



HAWKE'S BAY REGIONAL OPERA TRUST

PRESENTS:

LA BOHÈME

BY GIACOMO PUCCINI



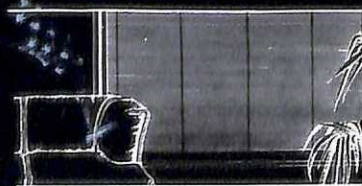
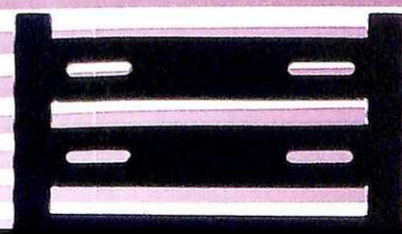
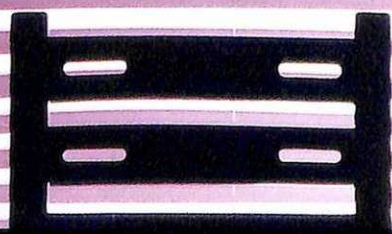
STARRING

Howard Spicer	Robyn Lynch-Burnard
Daryn Edmundson	Roger Wilson
David McAtamney	Donald Edwards
Director: Richard Campion	
Musical Director: Alan Foster	

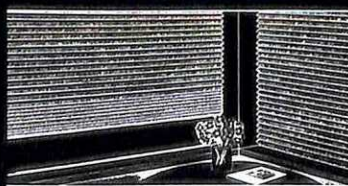
HASTINGS MUNICIPAL THEATRE

April 26, 28, May 1, 3, 5, 1990

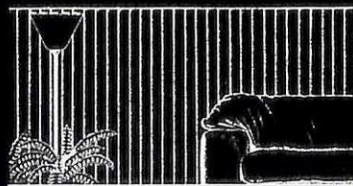
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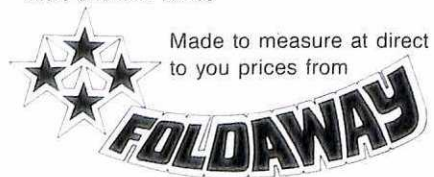
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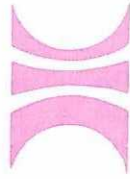
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MESSAGE FROM THE CHAIRMAN



It is with considerable pleasure and pride that I welcome you to our second season of opera. Even before the first curtain went up in July 1988 for our immensely successful first season "La Traviata" we had made the ambitious decision to stage "La Boheme". It has been a battle for the trust getting this far with La Boheme but a battle the trustees, the cast and the production team have determinedly fought because we believed in what we were doing. Grand opera is very expensive in money and time. We have somehow produced a production for you to enjoy at bargain basement prices, yet the standards of our set, our orchestra and our singers are as good as you will get anywhere in New Zealand.

We are the only regional opera trust in New Zealand and one of only five performing grand opera companies in New Zealand. The largest gets \$250,000 from the Government each year to perform opera. Four of the companies get more than \$40,000 each. We are the fifth; we get nothing.

Major New Zealand companies like the Bank of New Zealand and Mobil give generously to opera in the main centres but decline to support us out here in the region. Many local businesses are learning that it is in their interest to support us but it is a slow process. We shall hopefully one day convince them all.

Over a few weeks of the summer a quarter of a million New Zealanders went and watched, even in the rain, a soprano called Kiri sing mainly opera songs. They came away enchanted. We think we can enchant you too with two of the country's top sopranos, two of the country's top baritones, a top Australian tenor and other fine singers, drama, music and sheer spectacle. You will be comfortably housed in the finest opera venue in New Zealand.

My thanks go to those who have made this production possible. They know who they are and we have tried to mention them in the programme. Your contribution as audience is also appreciated. We hope you enjoy yourselves.

Guy Wellwood
Chairman
HAWKE'S BAY
REGIONAL OPERA TRUST



LA BOHEME



Placido Domingo and Marta as Rodolfo and Mimi in an earlier version of La Boheme.



ACT I, PARIS 1800's

We are in a garret at the top of a rambling old building in Paris. Lots of stairs but a great view over the roofs of the Latin Quarter. Here congregate the future great names of art and literature. Well, maybe... Right now they are hungry and penniless and very cold, but they are spirited for are they not bohemians? It is winter — outside and inside. There is an iron stove, but no fuel. Marcello works on a painting “The Crossing of the Red Sea”, and on keeping warm. Rodolfo — a writer-poet — scribbles an article with numb fingers.

Should they break up a chair? No. Rodolfo will sacrifice his play script. “Act I” burns merrily. Colline, mad about books, enters and is now mad because he cannot cash in any at the pawnbroker's up the hill.

It is Christmas Eve. The play, “a roaring success”, is interrupted by errand boys with food, drink and fuel! Schounard, a budding musician, has had a windfall. He scatters money before them. Nobody wants to hear his story — something about ridding a rich English eccentric of a parrot. Happiness is theirs. But Schounard packs the foods away — on Christmas Eve they eat out! A knock on the door and horrors — Benoit the landlord enters looking for the rent. They cajole and flatter him with wine and words. Indiscretions are admitted and out he goes! They follow but Rodolfo has the wretched article to finish. A knock on the door. A girl needs a light for her candle. Sure. Come in. The girl staggers

and faints. Rodolfo tends her and notes her gentle loveliness. She leaves but returns for her key. The candles go out. They search in the dark and their hands touch. Confidences follow. She is known as Mimi and embroiders flowers. Will love follow? They go off to join his friends.

ACT II

People selling and hustling, people haggling and buying, eating and drinking : everybody in the Latin Quarter, it seems, is out in the streets on Christmas Eve.

Children chase a toy seller and mums chase the children. Bourgeois, working girls, students and shopkeepers collide and have fun.

We spot our friends among the crowd : Schounard buys a horn, Colline a coat, Rodolfo a bonnet for Mimi — for have they not some money?

They make for the Cafe Momus and order a scrumptious supper. Marcello alone is grumpy, but soon his fickle beloved Musetta, the queen of the quarter, arrives with a rich, elderly councillor, Alcindoro. Marcello ignores her but Musetta mounts ploy after ploy.

Mimi is now richly in love and Rodolfo even shows signs of possessiveness. Typically the bohemians have spent all their money — it's simply vanished, and can't pay the waiter.



ACT III

But this is Musetta's night and she wins back Marcello and is carried off behind a local band leaving her abandoned Alcindoro — with the bills.

INTERVAL

Dawn in February and it is snowing. Workers shuffle through one of the gates of Paris which is manned by customs men. We see sweepers, women bringing milk, vegetables, and late revellers from the local tavern. Here Marcello is staying while he works on an inn sign and Musetta? We hear her singing in the bar.

Like a shadow a slight figure approaches. Marcello is called. The girl coughs in the cold air. It is Mimi. She tells a sad tale of jealousy, of quarrels and scenes, and last night, a walk-out.

Rodolfo who was inside sleeping now comes out. Mimi hides. The young man tells Marcello that she is a flirt, but pressed, admits that the real reason for their discord arises from his anguish and humiliation at not being able to care for her. He is steeling himself for somebody of wealth to take her in for she is dying.

At this disclosure Mimi is horrified and they confront each other. Mimi arranges to leave with the calm of despair. The other lovers are also breaking up. Musetta is bored with bohemian poverty, quarrels stridently with

Marcello and whisks away — another wealthy man?

But Rodolfo and Mimi cannot part — not now, not just yet. They will wait for Spring when the sun shines.

They walk off over snow.

INTERVAL

ACT IV

We are back in the garret but now it is spring. Both Marcello and Rodolfo are hard at work ostensibly.

They miss Musetta and Mimi, but other things are the same — no food, no money.

Schaunard and Colline have been out scavenging : they arrive with one herring and four bread rolls. No matter. Imagination triumphs — the fun is fast and furious, when Musetta bursts in with the news that Mimi is below — too ill to climb the last stairs.

There is a rush to help. Mimi has left her viscount and is now brought back into the fold and settled on the bed.

She is very ill. Musetta sells her earrings and Colline his heroic coat to buy medicine and a muff for her icy-cold hands. Mimi and Rodolfo comfort each other with fond memories of candles and keys.

The friends return. Schaunard realises that Mimi is slipping fast. Musetta prays. Mimi, comforted with a muff and warmed by love, quietly breathes her last. Rodolfo, shocked and despairing, wildly calls her name . . .



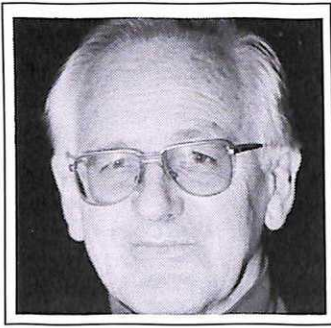
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Richard Campion — Director

Born in Wellington and educated at Victoria University and Wellington Teachers' College, Richard was at the Old Vic Theatre School when he first attended opera in London. Returning to New Zealand, he directed plays for the New Zealand Players and the first three-act opera for the N.Z. Opera Company, "The Consul" by Menotti. Next came "Die Fledermaus" by Offenbach and later "Carmen" in which he directed Kiri Te Kanawa, "La Traviata", "Lucia Di Lammermoor" with Malvina Major and "Carmen" again. In 1988 Richard directed the highly acclaimed Hawke's Bay Opera Trust production of "La Traviata". This year he arranged and co-directed the "Re-enactment of the Signing of the Treaty" at Waitangi and was artistic co-director for the day, which included 45 groups performing in 9 venues.



Elizabeth Curtis — Chorus Mistress

Elizabeth Curtis is a graduate of Auckland University and has gained both L.T.C.L. and L.R.S.M. in singing. After further studies at Guildhall School of Music in London, she taught in Auckland and Wellington before moving to Havelock North in 1977. Since then she has been active as a soprano recitalist and soloist throughout the North Island. Locally she is involved as an organist, choir trainer and as a teacher including working as tutor for the National Secondary Schools Choir. Elizabeth sang the role of "Flora" in "La Traviata" in 1988 for the Trust.

Lois Reefman — Wardrobe Mistress

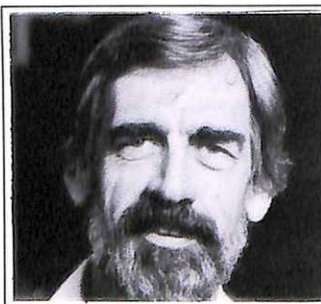
Lois was engaged by the trust to dress "La Traviata" in 1988. She is an experienced wardrobe mistress having spent 30 years involved in Theatrical Production, 20 of them working with costume. She holds a Diploma in Dressmaking and puts her qualifications as a designer to good use. Lois has worked with Levin Operatic Society and Song and Opera Workshop.



Barbara Jones — Properties Manager

This is the second time Barbara has been properties "boss", having managed properties for "La Traviata" in 1988. Her association with theatre goes back to being prompt for Morrinsville's production of "Pygmalion" in 1961 and taking part as a nun in "Sound of Music" in 1979. Barbara was trained in the art of "props" by Moira Reay for Hastings Operatic Society, and is high in praise of her support team.

Gwyn Ace — Lighting Designer



Gwyn has worked in Theatre for over 40 years, mainly in the area of staging and lighting. Earlier work was setting and lighting of drama, with the last 15 years adding the complex field of musical theatre. "Cabaret", set and lit for producer Gillian Davies was his favourite show.

Other productions include "Man of La Mancha", "My Fair Lady", "Chicago", "Fiddler . . .", "Joseph and His Technicolour Dreamcoat", "Jesus Christ Superstar", and many Music Halls.

Robin Johnson — Lighting Manager

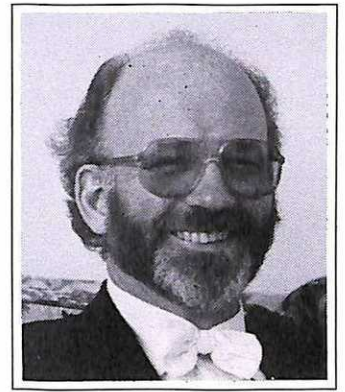
"La Traviata" was Robin's first association with the Trust as lighting director. He has been involved with the theatre for 20 years both in administration and backstage. Mainly working with Napier Operatic Society Robin has vast experience with local and professional companies and in all aspects, including head chef in a theatre restaurant. He recently joined the lighting crew for the opening and closing ceremonies of the Commonwealth Games.



Alan Foster — Musical Director

A violinist in the N.Z.S.O. since 1971, and a member of the Gezentsvey String Quartet for 3 years, Alan was co-founder and conductor of the Terrace String Ensemble 1975-84. He has conducted the Wellington Chamber Orchestra and N.Z.S.O. on several occasions including a live telecast of the 1987 Mobil Song Quest final. He has conducted for the Dunedin Opera Company, de Lautour Opera, Opera Technique and Opera Guild in Wellington and was resident musical director for Wellington City Opera for 1987 and 1988.

In 1989, Alan took a year's leave, when he conducted the Willoughby Symphony Orchestra in Sydney, played in the Sydney Symphony and the Sydney Bach orchestras followed by an extensive study period at the Cologne Opera in West Germany.



Orchestra

LEADER: Norma Smith

DEPUTY: Helen Tippler

FIRST VIOLINS:

Dallas Knight — Napier
 Norma Smith — Napier
 Bevis Stevens — Havelock North
 Helen Tippler — Havelock North
 Ann Willink — Napier

SECOND VIOLINS:

Sue Branch — Havelock North
 Sarah Croucher — Havelock North
 Elizabeth Ralph — Hastings
 Christiana Stevens — Havelock North

VIOLAS:

Marian Stronach — Taradale
 Kathy Brenstrum — Napier

CELLOS:

Fiona Dunn — Hastings
 Kate Contos — Havelock North
 Stephen Gibbs — Hastings

DOUBLE BASS:

Barbara Dine — Mahia

FLUTES/PICCOLO:

Mary McHattie — Hastings
 Sally Davies — Napier

OBOE:

Julian Pook — Hastings

CLARINETS:

Frances Morgan — Hastings
 Karen Edwards — Havelock North

HORN:

Michael Winter — Napier

TRUMPETS:

Jonathon Krebs — Napier
 Graham Harrington — Taradale

TROMBONE:

Raewyn McIndoe — Taradale

PERCUSSION:

Bryan Rae — Havelock North
 Katherine Farrell — Havelock North
 Katherine Webster — Havelock North

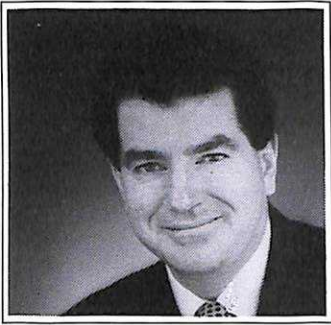
PIANO:

Corrie Hughes — Hastings

Stage Band

Catriona Eagles
 Caroline Freeman
 Sarah Hewitt
 Susannah Middlebrook
 Elizabeth Shaw
 Elizabeth Middlebrook
 Phillip Geenty
 Kevin Keys





Howard Spicer

Rodolpho

A writer

Born in Victoria, Australia, Howard Spicer made his debut with the Victorian Opera Company in Weill's "Mahagonny". Since then he has sung such roles as Romeo in Gounod's "Romeo et Juliette", Pinkerton in "Madam Butterfly", Des Grieux in "Manon", Alfredo in "La Traviata" and Don Jose in "Carmen". He received nation-wide acclaim for promoting opera in high schools and was commissioned to write a work for a schools programme and for a film on his work with children and members of the Aboriginal and Torres Strait Islanders Dance Theatre. In 1980 Mr Spicer studied in Germany under Hendrikus Rootering, performing with the Stadtische Buhne Munster, and in concert throughout Germany. He has previously sung in New Zealand when engaged by the Dunedin Opera Company for "Yeoman of the Guard". More recently he was engaged by the Australian Opera to sing Turiddu in "Cavalleria Rusticana".



David McAtamney

Marcello

A painter

David first studied singing with Ashley Aitcheson in Otago, and after with the renowned bass, David Ward. He made his opera debut as Escamillo in "Carmen" for the Dunedin Opera Company. In 1983 he joined the Australian Opera and sang in over thirty operas throughout Australia. He returned to New Zealand in 1985 to sing Zurga in "The Pearl Fishers" in Dunedin followed by roles in "La Traviata" in both Auckland and Wellington, "La Boheme" in Dunedin and in 1989 "Faust" for Wellington City Opera and "Carmen" in Dunedin.



Roger Wilson

Colline

A bookworm

A graduate of the University of Otago, Roger studied and sang in Switzerland and Germany for 6 years. Roger broadcasts, translates and teaches in Wellington and is often engaged by the N.Z.S.O, choral societies and orchestras throughout New Zealand. He played Germont-Pere in "La Traviata" and recently Fritz Kothner in "Die Meistersinger". Next year he repeats the role of Colline in a cast headed by Dame Kiri Te Kanawa, in Auckland. He was the recipient of a New Zealand Opera Society bursary last year.



Alex Burns

Benoit

A landlord

A love of theatre and music have lead to TV. and night club appearances in Australia and New Zealand. Alex has taken the male leads in "Sound of Music", "And So To Bed" and "Patience". With a Song and Opera Workshop he has appeared in "Dido and Aneas", "Gianni Schicci" and "Cavalleria Rusticana". He sang in "La Traviata", and brings his flair for comedy to the part of Benoit.



Sam Browne

Papignol

A toyseller

A versatile actor, Sam is also experienced in choral and solo singing. Previous study has been enhanced by vocal tuition with Napier's Phillipa Reade. His stage personality and pleasing voice have won him many roles. Noted as a convincing diplomat in "The Merry Widow" he gained a cameo role in his first grand opera.

Robyn Lynch-Burnard

Mimi

A seamstress

Robyn Lynch won second place in the 1983 Mobil Song Quest, also winning the Dame Joan Hammond Scholarship. After studies with Dame Joan, she returned to win the Song Quest in 1985. Invited to sing in Salt Lake City at the temple with the Mormon Tabernacle Choir, her performance was broadcast live across the USA and Europe to an estimated 50 million. After singing in Belgium and England, Robyn returned to New Zealand, married and recommenced studies with former tutor, Emily Mair of Wellington. She has sung the roles of Delilah in Handel's "Sampson", the Countess in a concert version of "The Marriage of Figaro" at Government House, studied the lead of "Suor Angelica" and performed for "Friends of the Opera". She has recorded arias from "Tosca" and "Norma" for a film company.



Donald Edwards

Schaunard

A musician

Baritone, Donald Edwards won the New Zealand Opera Society's Moyra Todd Scholarship in 1988. He has already majored in political science at Victoria University but having decided to make music his career is studying for a Bachelor of Music degree. He has sung in numerous concerts as soloist and with choral and operatic groups throughout Wellington. In 1989 he sang a lead role in "The Marriage of Figaro" for Compact Opera Group and the part of Figaro in a concert version at Government House.



Daryn Edmundson

Musetta

A courtesan

A graduate of Canterbury University, Daryn has sung in oratorio and numerous recitals and concerts. She won both the Evening Post and Waikato Times Aria contests in 1986. She was chosen to understudy Malvina Major for two seasons of opera with the Wellington City Opera Company. Daryn has sung many lead roles including that of "Violetta" for the Hawke's Bay season of "La Traviata" in 1988. She returned recently from post graduate study at the Sydney Conservatorium to sing with the N.Z.S.O.

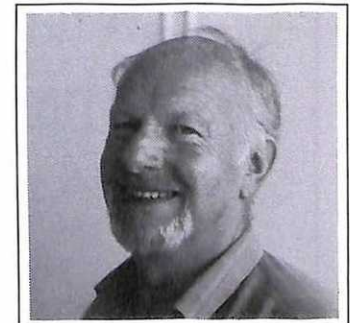


Christopher Gibbs

Alcindoro

A councillor

After study at an English choir school and the Guildhall School of Music in London, Christopher sang professionally in England before emigrating to New Zealand. He has played an active part in music, drama and radio in Hawke's Bay. His major roles include Prof. Higgins in "My Fair Lady", Tevye in "Fiddler On The Roof", Marriage Broker in "The Bartered Bride" and Dr. Grenvil in "La Traviata".



Wayne Lister

Customs Official

Wayne's first experience with musicals, was in "Kismet" for Napier Operatic Society in 1960, followed by numerous singing leads with Hastings Operatic Society, Frivolity Minstrels with whom he toured the North Island centres, and the Hastings Musical Comedy Co. He is well known for work in repertory and pantomime and his powerful voice is often heard in charity performances.



Ad nauseam

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P H O N E U S F I R S T

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Director's Notes

"LA BOHEME" IN THE BAY

Marcello . . . "Oh beautiful age of deceits and Utopias, one believes, hopes, and all seems beautiful."

This is a young people's opera, or rather about the young. Students and artists in the big city, living on fun, talent, air, and not much else. It could be London or Auckland — here it is Paris before Social Welfare. The rewards of such a life are dazzling: wit, freedom, free-love . . . but the cost can be devastating.

This creates the dramatic tension. The tenderness is in Puccini's music. Its impressionistic technique gives us in music the glimmer of Monet, Renoir, Degas — the 19th century French artists.

As with Verdi's opera, the characters and the life of the "Latin Quarter" are derived from the intimate observation of real people: painters, writers, muso's, entertainers who enlivened the artists' quarter of Paris.

The observer was Murger who wrote a novel in the form of "Scenes" which everybody wanted to read, from which a play was derived which everybody wanted to see, and thence to Puccini's opera which everybody wants to hear . . . But everybody . . . And now, in Hastings.

"NEW ZEALANDERS FIRST" —

Hawke's Bay continues its exciting policy. Keith Brazier of the city, designs. It is a new production.

Daryn Edmundson whose performance as Violetta made our first opera season so telling has

been to Australia to study the role of Musetta, the gay girl of Montmartre.

Robyn Lynch-Burnard has been engaged to sing Mimi the gentle little embroiderer who gets caught up in the world of the "Bohemians". Robyn is petite and has won high awards for her singing . . .

Roger Wilson of Wellington who was such a powerful "Germont" and has been performing in "Die Meistersinger", returns as Colline, the sheepfarmer baritone of Otago, David McAtamney has sung Marcello in other centres; not so Don Edwards, a student musician, who plays his mirror image in "Boheme".

Howard Spicer gives us an international flavour and the strengthening of a wide experience, but our own Alex Burns, Chris Gibbs and Sam Browne take important roles; the "chorus" of singing actors will build on their reputation, youngsters from various schools, a band . . . But the biggest and richest contribution comes from the musicians of the orchestra who have been working for weeks to make this performance illustrious.

So now we have it — "La Boheme", the 'comic' opera so full of life, whose mask of happiness is always threatening to slip and show the human face of longing and loss.

Mimi . . . "To Love is still sweeter than honey" . . .

RICHARD CAMPION



Giacomo Puccini



Giacomo Puccini 1858-1924



The Composer

Giacomo Puccini was born in Tuscany in 1858. He came from a musical family. His great-great grandfather was an organist and choirmaster, and his grandfather Antonio Benedetto Maria Puccini was also a choirmaster and composer.

Giacomo's father Michele, followed the tradition and also composed operas. He married Albina Magi, the sister of one of his pupils and they produced a family of eight, the fifth child destined to be perhaps the most famous of all Puccinis.

Giacomo was an organist and choirboy at the age of ten and already in demand as a pianist. It is said he even stole organ pipes as a lad to buy himself cigarettes.

At the age of sixteen he had already been introduced to the works of Verdi; 'Rigoletto', 'La Traviata' and 'Aida' about which he said "when I heard Aida at Pisa, I felt that a musical window had opened for me".

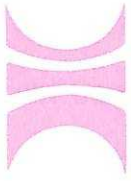
La Boheme, written in 1896, was his second successful opera (Manon Lescaut written in 1893 being the first) and is considered by many to be his finest score. Puccini wrote La Boheme during what was perhaps the happiest time of his life, and could have been in some ways a reflection of the years he spent in Milan, studying and in lodgings with his younger brother, a cousin, and the 19-year-old Pietro Mascagni, composer of Cavalleria-Rusticana. Money was short and they were

used to outwitting landlords and restaurant proprietors. It is recorded that he once pawned his overcoat, not for a dying seamstress but to take a ballet dancer to supper.

After gaining his diploma from the Milan Conservatorium in the summer of 1883 Puccini had to consider his future. His teacher Ponchielli helped by mentioning him to Giulio Ricordi the director of a famous publishing firm. Giacomo decided to stay in Milan and pursue a career as composer of opera, assisted by a contract with Ricordi.

At this time he began to live with his lover Elvira Gemignani, who left her husband and took her daughter to live with Puccini. They were denounced as having brought shame on the honourable name of Puccini, not assisted by the birth of a son, Antonio, to them in 1886. It was not until the death of Elvira's husband that Puccini was able to marry her in 1904. The year before, he had been involved in a car accident which left him with a limp, and he developed a persistent hoarse throat which was the beginning of the cancer which caused his death in 1924. The effects of a life-long habit of smoking had finally caught up with him. His legacy to the world includes the much loved operas "Tosca", "Madam Butterfly", "Gianni Schicchi", and "Turandot".





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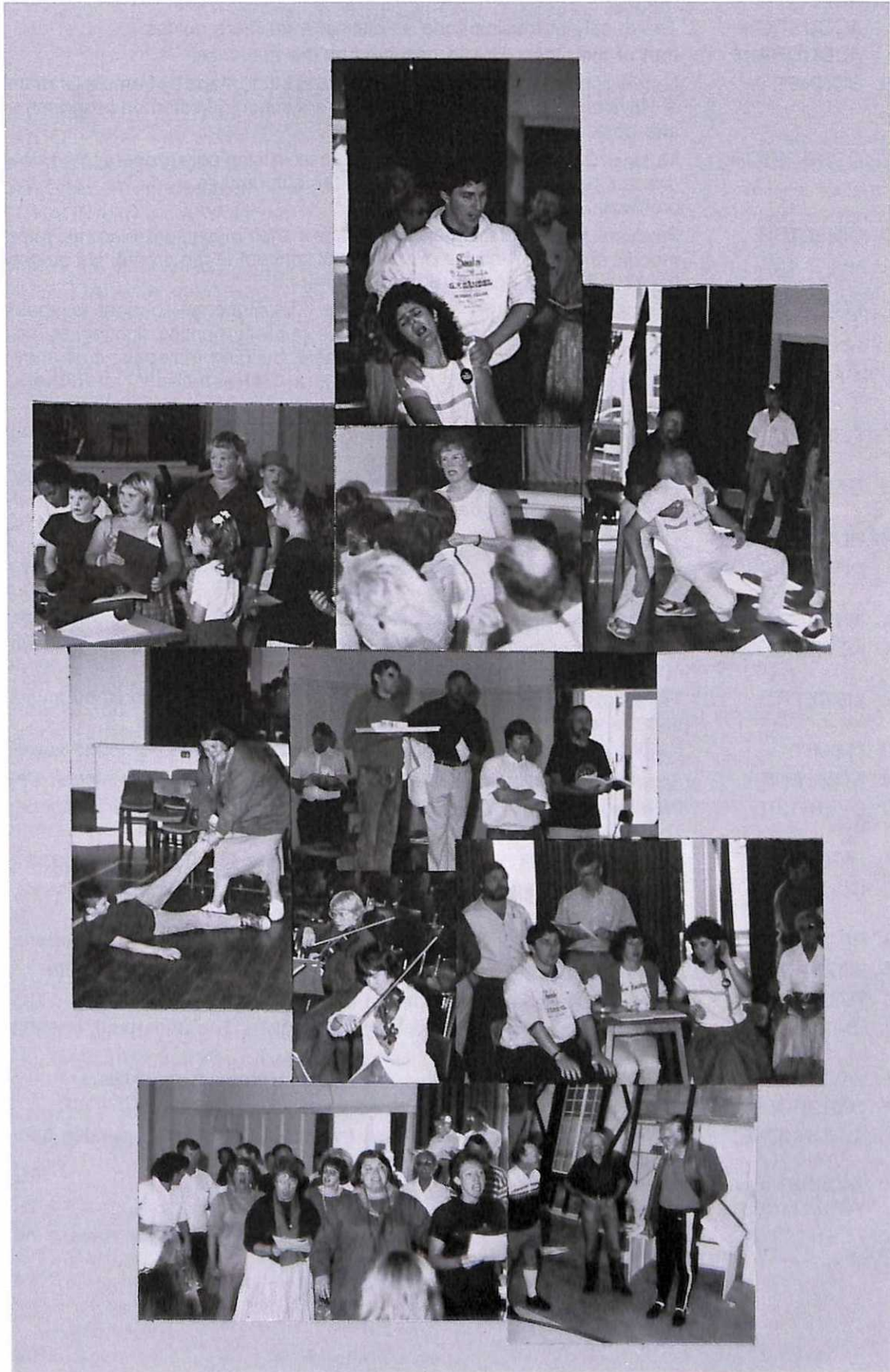
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- C. CONDUCTOR: Musical Director. Of greatest importance in staging an opera. With the director, responsible for interpreting the composer's work. He trains the orchestra, chorus and solo singers.
- D. DIRECTOR: Producer. He rehearses the singer/actors in their movement interprets roles moods, character and the overall visual concept of the drama. He guides the sets, lighting and wardrobe designers.
- E. ECONOMICS: A most expensive art form to create. "La Boheme" budget is about \$120,000! Fees, hireages, music, postage, publicity, printing, lighting, sound, paint, transport, programmes and tickets, building materials, costumes, insurance, venue hire, theatre hire, refreshments, stationery, accommodation, etc, etc.
- F. FLIES: The area above the stage and behind the arch containing items for raising and lowering sets and drop curtains. Flymen work from lofty platforms here.
- G. GALLERY: "Gods". The top tier of audience seating where the 120 channel lighting control is being operated from tonight.
- H. HOUSE LIGHTS: They light up the auditorium of the theatre.
- I. INTERMISSION: Interval between acts. Allows scene and costume changing, and effective time lapse.
- J. JINX: Do not whistle backstage nor take plain white bouquets into dressingrooms.
- K. KETTLEDRUM: A copper or brass orchestral drum with a rounded bottom, usually played in pairs to allow a wider range of tuning.
- L. LIBRETTO: The words of an opera. The librettist (writer) needs to understand music and the way the words and mood will fit to it.
- M. "MIMI": Gentle, fragile, naive seamstress. Little Robyn with the big round voice!
- N. NUMBERS: Separated self contained arias, duets and ensembles in the printed score.
- O. OVERTURE: Prelude to an opera, usually to set a mood theme or quieten an audience. There is no overture to "La Boheme".
- P. PATRON: One who protects, supports, encourages the arts, YOU! Thank you.
- Q. QUOTAS: The nitty gritty of opera production, with allocations of money, seats, personnel, dates. . .
- R. RECITATIVE: In song, an attempt to imitate the inflection of speech. Dialogue of opera.
- S. SITZPROBE: Sitting rehearsal. Usually the first with orchestra and cast complete.
- T. TESSITURA: (Texture) The average vocal range of a song or operatic role.
- U. UNDERSTUDY: One who studies a role as an emergency fill in. The underpaid, unsung heroes.
- V. VIRTUOSO: An opera (or art) connoisseur. A musician with masterly skills.
- W. WARDROBE: The complete set of costumes and jewellery for the opera.
- X. XYLOPHONE: Played by the percussionist. A mounted row of graduated wooden bars struck with two small mallets. Plays chromatically.
- Y. YACKING and YODELLING: That's what goes on in the dressing rooms!!
- Z. ZEST: Our cast and leads add this extra spirit, charm and piquancy to make the opera sparkle.



LA BOHEME

An opera in four acts by Giacomo Puccini

Cast in order of appearance

RODOLPHO — A writer.....Howard Spicer
MARCELLO — A painter.....David McAtamney
COLLINE — A bookworm.....Roger Wilson
SCHAUNARD — A musician.....Donald Edwards
BENOIT — A landlord.....Alex Burns
MIMI — A seamstress.....Robyn Lynch-Burnard
MUSSETTA — A courtesan.....Daryn Edmundson
ALCINDORO — A councillor of state.....Christopher Gibbs
PAPIGNOL — A toyseller.....Sam Browne
CUSTOMS OFFICIAL.....Wayne Lister

LADIES, GENTLEMEN AND CHILDREN OF THE CHORUS

Diane Abraham	Lex Barker	Michelle Anderson
Heather Cram	Sam Browne	Jackie Beirne
Janice Davidson	Warwick Bull	Nicola Brady
Natalie Geor	Alex Burns	Rhonda Browne
Elaine Goodwin	Roy Clement	Sophie Burberry
Beverley Heard	Scott Cormack	Allison Cormack
Diane Hopson	Ken Keys	Dorothy Hemopo
Maria Kronic	Wayne Lister	Rachel Lewis
Janet Smith	Ross Lange	Marguerite Paku
Glen Sutherland	Michael Morgan	Toby Buck
Frances Tod	Christopher Gibbs	Damien Dodunski
Lauris Varney	Callum Dodunski	Tarver Graham
Eileen von Dadelszen		Steven Nicholl
Eve Weir		Marcus Smith
Vanessa White		Iain Whiteley
Jenny Leu Williams		Yvette Wiig

ACTORS IN CROWD SCENE

Maitre d' Hotel, David Reefman; Olive Gibbs; Claire Keys;
John Timpson; Peter Van Derstam.

UNDERSTUDIES

MIMI: Marilyn Reynolds	MUSSETTA: Eileen Von Dadelszen
MARCELLO: Bernard Jennings	COLLINE: Wayne Lister
ALCINDORO: Scott Cormack	BENOIT: Lex Barker

SCENES

Act 1: Rodolpho's attic in Paris.
Act 2: The same evening — a square outside the Cafe Momus.
15 minute interval.
Act 3: Several weeks later — a customs house and toll gate
at the edge of Paris.
10 minute interval.
Act 4: Some months later in Rodolpho's attic.



Production Personnel

DIRECTOR:	Richard Campion	MUSICAL DIRECTOR/CONDUCTOR:	Alan Foster
ASSISTANT MUSICAL/DIRECTOR:	Kathleen Barry	REHEARSAL SECRETARY:	Staveley Tankersley Morva Crofsky
CHORUS MISTRESS:	Elizabeth Curtis	SCENE CALLER:	Staveley Tankersley
REPETITEURS:	Kathleen Barry Marjorie Hamilton Corrie Hughes Marie Stohart Phillipa Ward	PRODUCTION MANAGER:	Naomi Baker
VOCAL COACHING:	Emily Mair Phillipa Reade	SET DESIGNER:	Keith Brazier
WARDROBE MISTRESS:	Lois Reefman	CONSTRUCTION:	Carl Wright Ian Ward Keith Cooze
WARDROBE ASSISTANTS:	Molly Evans Beverley Elms Frances Murray and friends	STAGE MANAGER:	Len Evans
MILLINER:	Pamela Graham	STAGE CREW:	Stuart Young Gordon Vogtherr Barry Hughes Malcolm Smith Alan Adams and friends
MAKE UP SUPERVISOR:	Dawn McCowatt	LIGHTING DESIGNER:	Gwyn Ace
MAKE UP CREW:	Chorus children's mothers and friends	LIGHTING MANAGER:	Robin Johnson
CALL STEWARDS:	Ngairé Hawke Graeme Burnard	LIGHTING CREW:	Patrick Van Hooijdonk Russell Anderson Michael Kemp
REFRESHMENT MANAGER:	Merlyn Jarden	PROPERTIES MANAGER:	Barbara Jones
REFRESHMENT CREW:	Daphne McPherson Ngairé Hawke Shirley Vogtherr Eileen Sampson Morva Crofsky Margaret Lewis and friends	PROPERTIES CREW:	Ross Pullen Liz Pegg Simon Howard and friends Naomi Baker
PHOTOGRAPHY:	James Baker	PUBLICITY:	Naomi Baker
		BOOKING OFFICERS:	Leith Morgan Neil Edmundson Helen Berry Alex Burns Freda Milne Amanda Clarkson and friends
		THEATRE MANAGER:	Cedric Wright
		FRONT OF HOUSE:	Members and friends of the Opera Trust

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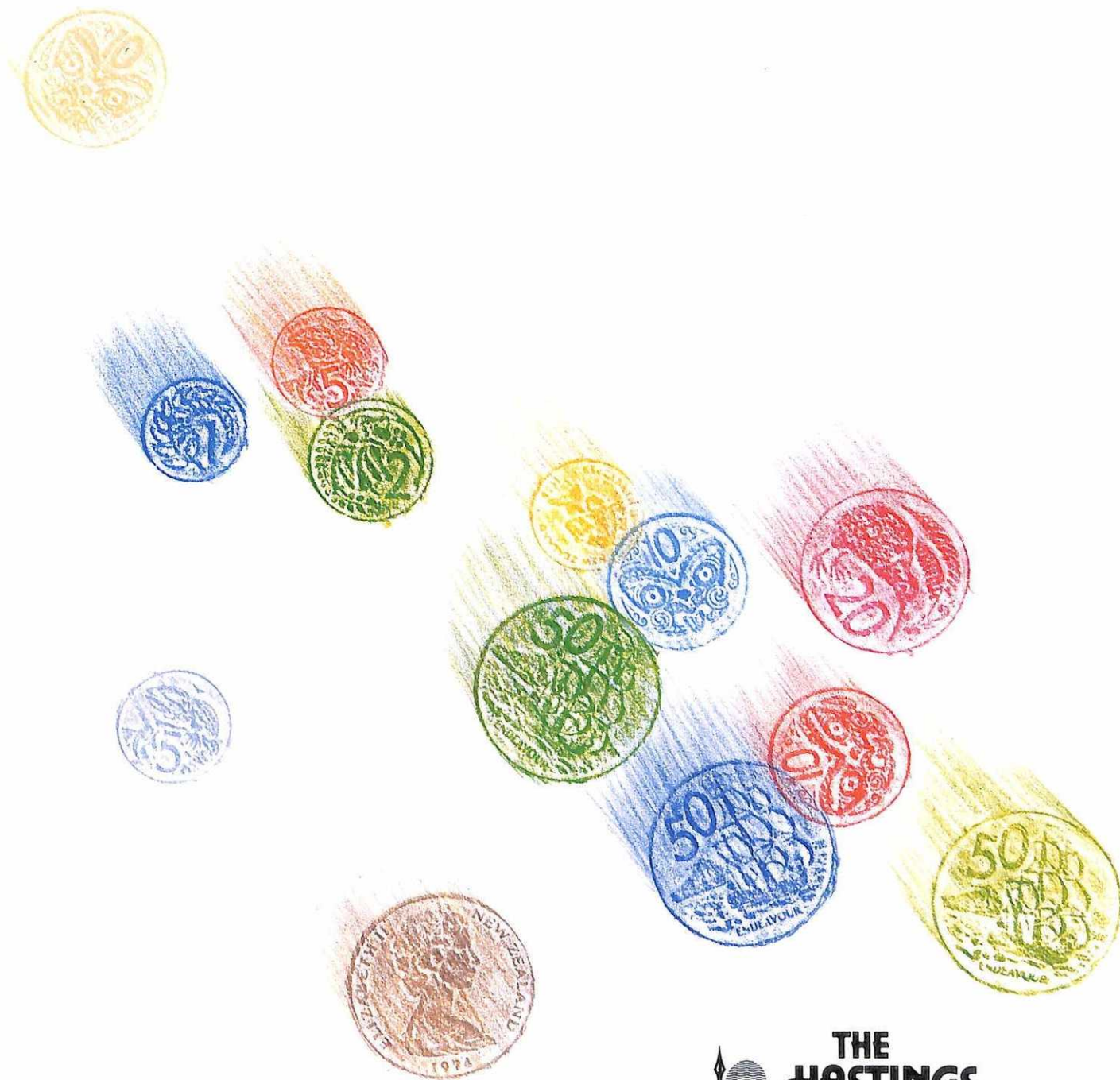
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