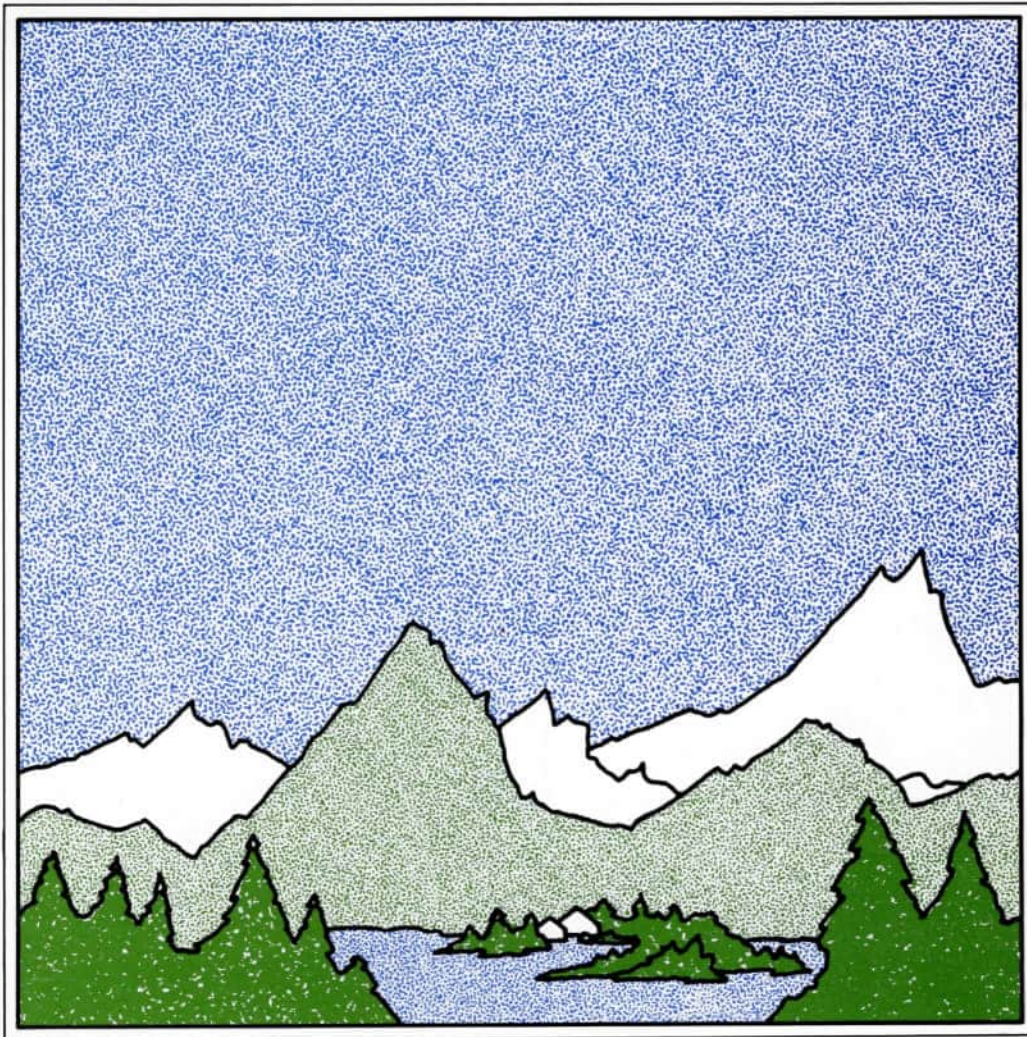


White • Horse • Inn



1986 CENTENARY PRODUCTION

Souvenir Brochure



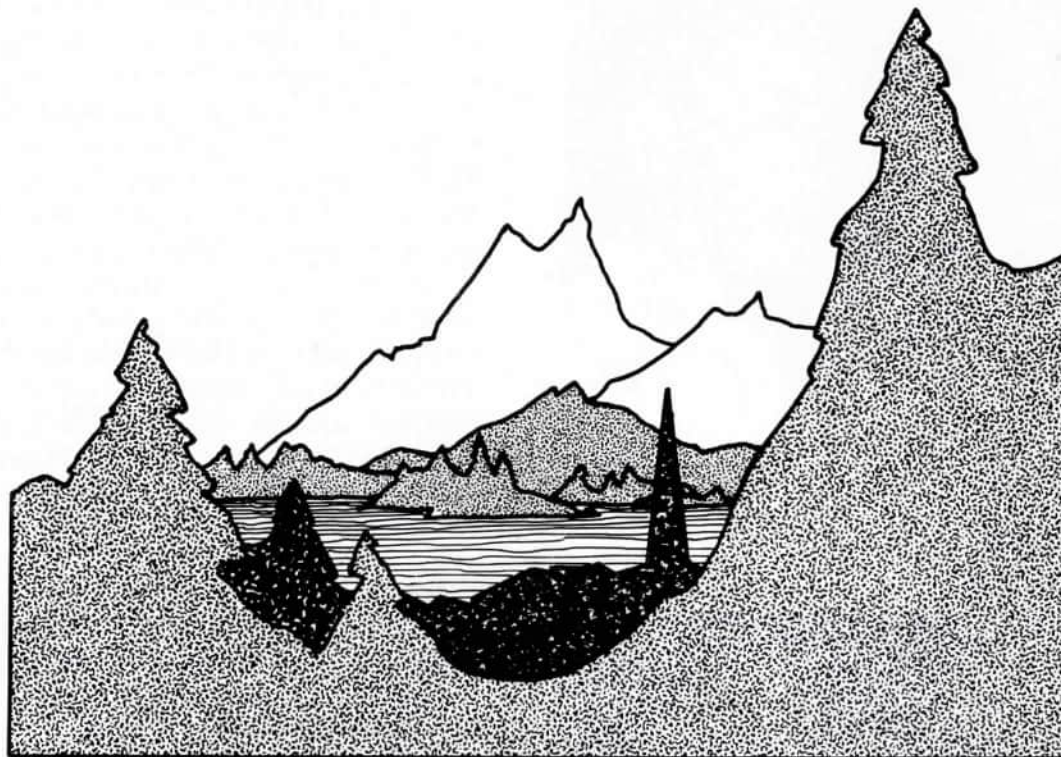
PRESIDENT OF THE SOCIETY
Peter Duffield, Esq. D.F.C.

It is a notable achievement for any group or society to reach its hundredth birthday, and the Burton and District Operatic Society is proud to present "*The White Horse Inn*" as the principal production in the Society's centenary year.

In the course of many superb productions when scenery has been described as "outstanding" and performances have been considered to be "highly polished" or "very professional", it has sometimes been forgotten that the members of the Society are amateurs, from all walks of life, who pay an annual subscription to have the pleasure of making music and the privilege of entertaining their fellow citizens.

It is also true that the choice of production must be attractive to those fellow citizens, for what is a show without an audience? Among its many duties, the committee has the difficult task of balancing the wishes of the members against the expectations of the audiences, while ensuring that the resources of the Society can meet the demands of the production. May the committee of the Society continue to be successful in its balancing act, so that the Society and its audiences can continue to meet at these annual shows for another hundred years.

Burton & District Operatic Society PRESENTS



White · Horse · Inn

Music by RALPH BENATZKY
and ROBERT STOLZ

Original Lyrics by
ROBERT GILBERT

English Book and Lyrics by HARRY GRAHAM

Freely adapted from Blumenthal and Kadelburg's play by
HANS MULLER and ERIK CHARELL

Adapted for production by amateur societies by ERIC MASCHWITZ
and BERNARD GRUN

Produced by
FRANK DORAN

Music Directed by
PETER VERNON

Choreography
REG YATES

Scenic Design
JAMES GRANT

Scenic Artist
CHRIS YARDLEY

Lighting Design
FRANCIS BATES

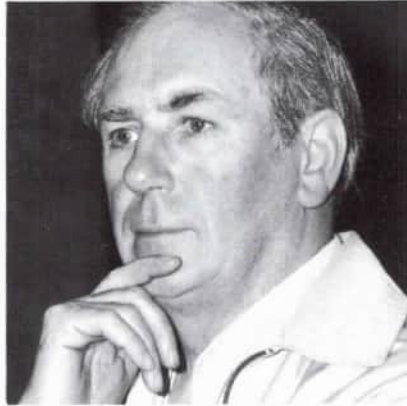
Costumes by
HOMBURG of Leeds

Amateur performances by arrangement with Samuel French Ltd.

Commencing Monday, 20th October, 1986 at
De Ferrers High School, Harehedge Lane, Horninglow.

White Horse Inn

The Story



Producer
FRANK DORAN



Musical Director
PETER VERNON



Continuo
VIC BENSON

The "White Horse Inn" stands on the shores of Lake Wolfgang, in the Salzkammergut district of Austria. The time is "the good old days" when Austria was still an Empire. The proprietress of the Inn, Josepha Gabriela Maria Vogelhuber, finds that her efficient running of the servants is being impaired by the amorous attentions of her Head Waiter, Leopold. Josepha rather favours the affections of Valentine Sutton, a London Lawyer, who regularly visits the Inn and is expected at any moment. Leopold in a fit of jealousy against Sutton, lets his balcony suite to North-country manufacturer of underwear, Ebenezer Grinkle, and his daughter Ottoline.

Sutton immediately falls in love with Ottoline, although she does not at first return his love because Sutton's chief client is her father's main business rival, Smith of London. Leopold, however, decides to further his own cause with Josepha by arranging a meeting between Ottoline and Sutton in the cowshed, where the couple are drawn closely to each other. In spite of this Josepha and Leopold again quarrel bitterly; so much so that Leopold decides to leave the Inn and join the Foreign Legion.

Further arrivals at the Inn include Sigismund Smith, the son of Grinkle's rival and an aged Schoolmaster, Professor Hinzl with his daughter Gretel. All three have travelled together, and Sigismund has fallen in love with Gretel. Sutton, in the meantime, gains Grinkle's favour by pretending to pair off Ottoline with Sigismund.

The news of the impending visit of the Emperor to the Inn gives Leopold a chance to force Josepha to reinstate him, since she cannot find another Head Waiter. After a talk with the kindly old Emperor over breakfast, Josepha considers his advice to her, and finally realises where her true affections lie.

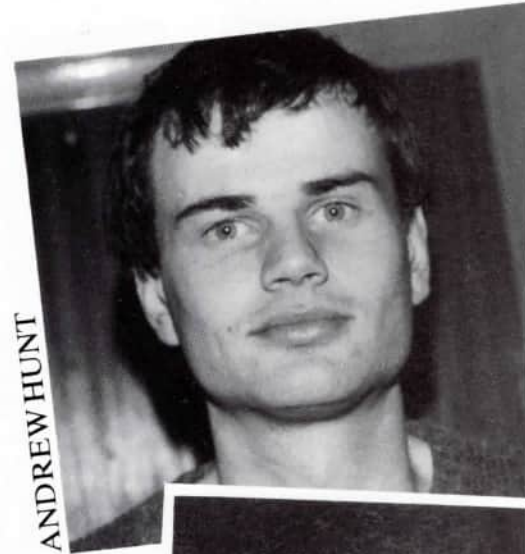
All ends happily with champagne flowing at the world famous "White Horse Inn".

The Cast _____ in order of their appearance

Kathi
(A Postwoman)
 Karl
(Pillolo at the "White Horse Inn")
 Forester
 Zenzi
(A Goatherd)
 Courier
 Leopold
(Head Waiter of the "White Horse Inn")
 Josepha
(Owner of the "White Horse Inn")
 John Ebenezer Grinkle
(Manufacturer)
 Ottoline
(His daughter)
 Valentine Sutton
(A Solicitor)
 Sigismund Smith
 Professor Hinzl
 Gretel
(His daughter)
 The Mayor
 The Emperor
 Ketterl
(His servant)
 Clog Dancer

Villagers, Chambermaids,
 Alpine Guides, Tourists,
 Hotel Guests, Porters,
 Dairymaids, Waiters,
 Gamekeepers.

MELANIE REID
 ANDREW BOOTH
 RICHARD DEAN
 DEBBIE ROSEWAY
 SUE BRIGGS
 ANDREW HUNT
 LINDA KEMP
 MARTIN WEBB
 DONNA-JAYNE MOFFATT
 ADRIAN BADER
 REG YATES
 MIKE STORR
 ELIZABETH BOOTH
 ROBERT HUGHES
 ALAN THOMPSON
 NIGEL HAYWOOD
 LOUISE EVANSON
 GLENISE BLANT
 SUE BRIGGS
 JOYCE BURTON
 LINDA CHIDLEY
 LOUISE EVANSON
 STELLA HAMBLETON
 SALLY HAMBLING
 ANNE HOLMES
 CAROL HUSSEY
 CAROLINE OAKLEY
 JEAN ROGERS
 ROSEMARY TAYLOR
 SHEILA WEBBER
 MABEL WHITELAND
 JOHN BIDDLE
 MAURICE GOODHEAD
 ANDREW LAST
 WILLIAM POOLE
 TIM SALT
 MIKE STORR
 ALAN THOMPSON
 TIM THORNTON



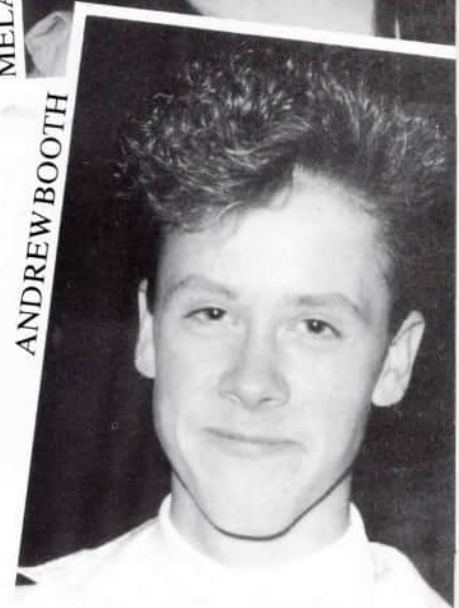
ANDREW HUNT



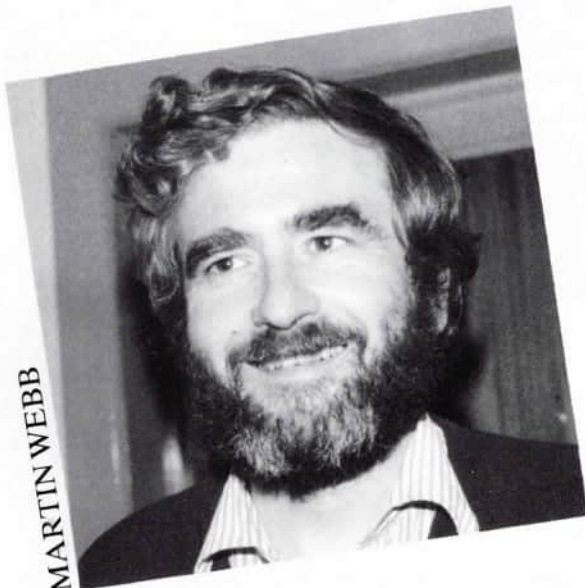
LINDA KEMP



MELANIE REID



ANDREW BOOTH



MARTIN WEBB

Musical Numbers /Synopsis of Scenes

Period: Prior to 1914

ACT I	Scene One	Outside the 'White Horse Inn'.
	Scene Two	The Cowshed.
	Scene Three	Outside the Inn.

Overture

Introduction: Kathi, Zenzi and Company

Entrance of Tourists: Leopold & Company

"It would be wonderful": Josepha, Leopold and Girls

Arrival of guests: Company

"The White Horse Inn": Sutton, Josepha and Company

"Happy Cows": Dairymaids

"Your Eyes": Sutton, Ottoline and Company

Finale, Act 1: Leopold & Company

There will be an interval of 15 minutes between Act 1 and 2 during which coffee will be served in the Music Room.

ACT II	Scene One	Outside the Inn.
	Scene Two	The Pine Wood.
	Scene Three	Outside the Inn.

Entr'acte and Opening Chorus: Josepha, Leopold & Girls

"Goodbye" Leopold and Men

"You Too" Sutton and Ottoline

"In Salzkammergut" Josepha, Grinkle and Company

"Sigismund" Sigismund and Company

Ballet "Salzkammergut" Sutton, Grinkle, Kathi and Company

"Fairies" Sigismund and Gretel

Finale - Act 2: Leopold, Josepha, Sutton and Company

There will be a short interval between Act 2 and 3.

ACT III	Scene One	Outside the Inn.
	Scene Two	'The Travellers Rest'
	Scene Three	Outside the Inn.

Entr'acte and Serenade: Company

Recitation: Emperor

Reprise: Sutton, Ottoline and Josepha

Dance: Men

"My Song of Love" Ottoline, Sutton and Company

Reprise: Gretel and Sigismund

Finale Act 3: Ensemble

Finale Ultimo: Ensemble



DONNA-JAYNE MOFFATT



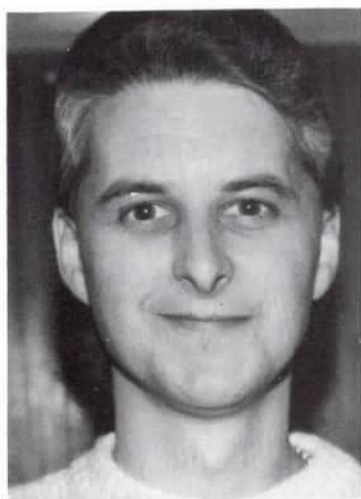
MIKE STORR



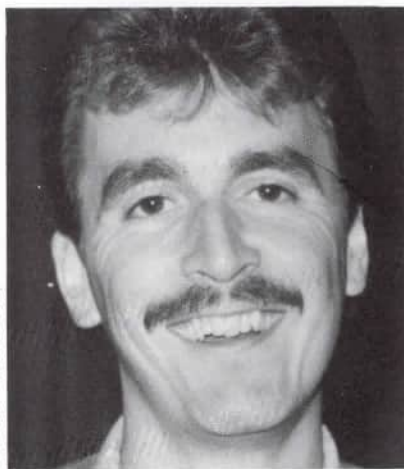
ADRIAN BADER



NIGEL HAYWOOD



REG YATES



RICHARD DEAN



DEBBIE ROSEWAY



ALAN THOMPSON



ELIZABETH BOOTH



LOUISE EVANSON



ROBERT HUGHES



SUE BRIGGS



Memory Lane -

One Hundred Years of Amateur Operatics in Burton-on-Trent



Welcome to - **THE OPERA HOUSE**

Staff and orchestra outside the opera house, October 21st, 1928 during a run of 'My Son John'.

It is known that Mr. J. W. Wright (fourth from right front row) worked at the opera house from 1902 to when the doors finally closed in 1934.

Photograph by kind permission of Mrs. Boyce.

The Burton and District Operatic and Dramatic Society was founded for the purpose of aiding local charities, while making a worthwhile contribution to the social life of the town.

Under the patronage of the local gentry, and the Breweries, the Society gave its first performance - 'Cinderella' - in 1886.

Entrepreneurs William and Dudley Bennett saw the need for a central venue to attract outside entertainment to the town, and to act as a base for local groups. The 17th November, 1902 saw the opening of the New Theatre and Opera House - complete with electric lights!

The Burton New Operatic Society presented 'Iolanthe' in 1914. Then the onset of World War I brought their productions to a temporary end. The Society resumed with 'Merrie England' in 1920, with Arthur Read as musical director. By this time the Society had 82 members, and in addition to the principal members of the cast there were another 57 people in the chorus. Theatre prices, which now included a government tax, ranged from 5d. for the gallery to 3s. 6d. for a reserved seat in the orchestra stalls or dress circle. Box office takings for this period usually averaged about £400 to £500 for the whole week. Profits went to local charities and by 1929 the amount donated totalled £532.

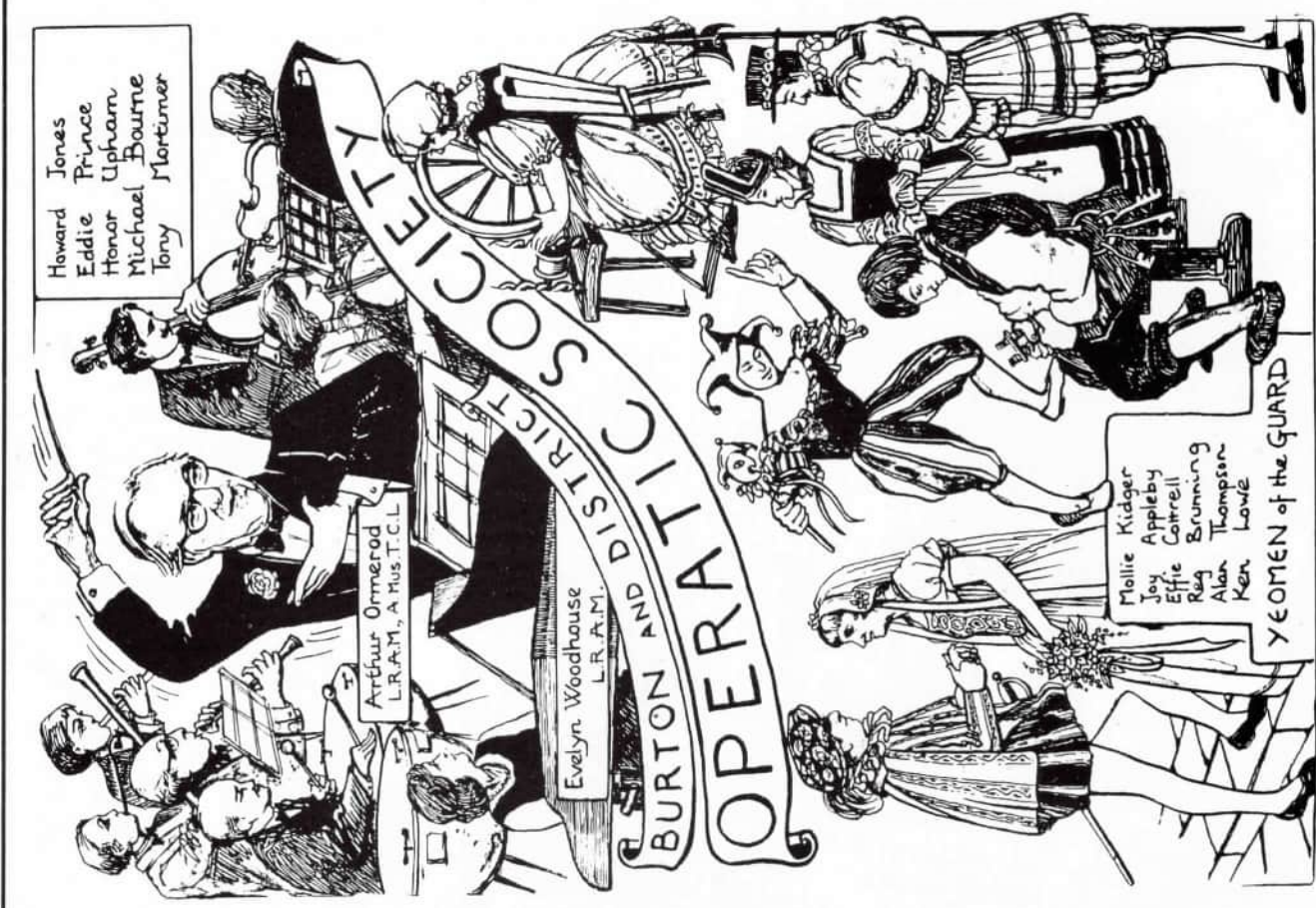
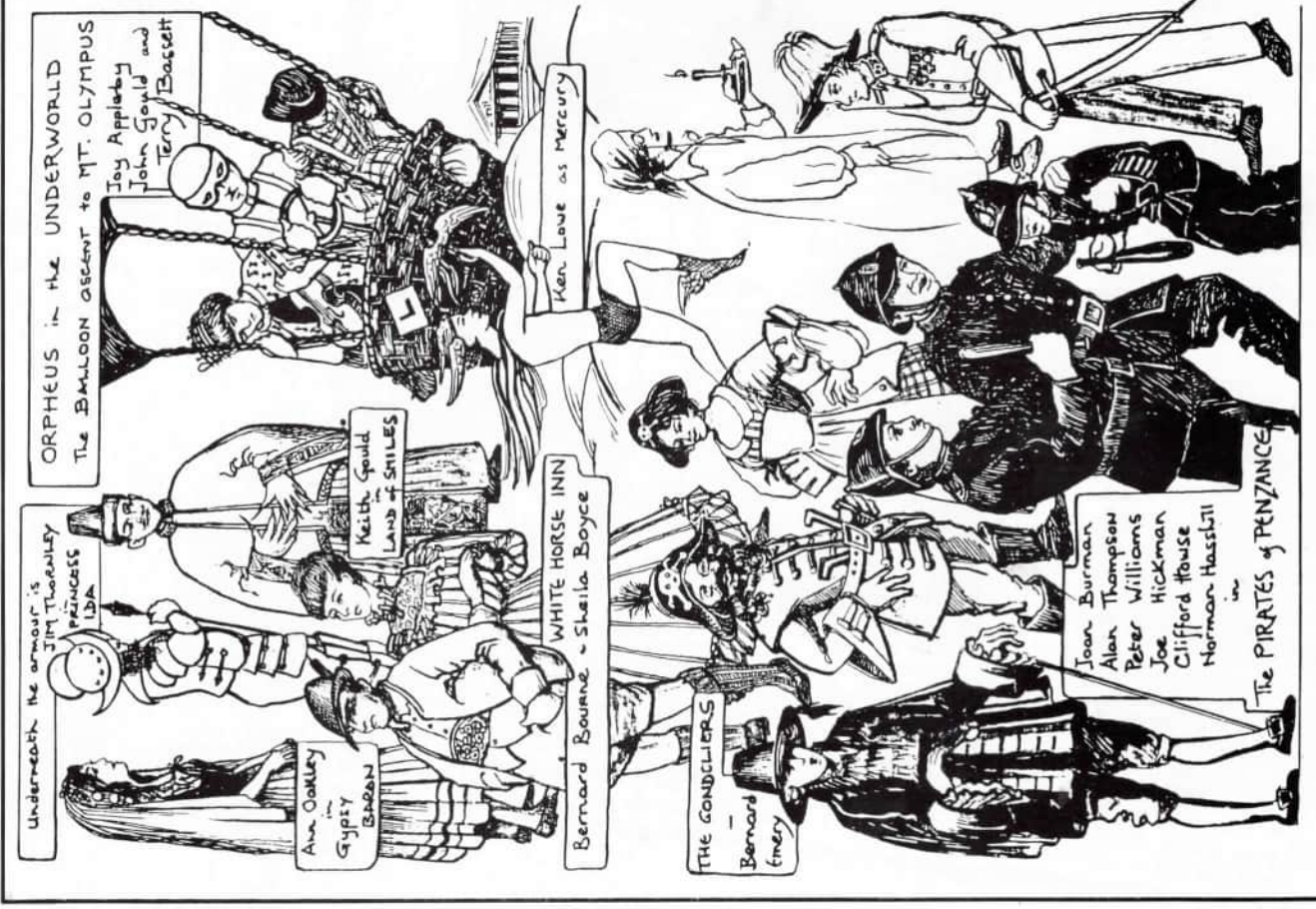
I remember we required dogs for one of our productions in the 1920s. They should have been foxhounds but we were sent deerhounds. I had to take them to the theatre every night and then back home after the show. I kept them upstairs in an empty back room, and forty years later I'll swear that room still smelt of those wretched dogs. I also remember the panic we had when Jack Kersey lost his voice one Monday night and we had to try to find a substitute who knew the leading role. We just managed it, with a chap from Coventry.

J. F. Rose

Stage productions were again interrupted by war in 1939. The Society was reformed in 1952. Among the founder members were Joy Edwards, Mollie Kidger, Effie Cottrell, Alan Thompson, Mabel Whiteland, Glenis Turner, Daphne Cornwell, Reg Brunning and Reg Evans. The first president was George Bates. Margaret Sheardown was the musical director and Geoffrey Sharp the producer. The Society presented

eight Gilbert and Sullivan operas in succession, the first five of these in the Little Theatre. In 1954 Arthur Ormerod became musical director. Productions were staged from 1957-61 at Hillside School, then Horninglow Secondary Modern School (now part of Wulfvic School). Producers included Charles Pole, Ron Smith, Ron Whetton and Michael Thorne. Evelyn Woodhouse was accompanist. Her death at the early age of 51 was a heavy blow to the Society and to the musical life of Burton generally. She was succeeded by Myra Mesaritis. There were many back-stage helpers including 'Jimmy' Harvey who designed and painted the sets. Grave difficulties had to be overcome in producing stage sets in workshops too small for the task. Sets were built in such places as St. Paul's Institute, the basement of Horninglow Methodist Church, a disused maltings in Dale Street, a store room in Ind Coope's Middle Yard in Horninglow Street and a disused Worthington's ale stores in Station Street. The Society finally obtained the lease of the Norman Cochrane Memorial Trust premises in Ferry Street, Stapenhill. Rehearsals also took place in a variety of mostly unsuitable halls or rooms until rising hire costs caused the Society to settle at Ferry Street. Lighting effects in the first years of the new Society's existence after World War 2 were undertaken by Francis Bates and a few helpers, and eventually the Society possessed equipment that could compare with some professional theatres. In addition to annual productions the Society performed for good causes. For a number of years they staged 'Songs from the Shows' at the Town Hall in aid of charities named by the mayor.

Extract taken from *County Borough History of Burton upon Trent* by Denis Stuart Part II 1914-74.



G.M. HARVEY

Sketches drawn from backstage by the late 'Jimmy Harvey' *

"Merrie England"

By BASIL HOOD & EDWARD GERMAN



*Miss Lillian Martain
H. J. Cumper
Memorabilia
1910*

H. J. Cumper

What a memorable beginning to one's early Schooldays to be taught the rudiments of MUSIC by such a talented Gentleman. He was MUSIC TEACHER at Guild Street Central School during the first World War. He became Musical Director and Conductor of the New Operatic Society and at the same time controlled Mr. T. Lowe's Private Operatic Society which produced Gilbert and Sullivan Operas by invitation only at Burton Town Hall just prior to the last War. He was down to earth and truly "ONE OF THE BOYS". What musical knowledge I possess and happiness I have enjoyed through singing I owe mostly to KEGGY CUMPER.

J. Copeland
September 1986

"FLORODORA"

with Mr. Wilfred Rumsey
Mr. Wilfred Smith



Miss Florence Chandler

"The Mikado"

OR
THE TOWN OF TITIPU.

played by
Mr. Leonard House

Mr. John Kersey
as
Nanki-Poo

Miss Lillian Martain
as Pitti-Sing



Miss Caroline Woolley as Peep-Bo
Miss Florence Chandler as Yum-Yum



Mr. Leslie Newbold
as Ko-Ko

1000

Burton Operatic Society can celebrate its centenary both this year and next, if the funds run to it.

For in 1886 there was a production of Cinderella, while there is documentary evidence that Burton Amateur Operatic Society was formed on September 9, 1887 at a meeting in the Midland Hotel Commercial Room.

The minute book, started in 1887 by Mr Charles Bagnall, hon sec. reveals that at the first committee meeting it was resolved that "the whole of the members of the late operatic company who responded to the invitation" be accepted into membership, along with a list of new people.

That minute book survives among the treasures of Mr Alf Moss, whose Burtonian column was a feature of the Mail for many years.

He is a gifted pianist, has lectured on music, and was recognised throughout his career with the Mail as a very knowledgeable music critic.

It is a fascinating book, and it is clear that not all the drama was on stage. Mr Bagnall and his successors were sometimes sparing in their words, but it is not difficult to see that from time to time the boot was put in in the everyday



Mr George Bates, who with his brother Frank ran a pork butcher's shop in Borough Road, Burton, played Arrostino Annegato, Captain of the Tamorras, a secret society, in the 1912 production of The Mountebanks.

cut-and-thrust of the society's early life.

Though no doubt conducted in gentlemanly fashion, a row broke out at the first committee meeting.

"A debate arose respecting who should be

appointed to take the part of Dolly (in the Sultan of Mocha). Mr Slack proposed the adjournment, seconded by Mr Bagnall. Proposed as an amendment by Mr Angell that it be settled at this meeting, seconded by Mr Green-

wood." On the casting vote of Mr T. E. Lowe, acting chairman, the amendment was carried. Mr Slack and Mr Bagnall put forward the proposal that both Miss Annie Wragge and Miss Street take the part on alternate nights.

Their peace move was thwarted by Mr Angell and Mr Greenwood, who proposed Miss Wragge alone should take the part.

For the second time Mr Lowe had to use his casting vote, and Miss Wragge came out the winner.



Mr. H. J. Cumper
Conductor

Mr. E. Ashley
Producer

Miss Florence
Chandler
as



"Dorothy,"

by B. C. Stevenson & Alfred Cellier

"Tom Jones"

Chairman: D. Burrell Vice-Chairman J. S. Simmett
President: Sir William Bass 'Bart.
Patroness: 'The Dowager Lady' Burton

Mr. Arthur Smith
as
'om Jones'

Miss Lillian Martain
as
Honour



My Fair Lady

One of the happiest shows to take part in, and in the view of many people, the best one yet.

Again scenery, especially the Ascot scene, and the dresses all in black and white, the beautiful hats, and parasols, and men in morning suits and top hats.

Then back into Cockney girls clothing, hat perched on top of head, dirty faces, holey stockings, it was great fun.

That's what it's all about, doing something different, being so many characters, for 1 week in the year, it's worth all the weeks of practice.

Mabel Whiteland
September 1986

Dave Stacey

**"THE
GONDOLIERS"
Burton Operatic
Society's Debut
AN AUSPICIOUS
START**

- "The Gondoliers" February 1952
- "The Mikado" November 1952
- "Patience" October 1953
- "H.M.S. Pinafore" 1954
- "Pirates of Penzance" 1955
- "Iolanthe" 1956
- "Yeoman of the Guard" 1957
- "Princess Ida" 1958
- "The Vagabond King" 1959
- "Merrie England" 1960



**ANSWER TO G. & S. PRECISIONISTS
*Hands-down win by
Burton singers***

AN amateur company prepared to face hostility from "G. and S." enthusiasts who, weaned on the immaculate precision of the D'Oyly Carte company, are not prepared to stand for any nonsense with the tradition of either Gilbert's stage "business" or Sullivan's music.

Burton and District Operatic Society faced up to all possible hostility with their production of "Iolanthe" at Burton Little Theatre last night—and won hands down.

For an amateur company, they gave an excellent performance—good enough to satisfy the most rabid Gilbert and Sullivan "fan"—and my only regret after the show was that they had not a larger stage on which to show the results of what must have been some very hard rehearsing.



**Write to the "Mail"
About it.**

**TRIBUTE TO BURTON
OPERATIC SOCIETY**

To the Editor of the "Burton Daily Mail"

Sir,—Last week I saw a performance by the Burton and District Operatic Society of "Princess Ida," one of Gilbert and Sullivan's most difficult operas, both vocally and historically.

As a former member of the D'Oyly Carte Opera Company, I find it difficult as a rule to sit through an amateur performance of one of Gilbert and Sullivan's operas, but may I say that under the direction of Mr. Ormerod, the orchestra played the introduction so well that from the word "go" I began to enjoy myself. The enthusiastic singing of the chorus and exceptionally slick production made it enjoyable throughout the performance. The principals, too, were well chosen, and got well into their respective roles.

Last, but not least, may I mention the scenery. Living as I do near Windsor Castle, I felt when the curtain went up on the last act that I had been transported back to Windsor, because of the realistic back cloth depicting "Castle Adamant."

Burton should be really proud of such a splendid society, and I wish them good luck for future performances—Yours, etc.,

MAVIS BENNETT.

"Snitterfield,"
Stoke Poges,
Buckinghamshire.



"YEOMEN OF THE GUARD" IS OUTSTANDING SUCCESS

New standard set by Burton Operatic Society

A milestone in the history of Burton and District Operatic Society was reached last night. They staged their first production ever to be directed by one of their own members.



"The Gondoliers"	1961
"The Rebel Maid"	1962
"Song of Norway"	1963
"Pirates of Penzance"	1964
"The Merry Widow"	1965
"Yeoman of the Guard"	1966
"White Horse Inn"	1967
"The Mikado"	1968
"The New Moon"	1969
"Orpheus in the Underworld"	1970
"The Gypsy Baron"	1971
"Princess Ida"	1972
"Pink Champagne"	1973
"The Land of Smiles"	1974

£300 Loss: will Operatic Society move to Derby?

(By PETER ELEY)

DESPITE THE RESOUNDING SUCCESS OF THE LAST PRODUCTION, "ORPHEUS IN THE UNDERWORLD," THERE IS A POSSIBILITY THAT BURTON AND DISTRICT OPERATIC SOCIETY MAY CEASE FURTHER PRODUCTIONS IN BURTON AND STAGE FURTHER SHOWS IN ANOTHER TOWN, POSSIBLY DERBY, AS THE SOCIETY HAD A LOSS OF OVER £300 AT THE END OF LAST SEASON.

"THE GYPSY BARON"—A LUSTY PRODUCTION

First night success for Burton Operatic Society

Melodrama, glorious costumes, convincing scenery, excellent chorus singing, humour and a happy ending—the Burton and District Operatic Society's 1971 production, Strauss' "The Gypsy Baron" has them all.



Presentation of cheques for charity

On February 12th to 15th Burton and District Operatic Society produced a charity performance of Gilbert and Sullivan's "Iolanthe," raising about £450 for local and national charities.

Last night the society were "at home" at their headquarters in Ferry Street, to present cheques to local and national charities, selected by the committee.



February 1975
1975
February 1976
1976
1977

"Iolanthe"
"La Belle Helene"
"Patience"
"Summer Song"
"The Merry Widow"



Operatic jubilee

Burton and District Operatic Society held a party at Wulfric Lower School to celebrate its silver jubilee.

Members presented a selection of solos and choruses from some of the shows performed during the last 25 years.

The chairman, Mr. J. Thornley, introduced Mr. F. Brassington, regional representative, who congratulated the society on reaching its jubilee.

He presented long service awards to the following members: Mr. J. Copeland (50-year gold bar); Mrs. J. Appleby, Mrs. G. Blant, Mrs. E. Shorthose, Mrs. M. Whiteland, Mr. P. Appleby, Mr. N. Hasshill and Mr. A. Thompson (25-year awards).

Blackout at operatic society dinner

A power cut meant a candle-lit dinner for guests at the annual dinner/dance of Burton and District Operatic Society at the Stanhope Arms Hotel, Bretby.

The president of the society, Mr. P. Duffield, commenting on the success of the Silver Jubilee production "The Merry Widow", said that the show had caught the public imagination. He went on to say that although all tickets were sold, this did not mean that a profit would be made, merely that the deficit would be less. He concluded by expressing the hope that the next 25 years would be as successful as the previous 25.

1978
1979
February 1980
1980
February 1981

"Oklahoma"
"Kismet"
"H.M.S. Pinafore"
"Carousel"
"Ruddigore"



- | | |
|-----------------------|---------------|
| "The Vagabond King" | 1981 |
| "The Sorcerer" | February 1982 |
| "My Fair Lady" | 1982 |
| "The Music Man" | 1983 |
| "Fiddler on the Roof" | 1984 |
| "Utopia Ltd." | February 1985 |
| "South Pacific" | 1985 |
| "Celebration" | February 1986 |

Man-and-wife team shine in My Fair Lady

AN experienced and talented cast gave magnificent performances in Burton Operatic Society's presentation of Lerner and Loewe's My Fair Lady at Wulfric School, Burton, last night.

This tuneful show, incorporating much of the brilliant original dialogue from Bernard Shaw's Pygmalion, makes heavy demands on leading players and supporting cast. They proved equal to the challenge and the result was a thoroughly enjoyable production.

A husband-and-wife team from a prominent Derby musical family were a great success — Anne Dunning's fine acting and singing in her superb portrayal of Eliza Doolittle's transformation from

flower girl to lady was matched by husband Steve's tour de force as the greatest male chauvinist of them all, Professor Henry Higgins. Anne has played several leading roles with Derby societies, as has Steve with Derby, Nottingham, Ripley and Long Eaton Operatic Societies.

Gordon Head was outstanding as Eliza's father — dustman and moralist Alfred P. Doolittle — and he was ably backed by Andrew Last, John Biddle, and the dancers and chorus in those rollicking hit songs With a Little Bit of Luck and Get Me to the Church On Time.

Michael Dukes as the impeccably mannered Colonel Pickering and Adrian Bader as the lovesick Freddy gave excellent characterisations.



HERE'S TO THE NEXT
100 YEARS

Acknowledgements

The Committee, on behalf of the Society, wishes to express thanks to the following who have given their help in so many ways.

De Ferrer's High School.
Ind Coope Burton Brewery.
The Staffordshire Education Committee.
Burton Mail.
Denis Stuart.
The Rustic Centre, Burton.
Mrs. Boyce.
Geoffrey Sowerby.
Slaters Gardens.

White Horse Inn

"White Horse Inn" was the first produced in Britain at the London Coliseum on the 8th April, 1931. As directed by Erik Charell, its spectacular beauty and medodious score took London by storm.

After 651 performances in London the Play went on a long tour. It was revived, again at the Coliseum, in 1940 and again toured. It has since been an ice spectacle.

In this present version, prepared for performance by Amateur Operatic Societies, the adaptors have additional opportunities for both chorus and dancers.

With its many characters, colourful Tyrolean setting and costumes and glorious music, there can be no doubt that "White Horse Inn" remains one of the happiest Musical Plays of all time.

Burton Operatic Society has aimed at re-creating the Musical in its original 1900's period and setting, with corresponding costumes and hairstyles.

Orchestra

FIRST VIOLIN

Howard Jones
Mary Tarlton
Pat Moran

SECOND VIOLIN

Mark Powell-Davies
Annette Shipley

VIOLA

Anne Boulby

CELLO

Pam Mould

BASS

Tony Mortimer

FLUTE

Vicky James

OBOE

Tony Reynolds

CLARINET

Michael Starr
Christine Crockett

TRUMPET

Kevin Dye

TROMBONE

Howard Smith
Stephen Momson

PERCUSSION

David Bozon

PIANO

Vic Benson

We extend our sincere thanks to you, our audience, for your continued support of our productions.

The Audience is respectfully requested not to smoke in the auditorium.

The Society cannot accept responsibility for any articles left in the cloakroom.

White Horse Inn

Honorary Officials

President of the Society
Honorary Vice-Presidents

Honorary Life Members

Chairman
Vice-Chairman
Secretary
Committee

Treasurer
Patron Secretary
House Manager
Assistant House Manager
Performance Secretary
Producer
Musical Director
Choreographer
Stage Director
Stage Manager
Lighting Design
Lighting Board
Continuity
Scenic Design
Scenic Artists
Sound Effects

Properties
Wardrobe Mistress
Wardrobe Assistants

Prompt
Call Boy
Publicity
Programme Secretary
Programme Design
Front of House Display
Photography
Scenery Construction & Stage Staff

Front of House Staff

Peter Duffield, Esq. D.F.C.
Len Harvey, Esq., Norman Hassill, Esq.,
Robert Smith, Esq., Jim Thornley, Esq.
Jack Copeland, Esq., Mrs. Effie Shorthose,
Miss Lily Brunning

Alan Thompson
Joy Appleby
Joycelyn Hickman, "Four Winds", Anslow
Jean Rogers, Vicky Biddle, Keith Dudley,
Nigel Haywood
Robert Hughes
Louise Evanson
Jack Last
John Goodhead
Vicky Biddle
Frank Doran
Peter Vernon
Reg Yates
David Hussey
Tim Goodhead
Francis Bates
Keith Dudley, Michael Thompson
Vicky Biddle
James Grant
Chris Yardley, Belinda White
Keith Dudley
Peter Appleby
Denise Haywood, Jenny Rignall
Joy Appleby
Lily Brunning, Audrey Hackett,
Sheila Poole, Ruth Skellett
Jan Caldwell
Joycelyn Hickman
Christine George
Tim Salt
James Grant
James Grant, Brenda Grant, David Grant
James Grant, Robert Kemp
Peter Appleby, John Burton,
Tim Goodhead, Richard George,
Pete Spalding, Sally Yeomans, Grahame

David Blant, Joyce Evans, John Evans,
Elsie Goodhead, Jan Goodhead,
Brenda Grant, Vi Harris, Len Harvey,
Molly Kidger, Jean Last, Vi Leete,
Queenie Ormerod, Stella Reynolds,
Effie Shorthose, Marie Thompson,
Karen Thompson, Pam Woodcock,
John Woodcock, Jane Woodcock



Our next production

The Mikado

Wednesday 25th to Saturday 28th
February 1987

The Society's tribute to Arthur Ormerod

It was with deep regret and a sense of great loss that we heard of the news of Arthur's passing in March this year.

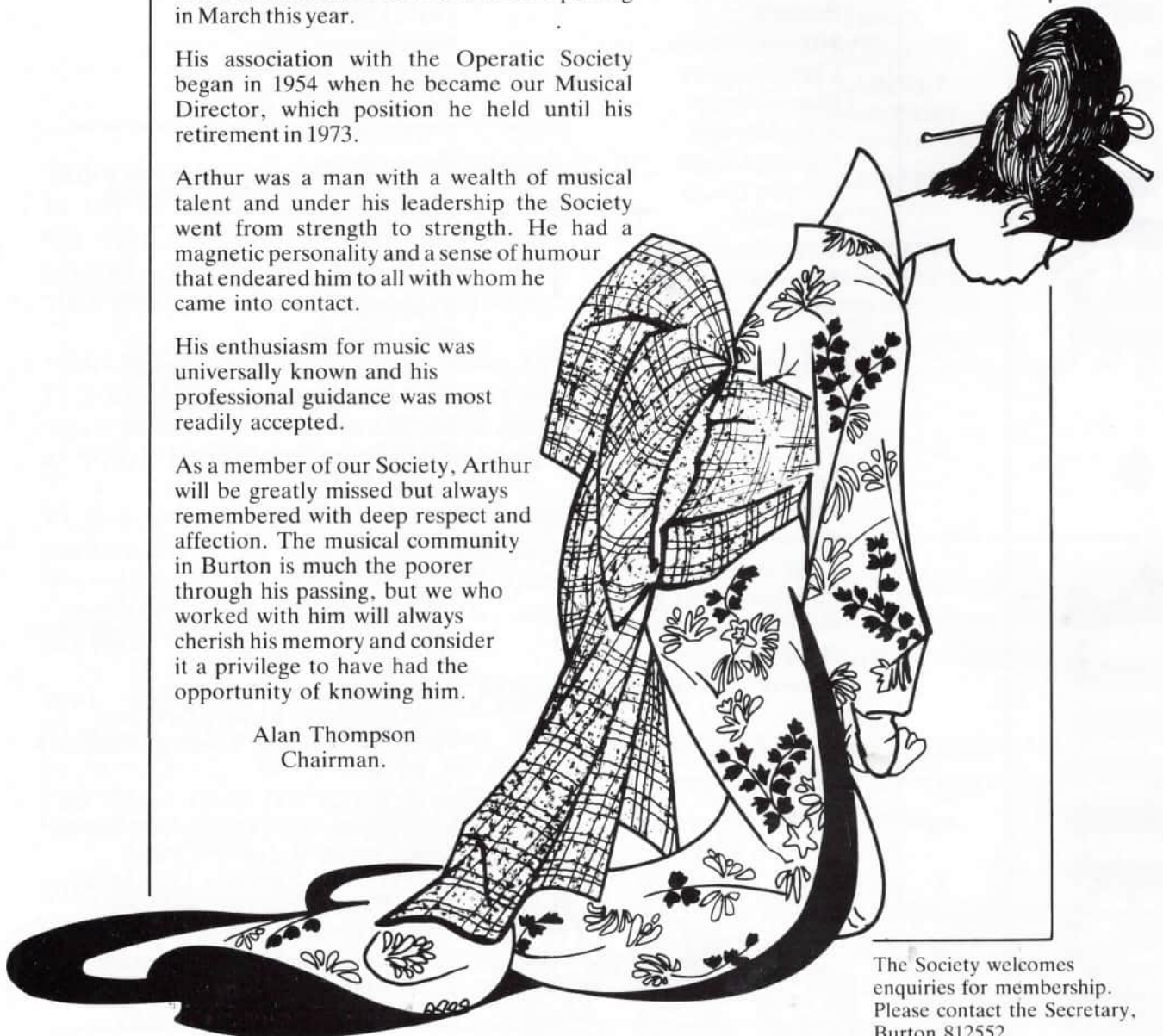
His association with the Operatic Society began in 1954 when he became our Musical Director, which position he held until his retirement in 1973.

Arthur was a man with a wealth of musical talent and under his leadership the Society went from strength to strength. He had a magnetic personality and a sense of humour that endeared him to all with whom he came into contact.

His enthusiasm for music was universally known and his professional guidance was most readily accepted.

As a member of our Society, Arthur will be greatly missed but always remembered with deep respect and affection. The musical community in Burton is much the poorer through his passing, but we who worked with him will always cherish his memory and consider it a privilege to have had the opportunity of knowing him.

Alan Thompson
Chairman.



The Society welcomes enquiries for membership. Please contact the Secretary, Burton 812552.

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