



**ORPHEUS IN THE
UNDERWORLD**

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Charles Pole



Musical Director
Arthur Ormerod
LRAM AMusTCL



Accompanist
Evelyn Woodhouse
LRAM



Assistant
Musical Director
Coral Gould
LRAM LTCL

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The Deputation from Earth



Icarus. Terry Basset



Calliope. Joy Appleby



Orpheus. John Gould



Eurydice. Christine George



Styx. Alan Mitchell



Pluto. Alan Thompson



Bacchus. Michael Topliss

Hells Angels

THE BURTON AND DISTRICT AMATEUR OPERATIC SOCIETY
present

"ORPHEUS IN THE UNDERWORLD"

by arrangement with N.O.D.A. Ltd., on behalf of Josef Weinberger Ltd.
A Comic Operetta in 3 Acts from the original by Hector Crémieux and Ludovic Halevy
Music by JACQUES OFFENBACH
New Book and Lyrics by PHIL PARK
Music Adapted and Arranged by RONALD HANMER

CHARACTERS

| | |
|--|------------------|
| EURYDICE (wife of Orpheus) | CHRISTINE GEORGE |
| CALLIOPE (Muse of Poetry, Mother of Orpheus) | JOY APPLEBY |
| CUPID (God of love) | BETTY BOOTH |
| VENUS (Goddess of beauty) | SHEILA GARSIDE |
| DEANA (Goddess of hunting) | KATHLEEN TALBOT |
| JUNO (Wife of Jupiter) | VAL KEELING |
| ORPHEUS (Professor of music) | JOHN GOULD |
| PLUTO (King of Hades) | ALAN THOMPSON |
| JUPITER (King of the gods) | JIM GOULD |
| MARS (God of war) | PETER WILLIAMS |
| MERCURY (Messenger of the gods) | KEN LOWE |
| BACCHUS (God of wine) | MICHAEL TOPLISS |
| VULCAN (God of fire) | ADRIAN BADER |
| STYX (Servant of Pluto) | ALAN MITCHELL |
| ICARUS (Pilot of the Balloon) | TERRY BASSETT |

CHORUS OF NYMPHS, SHEPHERDS, GODS AND
GODESSES, ATTENDANTS, REVELLERS, ETC.

TIME : The action of the operetta takes place, without any regard
for credibility, in unspecified Ancient Times.

There will be an INTERVAL of 15 minutes between Acts.
Minerals and Chocolates etc. will be available during the First
Interval. Hot Drinks and Chocolates etc. will be available during
the Second Interval.

LADIES OF THE CHORUS :

Glenna Acres, Marie Allen, Mary Bader, Glenise Blant, Lily Brunning,
Daphne Gould, Doris Grimes, Stella Hambleton, Jean Hendry, Anne Holmes,
Mollie Kidger, Margaret Land, Anne Oakley, Doris Postle, Violet Smith,
Monica Welton, Mabel Whiteland, Louise Whitaker, Joan Williams, Julie
Wright, Marian Yeomans.

DANGERS :

Daphne Gould, Louise Whitaker, Anne Holmes, Marie Allen

GENTLEMEN OF THE CHORUS :

Trevor Bakewell, Ivor Betteridge, Bernard Bourne, Joe Buckley, Keith
Gould, Sam Harley, Dave Harris, Cliff Howse, Stan Hunt, Ron Raymond,
Roy Smith, Jim Thornley, Edgar Williams.

PUPILS :

Stephen Gould, Gary Bradbury, Susan Harlow, Rachel Heath, Rosemarie
Trehane, Lesly Stretton.

| | | |
|---------|-----------|--|
| Place : | ACT ONE | A Landscape near Thebes. |
| | ACT TWO | Mount Olympus. |
| | ACT THREE | Scene 1 : Pluto's Den. Scene 2 : Hades. |

“Orpheus in the Underworld”

THE LEGENDARY MYTH

Orpheus, whose music charmed even the wild beasts, was so beloved of the Gods that when his wife Eurydice died, after being bitten by a snake in a cornfield, Jupiter allowed him to descend to Hades and win her back to life. Pluto, the King of Hades, was so impressed by Orpheus' playing that he imposed one condition only : that Orpheus must neither look at his wife nor speak to her until they had regained the earth. Eurydice, troubled by her husband's apparent coldness, forced him to turn and look upon her, and because of this she was lost to him for ever.

So much for Greek mythology. Offenbach's ideas vary slightly !

ACT I

Eurydice is already having an affair with Pluto, who, in quest of her, has come to earth disguised as Aristaeus, a shepherd. Her married life with Orpheus, a violinist/composer, is far from satisfactory, and upon her contrived departure to Hades, Orpheus is delighted. However, his mother Calliope, the Muse of Epic Poetry, insists that for the sake of Mythology they ascend Mount Olympus by balloon to request Jupiter to demand Eurydice's return.

ACT II

Mount Olympus proves to be a pretty scandalous place. Jupiter, King of the Gods, although the biggest rogue of the lot, is determined to keep up appearances, and reprimands Diana, Venus, Mars, Cupid and others for their behaviour. When Mercury brings news of Eurydice's abduction, he sends immediately for Pluto for an explanation. Pluto is surprised to be carpeted for his amorous activities, being well aware of the indiscretions regularly being committed by the inhabitants of Mount Olympus. Jupiter's anger is increased by the nagging of his wife, Juno, and the near rebellion of the deities of his court who are bored with their Olympian life, their diet of nectar and ambrosia, and Jupiter's tyranny. Luckily for him, Orpheus and Calliope arrive on Mount Olympus and the attention of the gods and goddesses is diverted to the visitors from earth. The visitors state their case and gain the sympathy of the deities, who join in denouncing Pluto.

Jupiter, secretly keen to see Eurydice for himself, decides to take everyone on a trip to Hades. This delights the gods and goddesses, who forget their earlier rebelliousness and cheerfully set off for the Underworld.

Continued on next page

ACT III

Eurydice is disappointed with Hades and with Pluto. Her boredom is aggravated by the attentions of the pathetic John Styx, Pluto's attendant. When Jupiter arrives he seeks out Eurydice, locked in her boudoir by Styx, while Pluto revels with his visitors. Aided by Cupid, Jupiter gains entrance to the enchanting Eurydice's room, in the disguise of a fly, determined to carry her off for himself.

The revels continue, culminating in the wild gallop to the famous "can-can" tune. Calliope insists that Eurydice return to earth with Orpheus immediately. Jupiter agrees, but imposes a condition that if in leading his wife from Hades Orpheus turns to look at her, he will lose her for ever. As he leads on, Orpheus is prodded from behind by Jupiter and spins round to see what stung him. So he loses Eurydice for good, and is again delighted. Jupiter and Pluto both claim her simultaneously, and therefore it is decided that she should choose to which god she will grant her favours. To their dismay she chooses Bacchus, by whose amorous dancing she has been seduced.

The Company concludes, "so now you see what a simply splendid way the story's ended, even though it's not as Homer once intended; we reckoned that we'd get a better operetta, making up our own mythology. So Orpheus found underground Eurydice, by turning round he was bound to set her free. If you've enjoyed our Odyssey, why then contented as can be — are we!"

THE ORCHESTRA

Under the direction of ARTHUR ORMEROD, L.R.A.M., A.MUS.T.C.L.

Assisted by CORAL GOULD, L.R.A.M., L.T.C.L.

| | | | | | |
|-----------------------|---|-------------------------|-------------------|---|------------------|
| <i>Leader</i> | - | GEORGE WALKER, L.R.A.M. | <i>Clarinet</i> | - | JIM THOMPSON |
| <i>First Violin</i> | - | BRENDA HALLAM | <i>Bassoon</i> | - | PETER BILSON |
| <i>Second Violins</i> | - | RALPH PALIN | <i>Trumpets</i> | - | PETER SMITH |
| | | RONALD WILKINSON | | | JOHN SMITH |
| <i>Viola</i> | - | HOWARD JONES | <i>Trombone</i> | - | MICHAEL WOOD |
| <i>Violoncellos</i> | - | HONOR UPHAM | <i>Percussion</i> | - | EDWARD PRINCE |
| | | KEITH HARRISON | <i>Piano</i> | - | EVELYN WOODHOUSE |
| <i>Double Bass</i> | - | ANTHONY MORTIMER | | | |
| <i>Oboe</i> | - | ERIC COOPER | | | |

L.R.A.M.

The Olympic Team



Jupiter James Gould



Juno Val Keeling



Cupid Betty Booth



Venus Sheila Garside



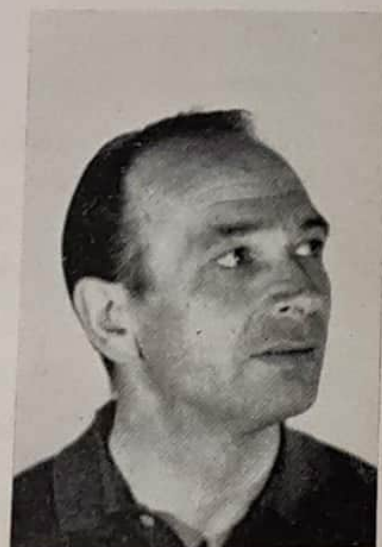
Diana Kathleen Talbot



Mars Peter Williams



Vulcan Adrian Bader



Mercury Ken Lowe

PREVIOUS PRODUCTIONS

| | | | |
|-----------------------|---------------|-----------------------|------|
| "The Gondoliers" | February 1952 | "The Gondoliers" | 1961 |
| "The Mikado" | November 1952 | "The Rebel Maid" | 1962 |
| "Patience" | October 1953 | "Song of Norway" | 1963 |
| "H.M.S. Pinafore" | 1954 | "Pirates of Penzance" | 1964 |
| "Pirates of Penzance" | 1955 | "The Merry Widow" | 1965 |
| "Iolanthe" | 1956 | "Yeomen of the Guard" | 1966 |
| "Yeoman of the Guard" | 1957 | "White Horse Inn" | 1967 |
| "Princess Ida" | 1958 | "The Mikado" | 1968 |
| "The Vagabond King" | 1959 | "The New Moon" | 1969 |
| "Merrie England" | 1960 | | |

Next Year's Production

To be Announced Later

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- January 1964 — The Freedom from Hunger Campaign.
January 1965 — The Burton Society for the Mentally Handicapped.
January 1966 — The Blind, Physically Handicapped and Deaf and Dumb.
February 1967 — The Burton upon Trent Society for Mentally Handicapped Children,
and Burton upon Trent Association for the Protection of Girls.
February 1968 — Burton Society for Mentally Handicapped Children ; Burton
Physically Handicapped ; Mayor's Charity Fund, and Burton
Civic Theatre Project.
February 1969 — Friends of St. Modwen. and Burton Civic Theatre Project.
February 1970 — Freedom from Hunger Campaign.

ACKNOWLEDGMENTS

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