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La BOHEME

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COLLEGE OF FINE ARTS AND COMMUNICATIONS
MUSIC DEPARTMENT

presents

OPERA WORKSHOP
and
SYMPHONY ORCHESTRA

in

LA BOHEME

by

GIACOMO PUCCINI

libretto by

Giuseppe Giacosa and Luigi Illica

8:15 p.m.

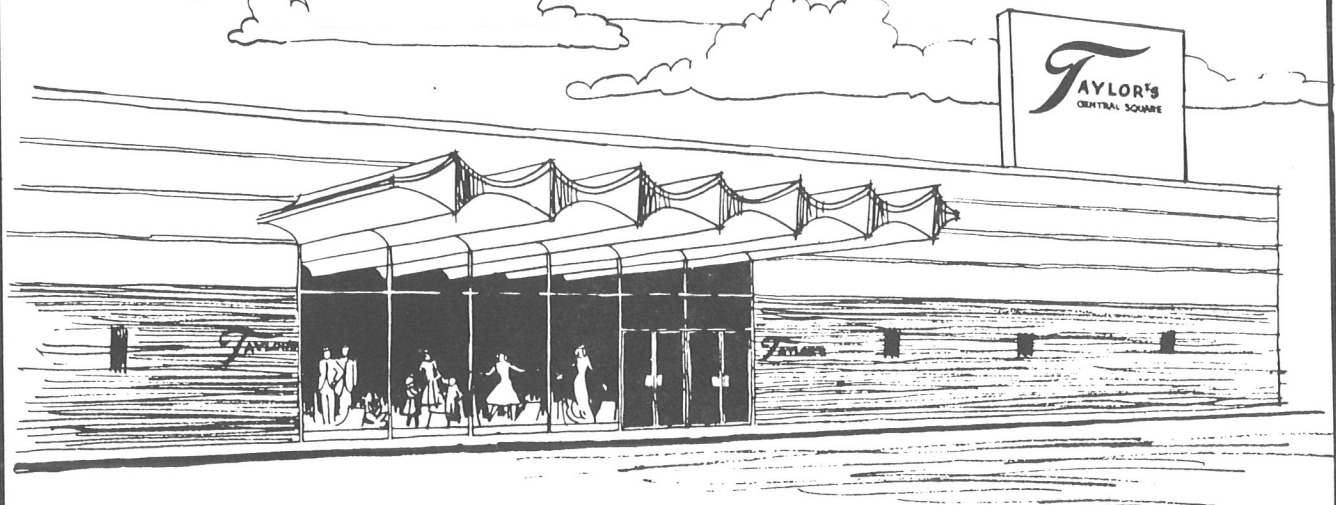
May 1, 3, 4, 5, 6, 1967

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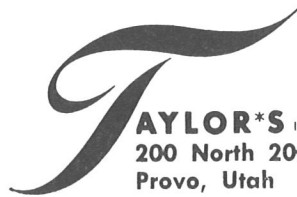


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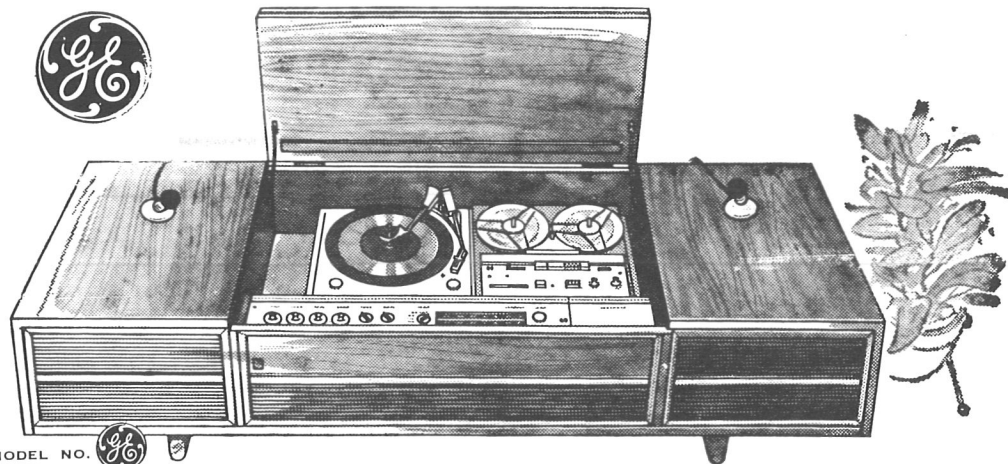
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Brandt B Curtis - *Artistic Director*



Brandt B Curtis - *Artistic Director*

As artistic director of *La Boheme* and Opera Workshop director, Mr. Curtis has endeavored to coordinate the talents of many people in order to bring to the Brigham Young University student body and the surrounding community the best that can be offered in opera. It is his hope that B.Y.U. can become as famous internationally through its cultural contributions as it has become known through its athletic, scientific, business, and religious contributions. Mr. Curtis has been associated with opera at B.Y.U. and elsewhere for the past sixteen years during which time he has either sung, conducted, or staged

over thirty-five operas. After receiving a Bachelor of Arts degree from B.Y.U. in 1953, Mr. Curtis completed a Master of Music degree in vocal performance from Indiana University in 1955 and more recently completed his class work toward a Doctorate of Music from the same institution. Professor Curtis has been granted a sabbatical leave for next fall and therefore will not be Opera Workshop director next year. He hopes that students and community will support opera next year under the new director as they have in the past.

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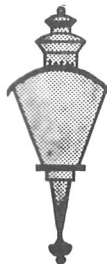
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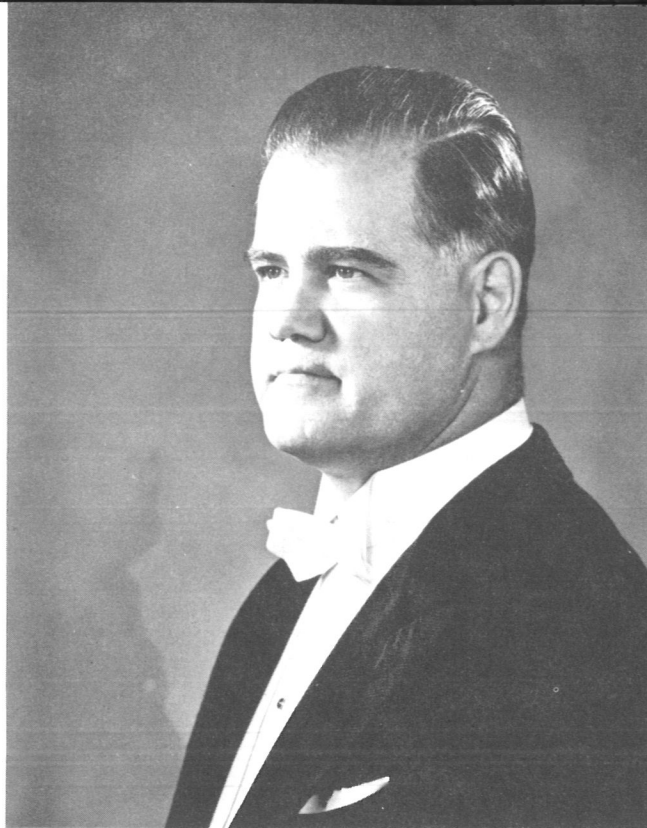
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Ralph G. Laycock - *Conductor*

Born and raised in Canada, Professor Laycock received his B.A. degree in music in 1941 at Brigham Young University. After three years as bandsman and conductor in the Royal Canadian Air Force, he attended Julliard School of Music in New York City and graduated with the M.S. degree in orchestral conducting in 1948. After a season as a member of the Utah Symphony Orchestra, he accepted a position as woodwind instructor at Drake University, leaving there in 1953 to become director of bands at his alma mater. During the past fourteen years he has been active as conductor of bands, orchestras,

musical shows, operas, small ensembles, and church choirs. The operatic productions he has conducted are *Rigoletto*, *The Childhood of Christ*, and *Il Trovatore*. The musicals he has conducted are *South Pacific*, *Call Me Madam*, and *Finian's Rainbow*. At present he is the director of orchestras at B.Y.U. and of the Utah Valley Youth Symphony. He recently served as conductor of the Arizona All-State Orchestra at Flagstaff. He is nearing completion of the D.M.A. requirements in conducting at the University of Southern California.

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Max Golightly - *Stage Director*

Max Golightly - professor of drama, actor, poet, and playwright - recently completed his work for a Ph.D. degree at Southern Illinois University. Audiences will remember his original production of "Magic in Mero" for the Orem Summer Festival, his musical productions at B.Y.U., *Kiss Me Kate*, *Boy Friend*, and *How to Succeed in Business without Really Trying*, and the recent plays under his direction, *The Corn Is Green* and *The Mousetrap*. As a writer and poet he has won several prizes at Southern Illinois University in playwriting and most recently the 1966 National

Federation State Poetry Society's First Prize Publication for his brochure of poems titled *Ibid*. At the National Federation of Poets' convention in Arkansas last June he was elected national president. He has been Utah state representative of Thespian National Drama Society, 1955-59, Secretary of the Utah affiliate of the National Educational Association, 1958-63, is a member of Theta Alpha Phi Honor Society, and is included in the National *Who's Who* biography published in London.

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PRODUCTION STAFF

Artistic Director	Brandt B. Curtis
Conductor	Ralph G. Laycock
Stage Director	Max Golightly
Set Designer	Karl Pope
Lighting Designer	Charles Henson
Technical Director	Robert Struthers
Costumes	Beverly Warner
Stage Manager	Roger Harris
Choreographer and Special Assistant	Ellen Davis
Student Assistant to the Director	Betty Lee
Musical Assistants	Evelyn Rogers, Wallace McCloy, Anna Louise Johnston, Myrna South, Walter Whipple, Lynn Carson, and Jean Stringam
Light Technician	Bryce Jeppsen
Light Crew	Peggy Ann Garner, Tom King
Stage Crew	Paul Larsen, Steve Jones, Warren Grover, Ron Nielsen
Properties	Dana Wartena, supervisor; Diane Butters, Rick Crandall, Martine Rudy, John Shepherd, Karon Tanner, Mable Win- free, Kay Merrill, Margaret Dyring, and Linda Craiger
Assistant Stage Manager	Carlos Loarca
Construction Supervisors	Il Soo Shin, Richard Beard
Construction Crew	Ernest Larson, Michael Roos, Alan Cassell, Wayne Boucher, Norman Birdsall, Murr Brown, Stephen Draper, Roger Nelson, Glen Newbury, Gerald Price, Gerry Rowan, Wil- liam Lewis, Larry Eastman, and members of stagecraft class
Painting	Duane Huff, Melvin Isaacson
Program Cover	Dan Shurtliff
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Make-up	John Sheppard

Acknowledgments

Ernest L. Wilkinson, President, Brigham Young University
 Clawson Y. Cannon, Jr., Acting Dean, College of Fine Arts and Communications
 A. Harold Goodman, Chairman, Department of Music
 Lael J. Woodbury, Chairman, Department of Dramatic Arts
 Leona Holbrook, Chairman, Department of Physical Education—Women



Vivien Beecroft - *Mimi*

Vivien Beecroft, a vibrant soprano from Provo, experienced her first major role with the Opera Workshop in the title role of *Lakme*, produced at B.Y.U. last fall. Last year she delighted audiences with her interpretation of Mable in the Opera Workshop performance of *Pirates of Penzance*. In addition to having been a missionary for the L.D.S. Church, Miss Beecroft has studied voice for nearly five years and has sung in various high school musicals and choirs during that time. Last spring she sang the part of High Priestess in the Opera Workshop production of *Aida* and spent the summer singing in Valley Music Hall productions in Salt Lake City.



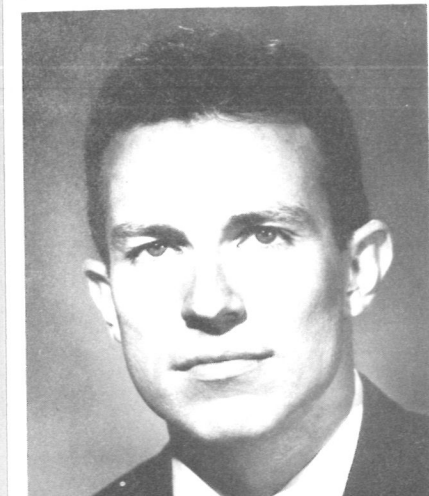
Roy L. King - *Rodolfo*

A transfer student from Arizona State University at Tempe and a senior in music education, Roy is student assistant this year to the Opera Workshop. While serving in the Finnish Mission, he toured in northern Europe and Russia as a soloist in a university chorus. While at B.Y.U. Roy has been soloist for several musical organizations, including the A Cappella Choir and the Oratorio Choir. He recently sang the tenor solo for the latter's performance of *Carmina Burana* this spring. While attending B.Y.U. he has sung leading roles in all the major Opera Workshop productions; i.e., *Gallantry*, *Mikado*, *Sweethearts*, *Carmen*, *Aida*, *Lakme*, and *Gianni Schicchi*. This spring he was invited by the College of Southern Utah, Cedar City, to sing the part of Don Jose in their production of *Carmen*.



Kathleen Stringam - *Musetta*

An outstanding singing actress, Miss Stringam has studied voice since she was ten years old. She has sung in operas at the Banff School of Fine Arts and with other Canadian groups. Last summer she worked as a singer at the Valley Music Hall in Salt Lake City. She stole the show in her interpretation as Hedy in *How to Succeed in Business without Really Trying*. Other B.Y.U. operas she has played are *Carmen*, *Aida*, *Lakme*, and *Gianni Schicchi*. Miss Stringam hopes to go back to Canada someday and take her place with other young Canadian artists.



Clayne W. Robison - *Marcello*

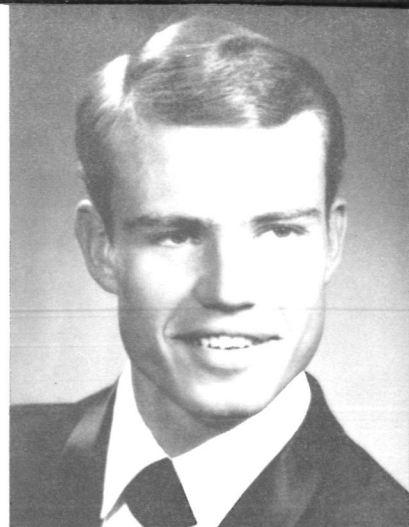
Clayne Robison has had a rich musical background. He has been soloist for many school and civic musical organizations during his formal education, including high school at Boise, Idaho; B.Y.U. at Provo; and Harvard University at Cambridge, Massachusetts. He has sung leading roles in about nine oratorios and at least five operas. Last fall he sang the part of Nilakantha in the B.Y.U. production of *Lakme*. He also did a magnificent job as bass soloist in *Carmina Burana*, which was performed this spring by the Oratorio Choir. In 1966 he was regional winner from the Bay area of San Francisco Opera Auditions. Although a lawyer by profession, he is now working with the Alumni Association on campus.

Cast

Rodolfo, a poet	.....
Mimi	.....
Marcello, a painter	.....
Musetta	.....
Colline, a philosopher	.....
Schaunard, a musician	.....
Benoit, a landlord	.....
Alcindoro, a counsellor of state	.....
Parpignol, a street vendor	.....
Custom House Official	.....
Custom House Sergeant	.....
A Street Vendor	.....

Marvin Jay Payne - *Colline*

Marvin hails from El Monte, California, where he graduated from El Monte High School. He studied music under Lois Wells. He had further study at Hidden Valley Music Seminars and Idylwild School of Music and the Arts. He taught two summers in children's day camps. He has sung with the Young Americans and several folk and quasi-pop groups. He is presently publishing songs for pop singers. He has sung bass solos in the *Messiah*, Britten's *Cantata Misericordia*; had leading roles in *South Pacific* and *Camelot*; and was featured soloist with the Southern California Youth Chorale which toured Europe in 1966. Marvin, who is only eighteen years old, is at B.Y.U. on a music scholarship.



James A. Smith - *Schaunard*

Jim Smith, a senior majoring in applied vocal music, hails from Safford, Arizona, where he got his start in music under the direction of Mr. Gordon C. Kimball, director of bands and choruses at Safford High School. During these high school years, Jim was twice chosen as outstanding soloist at the Eastern Arizona Music Festival. Upon graduation, Jim was awarded a vocal scholarship to attend Arizona State College at Flagstaff, where he was again active in musical circles.

Jim's schooling was interrupted after three semesters in response to a missionary call to southern Brazil. While serving in Brazil, he was also called to be a member of the quartet, The Mormon Melodaires, which did proselyting work through music in the three missions in South America.

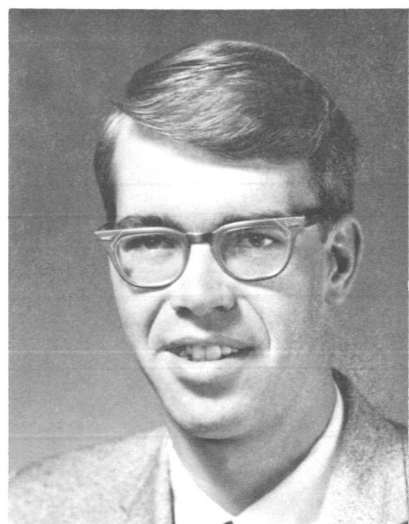
A three-year veteran of Opera Workshop, Jim has been seen in leading baritone roles in *Carmen*, *The Bartered Bride*, and *Amelia Goes to the Ball*, and is currently singing the part of Schaunard in Puccini's *La Boheme*. His other musical activities have included a year with B.Y.U.'s A Cappella Choir, and an extensive tour of the eastern United States in 1966 as string bass player and properties manager for the popular singing group The Lettermen.

Since his return from Brazil, Jim has also been affiliated with the Language Training Mission as an instructor of Portuguese.



Paul Larsen - *Benoit*

Paul was born and raised on a small farm in Lyman, Wyoming. Music has played an important part in his life. His entire family learned to sing at early ages. He sang in choruses and quartets throughout high school, participating in Southwest Green River district and Wyoming state competitions as a soloist and as a member of choral groups. He has traveled with the B.Y.U. Indian program to Canada as a singer and actor. He has had character leads in several B.Y.U. musical productions—Mr. Sowerberry in *Oliver*, Simone in *Gianni Schicchi*, and Old Adam in *Ruddigore*. Having been a missionary to the Indians, Paul has maintained an interest in their welfare and hopes to make working with the Indians his life's occupation.



Ray Kinghorn - *Alcindoro*

Born in Idaho Falls, Idaho, Ray spent his later years in Sepulveda, California, where he graduated from high school. He filled a mission for the L.D.S. Church in Florida. He attended Los Angeles Valley College where he sang in the A Cappella Choir and the Madrigal Singers. While there he organized the John-Mac-Ray Trio, which sang professionally for over a year. He has sung with the Southern California Mormon Choir and the Roger Wagner Chorale. A newcomer to Opera Workshop this year, Ray has sung the role of Marco in *Gianni Schicchi*. He also sings with the Larry Bastian Singers.



May 1, 3, 5, 1967

Roy L. King

Vivien Beecroft

Clayne Robison

Kathleen Stringam

Marvin Payne

James Smith

Paul Larsen

Ray Kinghorn

William Stirland

Robert Lauritzen

Nick Randall

Carlos Gonzalez

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Lynn Blackmun - *Mimi*

A sociology major from Long Beach, California, Lynn Blackmun has worked up through the ranks of Opera Workshop to become one of the finest singers B.Y.U. has produced. She did an excellent job last spring in the title role of the opera *Aida*. This lovely brunette also sung roles in *Carmen*, *Pirates of Penzance*, *Amelia Goes to the Ball*, *La Traviata*, and *Madame Butterfly*. She also has lent her talents in the development of some beautiful programs which have been created for the enlightenment of our opera audiences.



Rolando Gonzalez - *Rodolfo*

Rolando Gonzalez came to B.Y.U. from Arequipa, Peru. He was converted to the L.D.S. Church there and served as a missionary in the Andes Mission. Last year he sang the part of Radames in *Aida* and Turiddu in *Cavaleria Rusticana*. This past summer he was understudy to Richard Tucker in a California production of *Il Trovatore*. Opera audiences will remember his outstanding performance last fall in the role of Gerald in the Opera Workshop production of *Lakme*. Because he has one of the finest voices to ever come to B.Y.U., much is expected of this fine singer from Peru.



Kristine Comendant - *Musetta*

Kristine Comendant, talented soprano from Berkeley, California, is another of the outstanding singers to grace our campus. Miss Comendant is an accomplished musician and has had a varied experience in music. As well as being a singer, she has played string bass with the Young People's Symphony orchestra in Berkeley and with B.Y.U. symphony orchestra. Before coming to B.Y.U., she was soloist in *South Pacific*, *Death of the Bishop Brindisi*, and Vivaldi's *Gloria*. Last fall she starred in the title role of *Lakme* and has since sung the part of Lauretta in *Gianni Schicchi*. Only a sophomore this year, she is an ardent supporter of Opera Workshop. Future opera productions at B.Y.U. may see a lot of this vivacious singer.



LaMar Laws - *Marcello*

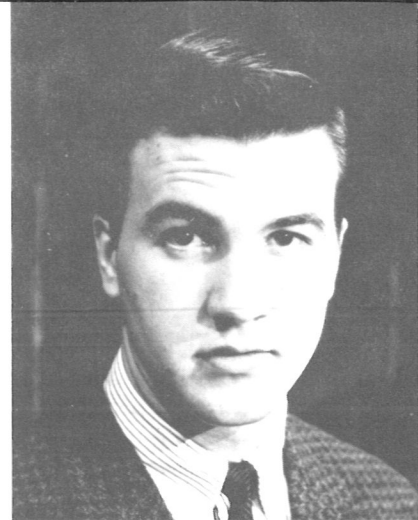
A bass-baritone from Draper, Utah, LaMar Laws has rendered outstanding service to Opera Workshop this year, both as a singer and as Opera Workshop president. Last spring he sang the part of Ramphis in *Aida* and last fall he sang the part of Nilakantha, the Brahman high priest in *Lakme*. Although a student, LaMar is a manufacturer and distributor of onion rings and still finds time to sing and enjoy opera as was evident in his delightful interpretation of the title role in *Gianni Schicchi*, performed this spring by the Opera Workshop.

Cast

Rodolfo, a poet	
Mimi	
Marcello, a painter	
Musetta	
Colline, a philosopher	
Schaunard, a musician	
Benoit, a landlord	
Alcindoro, a counsellor of state	
Parpignol, a street vendor	
Custom House Official	
Custom House Sergeant	
A Street Vendor	

Nelden Maxfield - *Colline*

Nelden Maxfield, from Salt Lake City, is one of the most versatile members of Opera Workshop. Although a predestiny major, Nelden has performed leading roles in numerous plays and operas, including *The Music Man*, *Carmen*, *Camelot*, *Aida*, *Amelia Goes to the Ball*, *The Bartered Bride*, *Pirates of Penzance*, *Oliver*, *Pajama Game*, *Lakme*, *How to Succeed in Business without Really Trying*, and many others. Last year he was nominated for the best actor award for his performance in *Enemy of the People*. This year Nelden has served as social chairman in the student organization of Opera Workshop.



Douglas Curran - *Schaunard*

As personable off stage as on, Doug Curran enjoys any encounter with people, and finds performing to be one of the greatest media through which high ideals and wholesome living may be communicated.

The desire for more varied vocal challenges led him to associate with a modern jazz group on the B.Y.U. campus. From this collaboration came coveted jam sessions with such artists as the Four Freshmen and the Hi-Los, and a personal appearance with the Stan Kenton Orchestra.

During two and a half years in Brazil as a missionary, Doug sang in a quartet which traveled for almost a year in many Latin-American countries, appearing on local and national radio and television. Because of his love for South American music, he has become quite adept with jazz and bossa nova rhythm on his guitar.

Doug had the great opportunity of representing his country through the Department of Defense in performances for the troops in the Pacific Command in the summer of 1965, and will do the same for the European Command this summer with the Program Bureau.

La Boheme is his first operatic-dramatic experience, and he is enjoying it tremendously. He hopes to do more. He is presently working towards a bachelor's degree in English and languages.



May 4, 6, 1967

Rolando Gonzalez

Lynn Blackmun

LaMar Laws

Kristine Comendant

Nelden Maxfield

Douglas Curran

Paul Broadhead

Paul Larsen

William Stirland

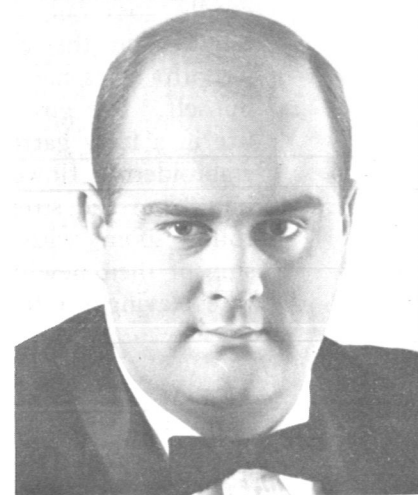
Robert Lauritzen

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Carlos Gonzalez

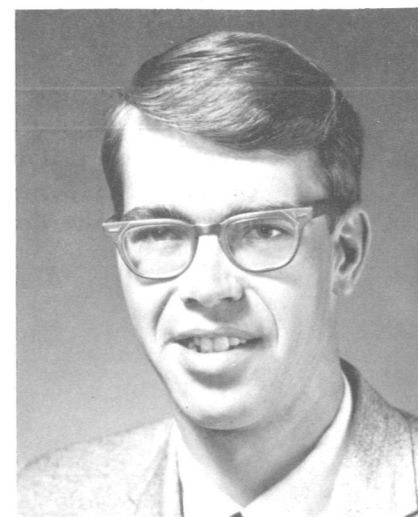
Paul Broadhead - *Benoit*

An outstanding character actor and singer, Paul Broadhead made his debut as jailor in the B.Y.U. opera production of *Tosca* in 1965. Since then, he has done roles in *Beggar's Opera*, *Carmen*, *Lakme*, *Gianni Schicchi*, *Impressario*, and *How to Succeed in Business without Really Trying*. He has also had leading roles in several plays produced by the B.Y.U. Theatre such as *The Corn Is Green* and *Dear Me, the Sky Is Falling*. He has been awarded a contract to sing with the Central City Opera Company during the 1967 summer season. Although originally from Indianapolis, he is presently residing in Salt Lake City.



Paul Larsen - *Alcindoro*

Paul was born and raised on a small farm in Lyman, Wyoming. Music has played an important part in his life. His entire family learned to sing at early ages. He sang in choruses and quartets throughout high school, participating in Southwest Green River district and Wyoming state competitions as a soloist and as a member of choral groups. He has traveled with the B.Y.U. Indian program to Canada as a singer and actor. He has had character leads in several B.Y.U. musical productions—Mr. Sowerberry in *Oliver*, Simone in *Gianni Schicchi*, and Old Adam in *Ruddigore*. Having been a missionary to the Indians, Paul has maintained an interest in their welfare and hopes to make working with the Indians his life's occupation.



The Story

ACT I. *Latin-Quarter Garret.* The artist Marcello and the poet Rodolfo are trying to keep warm when Marcello suggests they break up a chair and burn it, but Rodolfo offers his rejected manuscript instead. The philosopher Colline, who has been trying to pawn off some of his books to buy food for his starving roommates, has been unsuccessful. The musician Schaunard enters with food, fuel, and money, but suggests they dine out on this Christmas Eve. Just then, Benoit, the landlord, comes to demand the rent. Assured that they have the money, he joins them in a glass of wine. Benoit is urged to tell of his romantic exploits, but at the mention of his wife he is ushered out in mock indignation. All leave except Rodolfo, who remains to finish an article for a magazine.

A knock at the door reveals a pretty neighbor girl Mimi, who has come to get a light for her candle. As the girl enters she feels faint. Rodolfo revives her with a sip of wine, relights her candle, and helps her to the door. Suddenly she realizes that she has lost her key. The candle goes out again and as they search for the key in the moonlight, their hands meet. Rodolfo takes her cold hand and tells her about himself. The girl then recounts her own lonely life in a lofty garret where she makes her living embroidering flowers. Rodolfo's friends call to him from the street. He answers that he will follow soon - with company. Rodolfo and Mimi sing of their newfound love as they embrace before leaving for the cafe.

ACT II. *The Street near Cafe Momus.* Rodolfo buys Mimi a bonnet, joins his friends, and introduces them to Mimi. Amid the sound of the street vendors they order their meal. At another table, Musetta, Marcello's former sweetheart, has come to dine with the rich and elderly Alcindoro. She tries to get the painter's attention by singing a waltz about her popularity. Complaining that her shoe hurts, she sends Alcindoro after a new pair while she flirts with Marcello. She decides to leave with Marcello

and his friends. When Alcindoro returns, he finds empty chairs and the bill.

ACT III. *The Customs Gate at the Outskirts of Paris.* A customs official admits street workers and farm women into the city. Soon Mimi enters in search of Marcello and Musetta. Within a nearby tavern, late customers are heard - among them Musetta. Marcello emerges from the tavern to find Mimi, who confesses her distress over Rodolfo's incessant jealousy. Rodolfo is heard awakening from sleep within the tavern. Mimi hides. The poet first expresses a desire to separate from the "fickle" Mimi, but finally admits that he cannot bear to watch her die while he can do nothing to save her. Seized with a fit of coughing, Mimi is discovered. The reunited lovers recall their past happiness. On hearing Musetta's laughter, Marcello rushes into the tavern and soon the two dash from the inn quarreling furiously. The two part, hurling insults at each other; but Mimi and Rodolfo decide to remain together until spring.

ACT IV. *Latin-Quarter Garret.* Marcello and Rodolfo, now parted from their lovers, are lamenting their loneliness. Colline and Schaunard enter bringing some food. To cheer themselves up, the four stage a "ballo buffo" which turns into an animated duel. Just then, Musetta bursts into the room crying that Mimi is outside but is too weak to climb the stairs. As Rodolfo runs to her, Musetta tells how Mimi pleaded to be brought here to die in the arms of her lover. Mimi is made comfortable while the others leave for a doctor and medicine. Alone, the lovers recall their first meeting, vowing never to part again. The others return as Mimi peacefully meets death. Schaunard discovers that Mimi is dead and softly tells the others. Finally realizing it himself, Rodolfo despairingly falls across her body, crying her name.

About the Composer



Giacomo Puccini (1858-1924) was the foremost Italian composer of opera at the turn of the century. He was fortunate in possessing a refined sensibility combined with the popular touch.

Puccini was born in Lucca and was the son of a church organist who was from a family of musicians that lived in the town of Lucca and contributed to its musical life from the early eighteenth century.

His first studies were at Lucca, where his name won him a pension from the queen of Italy which enabled him to enter the Milan Conservatorio. There his chief instructor was Ponchielli, the composer of *La Gioconda*. He did not have to wait long for his first success which was his first opera *Le Villi* (The Vampers, 1884), which was produced and received with enthusiasm when he was twenty-six. *Manon Lescaut* (1893) - based on the same novel as Massenet's *Manon* - established Puccini as the most promising of the rising generation of composers.

With *La Boheme* (Teatri Regio, Turin; Feb. 1, 1896) Puccini surpassed his previous successes and placed himself at the head of the young Italian composers. The librettists, Giacosa and Illica, wisely made no attempt to use the whole of Murger's novel. They chose four scenes, each complete in itself, all nicely contrasted with each other and together giving a realistic picture of Bohemian life in Paris about 1830. Puccini's music reflects the alternate pathos and gaiety of

Murger's novel with a truth and sincerity that only a genius could devise.

Puccini worked with the same two librettists to produce *Tosca* (1900) and *Madame Butterfly* (1904) which was based on a play by David Belasco. These works firmly secured him as the leading Italian composer of opera.

The Girl of the Golden West (1910), like its predecessor, was based on a play by Belasco. Its world premier was at the Metropolitan Opera House, but in spite of its brilliant launching the work has not maintained itself in the repertory. *La Rondine* (1917) has also failed to hold a place in the Puccini repertoire.

Of the three one-act operas which make up the *Il Trittico* (New York, 1918) the third, *Gianni Schicchi*, a comedy, is the most effective.

Magnetic and handsome, Puccini was idolized and feted wherever he went. On reaching middle age he began to feel that his time was ebbing. "I am growing old and that disgusts me. I am burning to start work but have no libretto and am in a state of torment; I need work just as I need food." He eventually found a story and embarked on his final opus, *Turandot*. For four years he labored on this fairy-tale opera about the beautiful but cruel Chinese princess. Ill with cancer, Puccini pushed with increasing urgency. "If I do not succeed in finishing the opera I would like someone to come to the front of the stage and say, 'Puccini composed as far as this, then died.'" As far as he composed, Puccini produced a most polished score - a work of consummate artistry.

At the age of sixty-six he died from complications after an operation in Brussels. A friend, Franco Alfano, completed *Turandot* from sketches. However, at the first performance at La Scala on April 25, 1926, the composer's wish was honored. Arturo Toscanini, Puccini's greatest interpreter, laid down the baton during the lament, turned to the audience, and in a choking voice said, "Here ends the master's work."

Homer Wakefield

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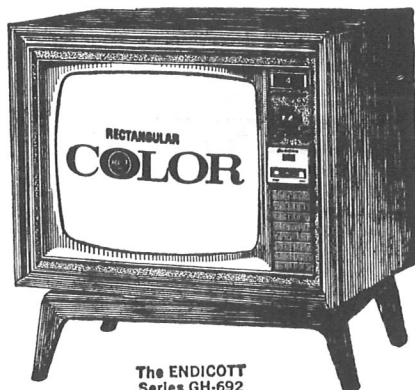
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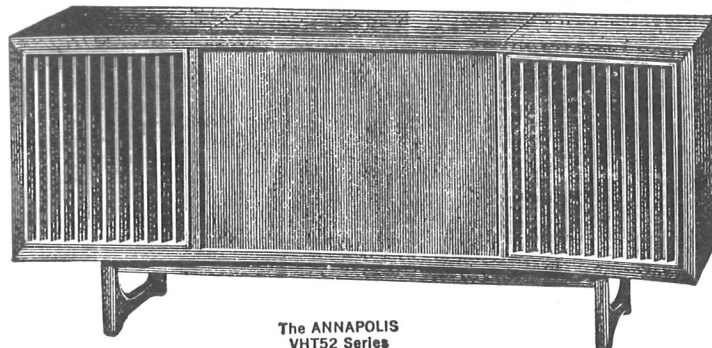


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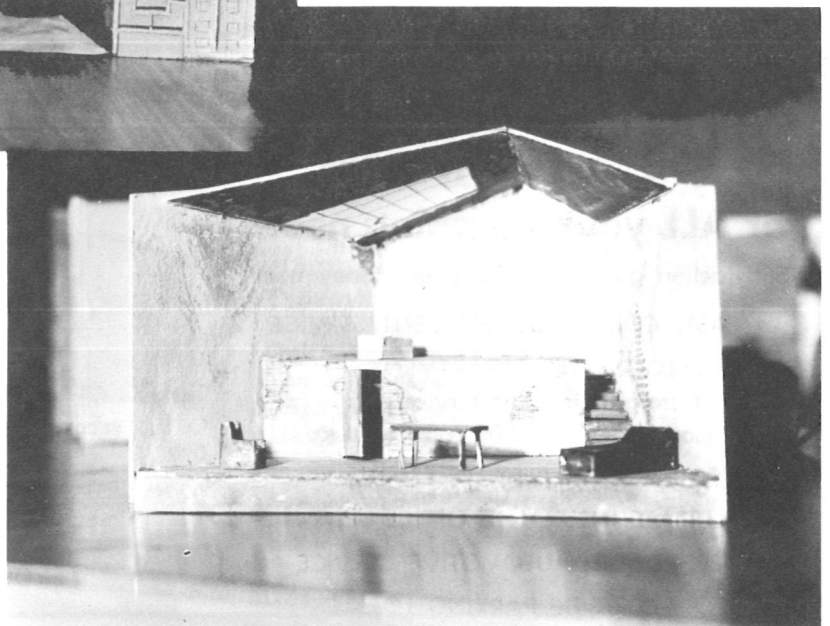
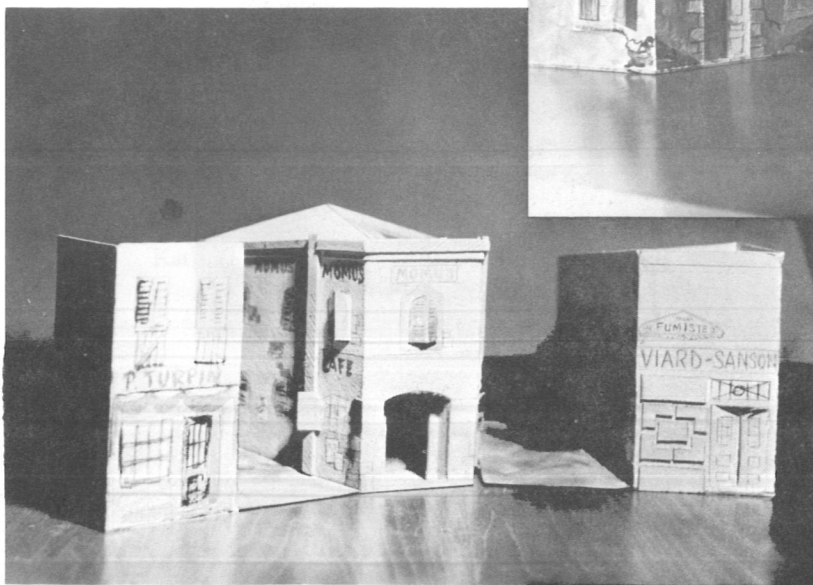
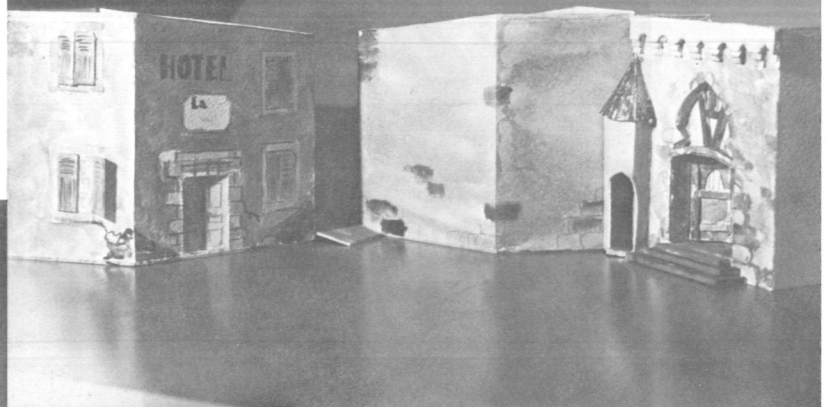
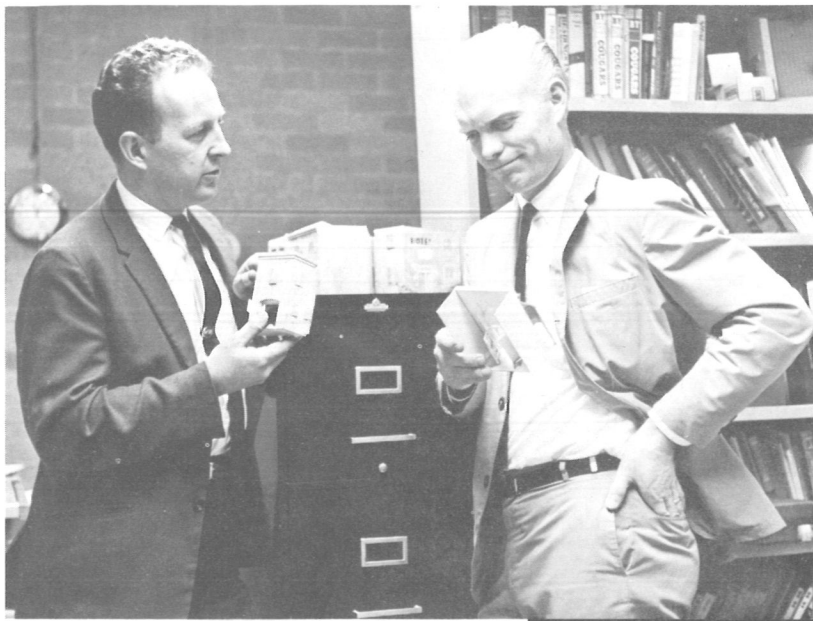


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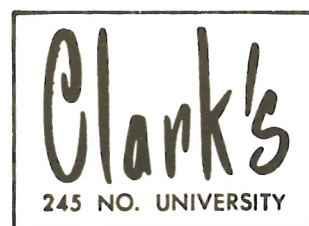
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