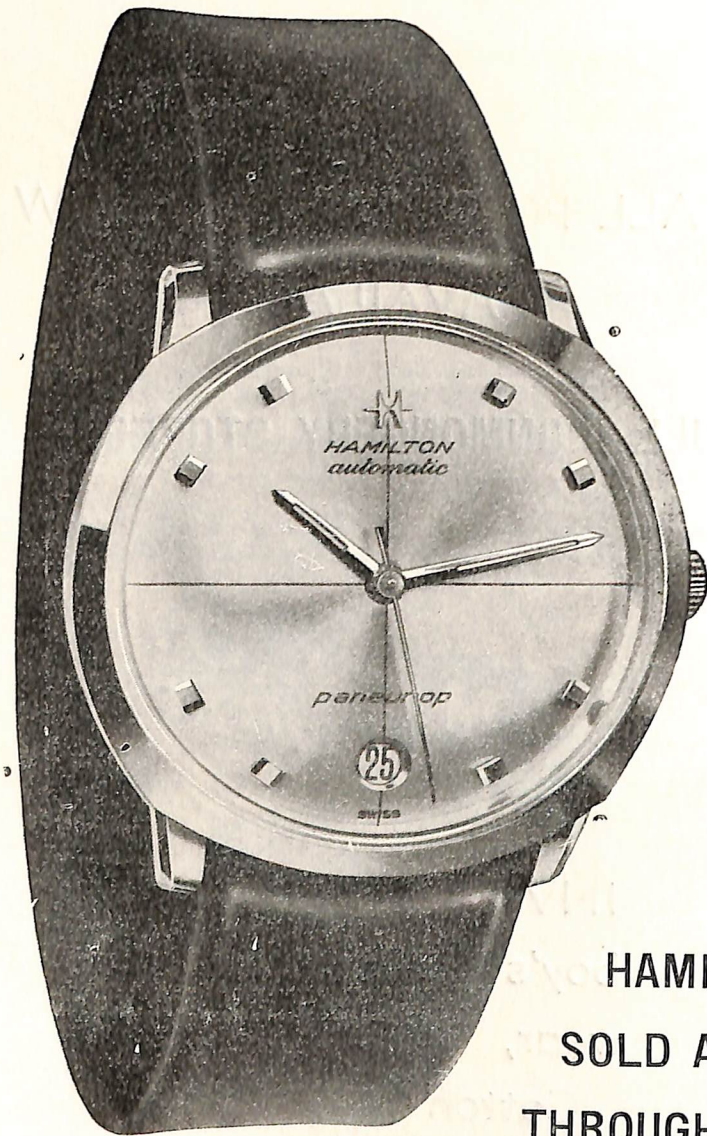
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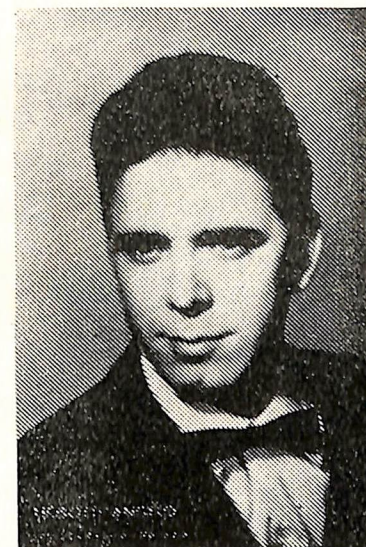
Fresca magia di una LAVANDA  
perfetta . . . che vi ridesta con  
la doccia del mattino, vi aiuta  
nelle pause del lavoro . . . vi  
stimola e vi rinfranca nello sport  
e nello svago . . . che vi accom-  
pagna sicura e personale nelle ore  
piu liete.

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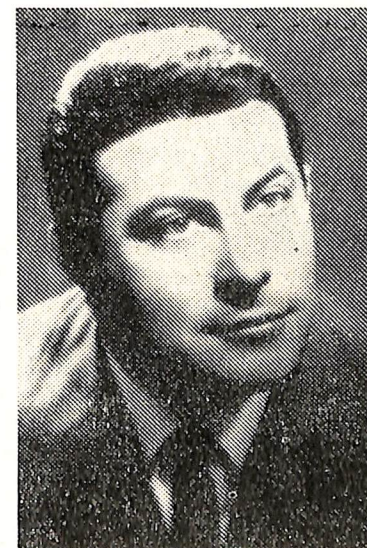
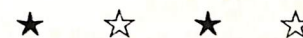
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ANNA MACCIANTI



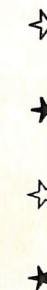
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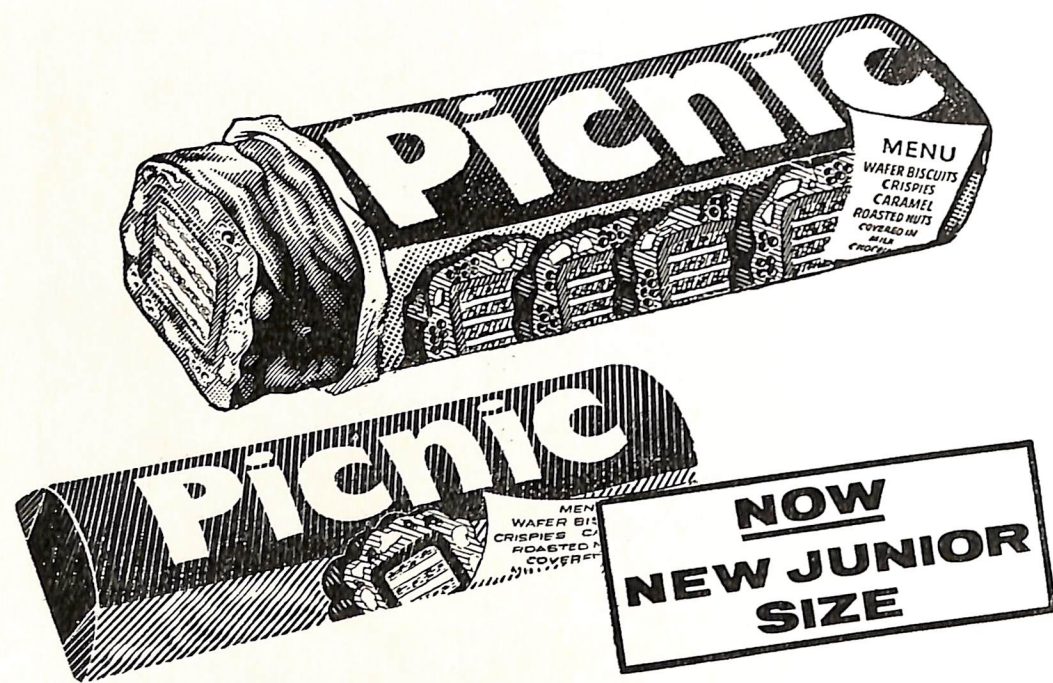
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## I PAGLIACCI

### L-ISTORJA FIL-QOSOR

#### L-ewwel Att

*XENA: Triq f'rahal f'Kalabrija bejn l-1865 u l-1870.*

Fil-Prologu Tonio l-"clown" tal-kumpannija jfakkur lis-semmiegħa li kulmin jirreċta wkoll, bħan-nies l-oħra, għandu l-ferh u d-dwejjaq tiegħu.

Il-kap tal-kumpannija tal-kummiedja li tkun qed iddur l-irhula, Canio, juri lil martu Nedda lir-raħħa. L-ewwel jilgħuh u, xhin Tonio l-hotbi jagħtiha idu biex jgħinha tinzel minn fuq il-karrettun, juri kemm hu għajjur billi jxejjirlu daqqa ta' frosta. Canio jmur jixrob mal-ħbieb u l-hotbi inqeda mill-fatt li jsib ruhu waħdu ma' Nedda biex jipprova jisirqilha bewsa. Hi wkoll tilgħabbielu u Tonio jahlef li jpatthielha. Nedda tkun għmielha għamlet ħbieb ma' zagħżuġħ li qed jigi warajha u Tonio, jgħarrex minn qalb is-siġar, jilmahha tiftiehem miegħu biex dik il-lejla jaharbu u jmur jugħza lil Canio. Dan jiġi kollu mikdud imma Silvio jilhaq jahrab qabel ma Canio jkun sata' jagħrfu. Jahbat għal Nedda iżda din ma tridx tgħidlu min hu. Tonio jgħidlu: "Tibżax. Dak għandu jiġi l-lejla għar-reċta . . . u taqbdū". Canio jitlef rasu bejn bil-għadab għal dak il-vili u bejn bit-tradiment ta' Nedda li hu tant iħobb.

#### It-tieni Att

*XENA: L-istess, iżda bil-palk tar-reċta armat.*

Ir-raħħala jiġu biex jaraw lil Paljaċċu jirreċta. Canio jilgħab il-parti ta' raġel li qed jissuspetta li martu qed tidhak bih, sewsew kif ikun fil-fatt. Xi drabi waqt ir-reċta jinsa li qed jilgħab il-parti u li Nedda (issa Kolombina) jistaqsiha bis-sod biex tgħidlu l-isem ta' dak il-vili. Għall-ewwel Nedda tiegħu biċ-ċajt iżda xhin tarah hekk immashan u mitluf, tisfidah u tgħidlu li dak l-isem ma jkun jafu qatt. Canio, mikul għal darba bil-għira u bir-rabja, johroġ is-sikkina għaliha u jilgħabbielha. Hi u qed tmut, imghargħra f'demmha, jaqbeż Silvio mill-folla tar-raħħala biex jagħtiha l-għajnuna, u Canio jagħrfu u joqtol lilu wkoll. Dlonk jintebah x'għamel u kif in-nies iddur miegħu jgħidilhom fost l-ilfiq "Il-Kummiedja spiċċat". e.s.i.

## I PAGLIACCI

### SYNOPSIS

#### Act I

*SCENE: A village street in Calabria. Time about 1865-70.*

In the famous prologue, Tonio the clown of a company of travelling actors, reminds us that actors have their joys and sorrows like the rest of us.

The head of the troupe, Canio, introduces his wife Nedda to the villagers. Tonio, the hunchback, for giving his hand to Nedda to help her alight from the cart, gets a buffet from the fiery-tempered and jealous Canio. Left alone with Nedda, who is untrue to Canio, Tonio tries to make love but is repulsed. He swears vengeance. Later he overhears her arranging with her lover Silvio to run away with him that night, and brings Canio along. Though the lovers are taken by surprise, Silvio gets away without Canio succeeding in learning who he is, and, despite all his threats, Nedda will not tell. Tonio suggests that Canio should watch for Silvio's return at that evening's performance. Canio is torn with jealousy and harbours ideas of reprisal.

#### Act II

*SCENE: The strollers' theatre ready for the play.*

The Play is given before the villagers. Canio plays the part of the husband who suspects his wife of infidelity. But reality faces him and, at times, he forgets his lines and demands from his wife the name of her lover in real life. At first she tries to pass off his agitation as if it were part of the play, but when she realizes that he is in earnest she defies him. Her husband loses control of himself and stabs her to death. From among the audience Silvio, who has been a silent witness, rushes up, and Canio, recognising him, kills him too. The horrified villagers seize Canio as he sobs out: "The comedy is ended". e.s.i.



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# LA GUERRA

DRAMA IN ONE ACT

Libretto and Music by  
**RENZO ROSSELLINI**

*Editore Ricordi*

*First performed at San Carlo, Naples on 25th February, 1956.*

*New for Malta.*

## CHARACTERS

Martha, the mother, a paralytic . . . . .	ANNA MARIA ROTA
Maria, her daughter . . . . .	ANNA MACCIANTI
Marco her son . . . . .	AUGUSTO VICENTINI
Erik . . . . .	NEREO CERON
The Postman . . . . .	GUIDO PASELLA
The Clergyman . . . . .	GUIDO PASELLA

A few minor figures.

# I PAGLIACCI

OPERA IN TWO ACTS

Libretto and Music by  
**RUGGIERO LEONCAVALLO**

*Editore Sonzogno*

## CHARACTERS

Canio, the actor Pagliaccio . . . . .	CARLO MENIPPO
Nedda, the actress Colombina . . . . .	IRMA CAPECE MINUTOLO
Tonio, the clown . . . . .	CARLO MELICIANI
Silvio, a villager, Nedda's lover . . . . .	OTELLO BORGONOVO
Beppe in the play: Harlequin . . . . .	NEREO CERON

Chorus of Villagers.

CONDUCTOR OF THE ORCHESTRA

**RENATO SABBIONI**

*Assistant Conductor*  
ANGELO SCOLARI

*Producer*  
AUGUSTO CARDI

*Chorus Master*  
ANTONIO BRAINOVICH

*Stage Manager*  
FRANCO CONTINI

*Prompter*  
DANTE MAZZOLA



# LA GUERRA

## IL-ĠRAJJA FIL-QOSOR

*XENA: Kan'ina f'dar, li sservi ta' kamra ta' l-ike! u kċina.*

Marta l-maghtuba qed tistenna b'qalbha ttaqtaq lil binha Marco jiġi lura, wara tliet snin mahrul biex ma jaqax taht idejn il-ghadu, u li minn ghandu qatt ma kienet hadet ahbar. K'ienet tisma' r-radjo jhabbar li dalwaqt il-pajjiż ikun meħlus mill-ghadu li tieghu jinstama' l-eżerċitu ghaddej qed jirtira. Fil-hin jidhol ix-xwejjah tal-posta li jwettqilha kif il-ghadu kien tielaq, iżda fl-istess hin jifthilha ghajnejha dwar bintha Marija li kulhadd kien jaf li kienet intilfet wara fizzjal tedesk, u li għalhekk issa min jaf 'n-nies x'kienet se taghmilha. Tidhol Marija, mixruba u qalbha sewda, iżda kalma mid-dehra. Kif jitlaq tal-posta, ix-xebba ggerri l'ommha bil-karozzella, mnejn ix-xwejjah ma tistax tqum, u teħodha fil-kamra tas-sodda gewwa; imbagħad tarġa' tiġi. Ikun dalam. Jidhol bis-serqa Erik, il-fizzjal tedesk maħbub ta' Marija, u b'nifsu maqtuġh, jghidilha li mas-sebh kien se jkollu jitlaq minn hemm ma' shabu, imma li Marija, f'għieh l-imħabba u min ikun gej fid-dinja, kien jeħtiġilha taħrab miegħu. Marija ma tafx x'taqbad tagħmel hliet tiftettet u tibki. Kif johroġ Erik, ommha li tkun semgħet xi haġa teħodha bl-ahrax, iżda wara li tghajjarha bla hniena, tinfexx tolfok titlobha biex ma thalliex waħidha. Idoqqu s-sireni ta' attakk mill-ajru: il-kantina timtela nies mill-appartamenti ta' fuq. Fosthom qassis jitlobhom ma jinfixlux u jistedinhom jitolbu. Fit-taħwid ta' waqt l-isparar, minnufih wara, Marija ssib kif tiskarta biex tmur tilhaq lil Erik, u fl-aħħar Marta ssib ruhha waħidha u tibqa' mibluha bilkemm trid temmen li bintha kellha l-hila tha'liha u ddawwar il-karozzella lejn il-hajt u taħbi wiċċha. Hawn jidhol mill-għd il-qassis li jwassal zaġġuġh aġhma sal-bieb u jitlaq. Ikun Marco li l-maghtuba, kif tagħharfu bhala b'ija. tagħti xi pass biex tilhqu iżda tistabat ma' l-art maħsuda mid-dinja bir-reġħxa. Marco jinżel hdejha, jghannaq u jbus dak il-wiċċ li ma jistax jara, fil-waqt li minn barra jinstama' ghajjat ta' rebħa u kant ta' ferħ tal-helsien. e.s.i.

# LA GUERRA

## SYNOPSIS

*SCENE. The under ground basement of a building, which is being used as a living room.*

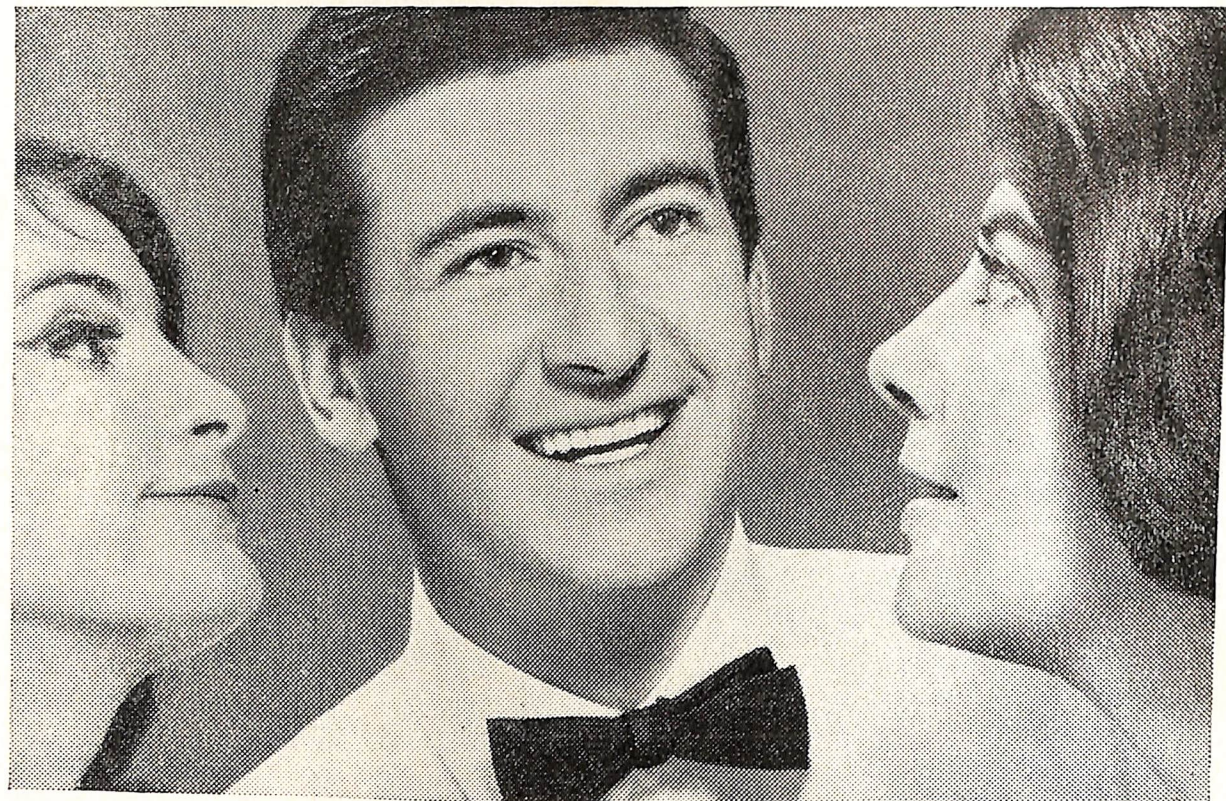
Martha the paralytic anxiously awaits the return, after three years of silence, of her then fifteen-year old son Marco who had fled to avoid capture by the enemy. The woman is listening in to the "Freedom" radio station, whilst from outside comes the tread and bustle of the retreating German army. Then the postman brings in the news confirming the exodus of the army of occupation, and bids Martha keep an eye on her daughter Maria whom everybody knows as the lover of an enemy officer, and who will most likely become the target of the freed people's fury. The girl comes in, wan and crestfallen, but apparently collected. When the postman leaves Maria pushes her mother in the bath-chair into an inner room, and returns. It is now dark, and Erik, the German officer and Maria's lover, comes furtively in, and in broken desperate words tells her that he must leave with the retreating army, and that she must go with him not only for the sake of their love but also for that of the expected child. The girl hesitates, tormented with dread and doubt. When Erik leaves, the mother, who has heard the gist of their talk, has a violent scene with her daughter whom she rants atrociously at first then entreats her in tears not to abandon her. An air-raid warning is sounded and the place is soon filled with people seeking shelter from the upper stories of the building. A priest invites all to be calm and pray. With the ensuing confusion of the "raiders passed" signal Maria, dismissing her hesitation, slips out and goes off to her love. The bewildered and broken-hearted mother turns her wheelchair to the wall sobbing. Then, led by the priest, a blind youngster comes in and calls out to his mother, who, in trying to hobble up to him falls heavily to the floor fatally struck by the tremendous truth of his blindness. Marco can only grope down to caress tenderly the dear lifeless face of his mother whom he can no longer look upon, whilst from outside come the jubilant shouts of the Liberation. e.s.i.



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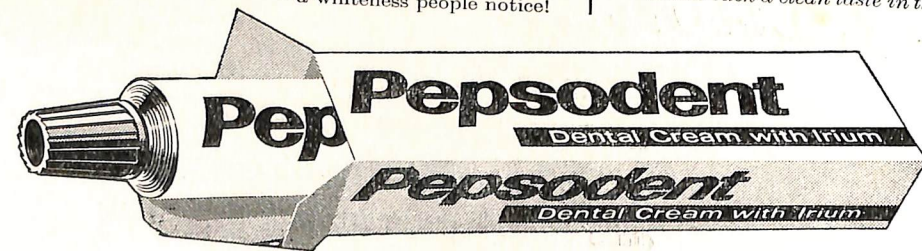


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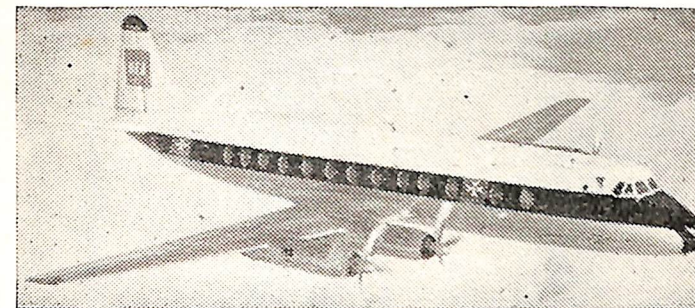
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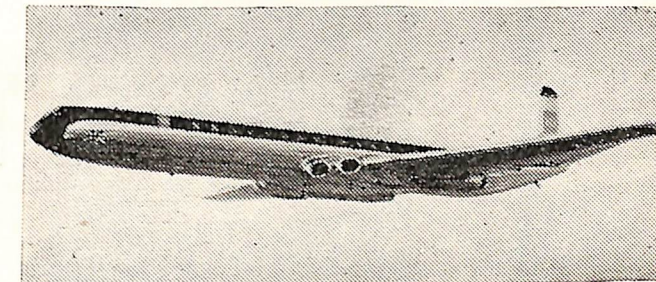
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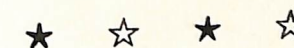
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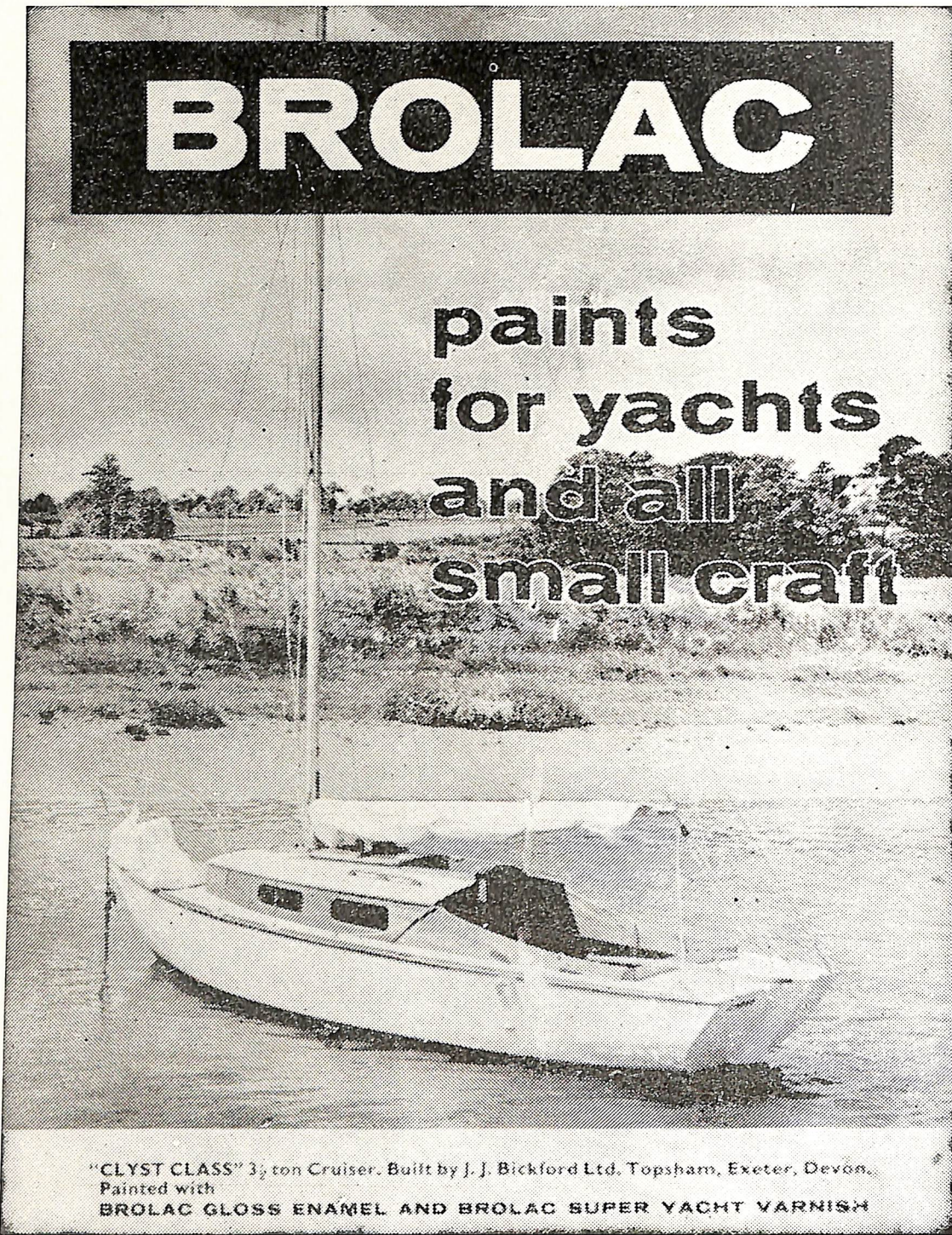
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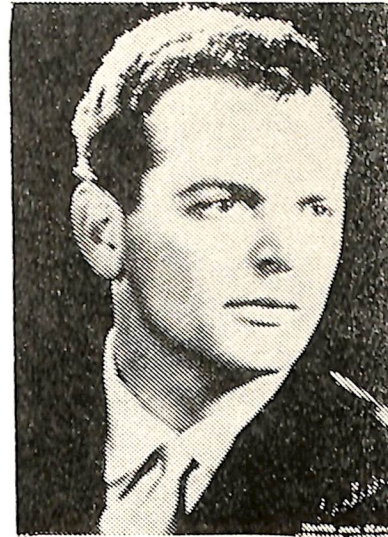


NEREO CERON





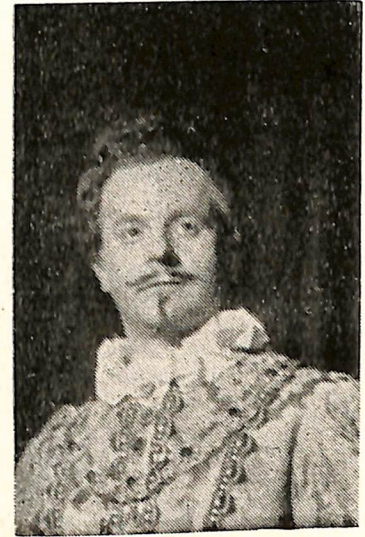
**FRENCH PERFUMES**  
46, OLD BAKERY STREET, VALLETTA.  
CENTRAL 26377



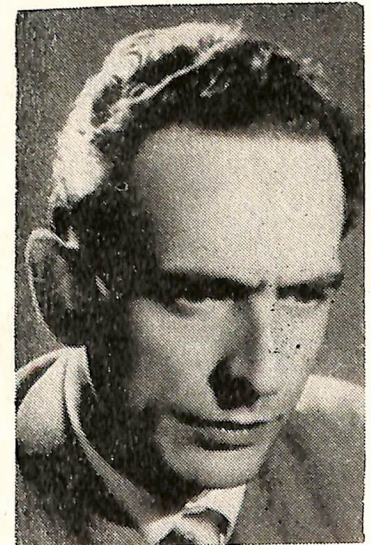
**AUGUSTO VINCENTINI**



**Mrs. DANTE MAZZOLA**



**GUIDO PASELLA**



**CARLO FARABONI**



**STILLA**

*gocce per gli occhi*

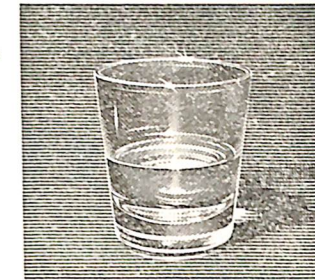
**NUBEM**

*spray nasale  
contro i raffreddori*

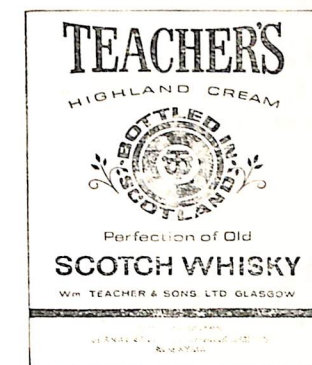
**MOMENT**

*confetti lassativi*

**The best thing about  
this glass of water**



**is the amount of room  
left for**



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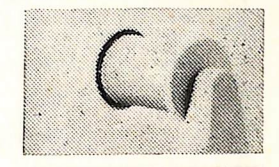
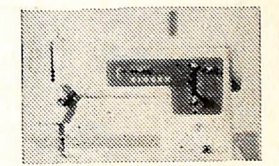
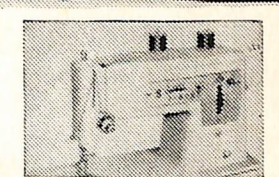
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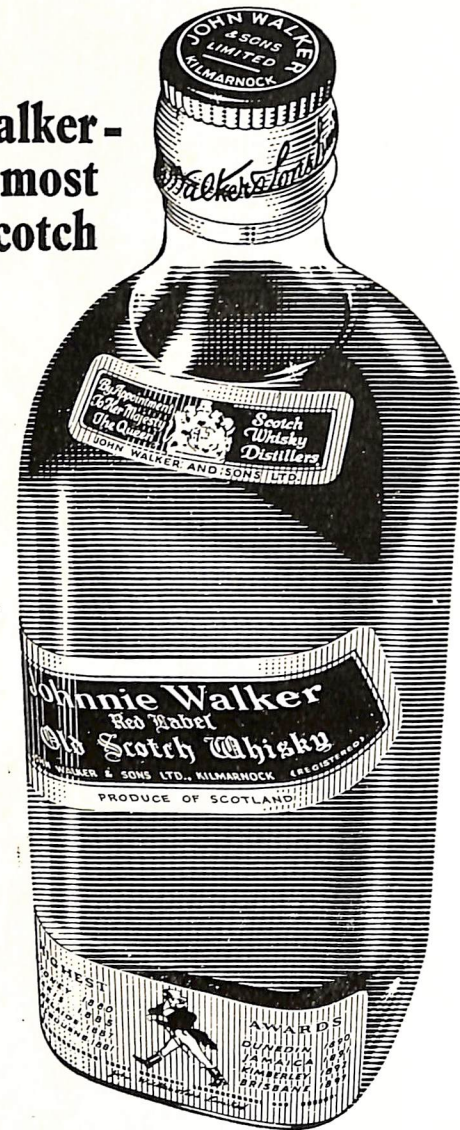
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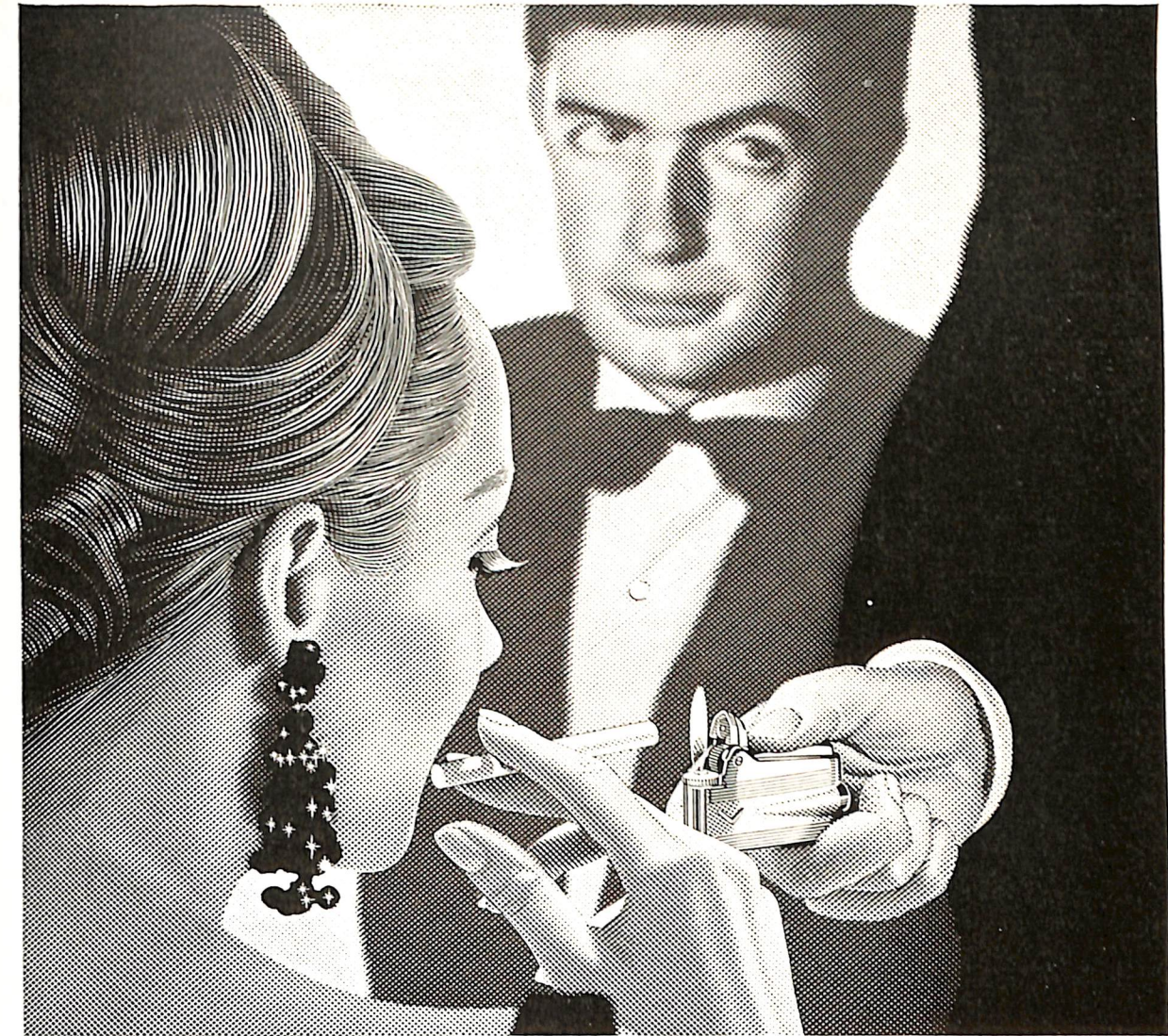


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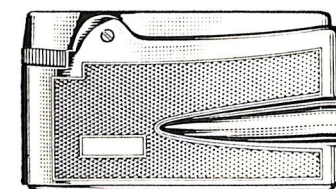
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