



DLO e-stage

Volume 1, Issue 2

February 2009



COME TO THE CABARET!

Tickets are selling fast! Don't wait!

Director Gaye Garner
Musical Director Belinda Smith
Choreographer.....Rodolfo Woods
Co- Choreographer.....Jesse Pierce
Dialect Coach.....Tobi Peck

CAST

Master of Ceremonies Craig Krukewitt
Clifford Bradshaw Ian Williams
Fraulein Schneider Jeanne Dunn
Herr Schultz Jim Wolfe
Fraulein Kost..... Stephanie Keller
Sally Bowles..... Nancy Livingston
Ernst Ludwig Jason Asaad

Kit Kat Klub Girls

Adrian Brown	Suzy Smalley
Kelsey Daugherty	Carolyn Smith
Maggie Reeves	Flyn Williams

Kit Kat Klub Boys

Geno Carver
Michael Howard (*Tomorrow Belongs to Me*)
Nathan Konieczki
Rodolfo Woods

Cabaret Performances at the Bremer Theater and Conference Center, Danville Area Community College

Friday, February 13..... Dinner 6:30 p.m.
Saturday, February 14..... **Brunch** 11:30 a.m.
Saturday, February 14..... Dinner 6:30 p.m.
Sunday, February 15 Dinner 12:30 p.m.

From the Director of Cabaret

By Gaye Garner

Well, it's another cold Sunday night (no surprise, it's February in Illinois), and we are still hard at work.

Today was a day to clean up choreography, and we came a long way in doing that. That reminds me to say that Rodolfo and Jesse are wonderful designers and teachers of some pretty tough dances. I think you will agree when you come to see us.

The entire show is blocked and the cast is off book. We are definitely getting ready for our Valentine's Day visit with you.

Julia Megan Sullivan helped stage our fight so that no one will get hurt, for which I am very grateful. I would really hate to lose cast members. The board might disapprove.

If you see Betty Grove ask her if she can count as high as the hours she put in as our accompanist. I can't. Right now I'm excited about two things -- the show and having you see it.

Bye for now,
Gaye



Music Director Belinda Smith works with members of the cast of Cabaret.

Cabaret is for mature audiences only.

Something New – Brunch Theatre

DLO audiences will have something new and exciting to experience as DLO offers its first Brunch Theatre show on Saturday, February 14.

The doors at the Bremer Center at DACC will open at 11:00 a.m., and instead of the usual dinner menu, a Cabaret-themed brunch will be catered by What's Cooking. Patrons will find a bounty of brunch delights. Watch for the menu in next month's **DLO e-Stage!**

If Saturday brunch is a success, we will be featuring it in future seasons. Join us and let us know if you give Brunch Theatre a standing ovation!

Cabaret Tickets/Reservations

Please don't wait to get your tickets. We are selling out!

Ticket prices (all performances) for non-season subscribers:

Adults: \$32.00 Students: \$22.00

Our **BOX OFFICE** at DLO Center Stage in the Village Mall will be open to serve you by phone or in person at the following times:

Sunday, February 8, 2:00–4:00 p.m.

Monday, February 9, 6:00–8:00 p.m.

Tuesday, February 10, 6:00–8:00 p.m.

Wednesday, February 11, 6:00–8:00 p.m.

For reservations by telephone, please call 217-431-1660. Please leave a message that includes your name and evening telephone number. One of our box office staff will return your call.

Please note: DANVILLE LIGHT OPERA is not accepting reservations by email for this production.



Do Black Patent Leather Shoes Really Reflect Up?

DLO's 54th Season will close with a reprise of audience favorite **Do Black Patent Leather Shoes Really Reflect Up?**

This delightful musical comedy focuses on eight children during their Catholic elementary and high school years during the 1950s, but you don't have to be Catholic to enjoy the array of familiar characters and entertaining songs.

AUDITIONS!!!

Auditions for **Do Black Patent Leather Shoes Really Reflect Up?** (*henceforth in this publication known as **SHOES***) will be held on Sunday, February 22, and Monday, February 23, 2009, at 7:00 p.m., Center Stage, at the Village Mall.

For audition details please check the website (www.danvillelightopera.com).

Performances will be on April 24, 25 and 26 at the Bremer Theater and Conference Center at Danville Area Community College.

SHOES will be directed by Brian Morris and musical director is Jenny Taylor. This is a **FUN** musical for both cast and audience, so if you've been waiting for a great audition opportunity, this is it!

Read on, as Brian has provided an excellent overview of the characters for all interested in auditioning!

From the Director of DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP

By Brian Morris

Do Black Patent Leather Shoes Really Reflect Up? follows eight Catholic school kids from first confession to their big prom with a lot of harmony, humor, hormones, and heartache along the way for a good time that's second to nun! The cast includes four boys, four girls, four nuns and one priest.

- EDDIE RYAN - in love with Becky, he struggles with impending adulthood, sometimes in his heart, frequently elsewhere.
- FELIX LINDOR - a boy for the girls, frequently in confession (and for good reason).
- MIKE DEPKI - more worldly than his friends, thanks to his older brother.
- LOUIE SCHLANG - an innocent, out-of-step with many of the people around him.
- BECKY BAKOWSKY - struggling with her confidence, loves Eddie, but there's another Man in her life.
- VIRGINIA LEAR - loves the boys, not as repentant as she should be.
- NANCY RALANSKY - curious about life, always with a smile.
- MARY KENNY - the sisters' pet, ain't sinned, ain't gonna.
- FATHER O'REILLY - the pastor of St. Bastion's, he thought he'd seen it all, but that was last year's class.
- SISTER MELANIE - quiet, eager to please, hard to ignore.
- SISTER LEE - tough on the outside with a terrifying reputation that hides her secret compassion.
- SISTER HELEN - the disciplinarian.
- SISTER MONICA MARIE - the perky one.
We're updating the look of this play a bit, but the music and the personalities are timeless.

Jenny Taylor is our Musical Director, Stephanie Keller is the choreographer, and Cookie Morris will be our Costumer. Other hands to serve the vital needs behind the scenes are encouraged to apply and dedicated enthusiasm is welcome. Auditioners should watch the website, the newsletter, or the Facebook group for more information as it occurs. And everyone should go see Cabaret! :)



Why do YOU do community theatre?

We want to know! Send your response to danvillelightopera@hotmail.com with "e-Stage Why I Do Community Theatre" in the subject line, and you may just find yourself published in an upcoming issue of **DLO e-Stage!**



SOUND SOLARIUM

By Todd Nardoni

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Greetings to all of you **e-Stage** readers! It is with great pleasure and excitement that I have been asked to share with you some thoughts regarding the world of sound for a DLO production. I bring you the first article of the **SOUND SOLARIUM**.

I was really hoping to have a more dramatic and theatrical countdown, and then give you a fast-paced glimpse behind the curtain of the chaos that ensues prior to the start of a show, but came upon one problem. Describing this process to you quickly has proven to be quite difficult as both physical and mental preparation for a production can take weeks and sometimes months, and cannot be summed up in a few quirky words.

So here is what I would like to do with your time. I am going to write a series of articles that will key in on specific points explaining the Sound Technician's role as well as why I think that sound is so important to a production, and hopefully boost some interest in you to get involved in a totally cool aspect of our productions. The reason for this is quite simple and may seem a bit selfish: to get people more involved in different aspects so I can be involved in a show on stage!

The hope, here, is to keep you, the reader, interested and not bored to tears with a bunch of technical jargon that doesn't make any sense to you yet. "Yet" is the key word here. It is my secondary goal to educate those of you who may be interested in what goes on in a sound booth (the term booth is used quite loosely here), or simply give you something to read and maybe someday be able to explain to somebody what a compressor is used for (and it is not for blowing up a tire or shooting a nail).

Okay, here we go . . . the first article in a series of however many it takes!

I would like to introduce myself to you and explain why and how I feel qualified to educate anyone on running sound. Most of you probably know my name and have seen me running frantically from sound booth to stage and back, but don't know anything about me.

My name is Todd Nardoni. I am almost 33 years old (ugh!) and have been married to the most wonderful wife, Mandi for almost 10 years (ugh! again) and am the father of four beautiful children: two older boys (now 7 and 9), and two younger girls (now 1 and 3). I am a carpenter out of the Champaign Local 44 during the day and have recently started my own sound business known as AudioRevolution. I like computers, listening to music, and playing the guitar. Did I mention that I like sound? Oh yeah, don't forget the romantic strolls on the beach. I am currently serving my second term on the Board of Directors for DLO and have been involved in over fifteen DLO productions in the past five years.

I grew up in Hoopeston and in the winter of 1993 (mid-senior year) moved to Danville. I then moved on to Anderson, Indiana, for a couple of years and then, in the fall of 1999, got sucked back to Danville by its powerful magnetic force (many of you have come to know about what I speak), and have just loved living in this town since that time.

I can remember the first time I discovered a sound board. It was actually more like a sound box. I was at my small country church in rural Rossville. The elders were so proud of their purchase that they locked it up in a cabinet and told us kids to keep our hands off of it. Yeah right! Tell a twelve year old boy not to touch something and see what happens. Fortunately, I was not stupid and always put things back where they were at when I was done "playing". I remember discovering what an equalizer (referred to as an EQ from now on) did and what all those other fancy knobs did with the hi-fi sound coming from the mack-daddy of tape decks. I remember putting on music and just sitting down and listening to it for hours with all the lights off while my brother practiced the piano in the basement in preparation for Sunday morning worship. There was just something about tweaking those settings that just made things sound so much better than the way "they" (the professionals) had set it.

SOUND SOLARIUM (CONTINUED)

To make a really long story short, word got out that I had been changing the knobs that the professionals said would “never need changed” (some of you know exactly what I am talking about) and the next thing you know people were asking me to run sound for them during their special music presentations because things sounded different when I did it. For example: pet peeve numero uno on Todd’s Sound Peeve List: stopping an accompaniment track before the song was actually over which led to peeve numero dos - the loud “CLUNK!” sound that reverberated throughout the auditorium and the stunned look of the person whose song just got cut short . . . F A D E O U T , PEOPLE! I’m still annoyed, can you tell?

From then on, no EQ was safe. 3-bands, 5-bands, and even 9-bands were no match for me. It didn’t matter, I had a mission – to make it sound better. Whether in the house, the car, the church, or any venue that had a sound system, my mission was always at the forefront. Ironically, in the past twenty years, nothing has changed, except maybe my approach (slightly). Ask my wife and she will tell you that I am obsessed with sound. It is part of me. Since that time at church when I was much younger, I have gotten to run sound for many people singing solos, playing piano duets, youth worship services, adult worship services, and concerts involving many local bands. I haven’t mixed for any huge name bands, but I can tell you that it doesn’t matter who is on the stage, I will always make it sound the best I can. Which brings me to the now, and my current involvement with DLO.

My first production with DLO was South Pacific in 2004 and since that time I have worked hard to squash the assumption that running sound is merely the simple task of turning microphones on and off. In fact, I believe that the sound can make or break a production. If the sound is good, no one notices. If the sound is bad, everyone notices, and can potentially sour the experience that so many people have worked numerous hours, sweat, and even shed tears to prepare for them and bring the production to life on stage. Sound is a form of art in and of itself. Everything has a purpose and a place and it is the sound technician’s responsibility to make sure that

all options are considered and changes are ready to be made at any given time. It is so much fun to have a part in a production and a bittersweet moment when it comes to a close. The set up, tech week, the friendships formed, the tasks completed, the strike . . . it all matters because without the show, there would be no sound, and without the sound there would be no show. (Okay, slightly misconstrued, but I have to try). At least the show wouldn’t be as exciting. Better?

This brings me to my conclusion, finally, to this portion of my novel, I mean series. I do not think that I am the only one capable of making things sound good, I just care how things sound and will not settle for mediocrity when something can be done to make it better. That is what separates the productions that I have been involved in from other productions, and also from those who merely turn microphones on and off.

I look forward to meeting with you again in the next publication and sharing with you more on my role as sound technician. I hope that it will be informative and educational, and of course, entertaining. CABARET is coming soon, and I will need some help with getting microphones ready and other various tasks, so if you or anyone you know are interested in seeing firsthand the fun that is to be had with sound, please email me at danvillelightopera@hotmail.com, and I will get in touch with you. We always welcome anyone that is interested in learning or assisting in all aspects of our productions. If you are involved in CABARET, I will see you soon!



Danville Light Opera Information

Telephone for Info/Box Office ...217-431-1660
Website www.danvillelightopera.com
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Board of Directors

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Backstage Humor

Q: How many directors does it take to screw in a light bulb?
A: 3...no, make that 4...on second thought, 3...well, better make it 5 just to be safe.

Q: How many actors does it take to screw in a light bulb?
A: 5--one to screw in the bulb, and four to say how much better they could have done it.

Q: What's the most dangerous thing in your average community theatre?
A: An actor with a power tool.

Q: How many stage managers does it take to screw in a light bulb?
A: I DON'T CARE--JUST DO IT!

Q: How many sound guys does it take to screw in a light bulb?
A: None, they'll just fix it in the mix.

DLO e-stage

DLO e-Stage will be delivered to you via email during the first week of each month. Special alerts for upcoming auditions and performances may arrive between issues. Other than that, you will receive no email from this subscription list.

What would you like to see in future issues of DLO e-Stage?

Please email your comments, suggestions and questions to danvillelightopera@hotmail.com, and put **e-Stage** in the subject line.

Other performing arts groups are invited to share upcoming events for inclusion in *Let Us Entertain You!* in **DLO e-Stage**. (See that section on Page 4 for more details.)



Got community theatre jokes, stories, cartoons anecdotes? We'd love to share them here in e-Stage! Email them to danvillelightopera@hotmail.com!