



DLO e-stage

Volume 1, Issue 3

March 2009

Now In Rehearsal!



Danville Light Opera is pleased to announce the cast of DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?

EDDIE RYAN	Geno Carver
FEXIX LINDOR	Rodolfo Woods
MIKE DEPKI.....	Trevor Walker
LOUIE SCHLANG	Dalton Halls
BECKY BAKOWSKY	Mallory Williams
VIRGINIA LEAR	Sammy Smalley
NANCY RALANSKY	Suzy Smalley
MARY KENNY.....	Flyn Williams
FATHER O'REILLY	Larry Finley
SISTER MELANIE	Terra Ogle
SISTER LEE	Jeanne Dunn
SISTER HELEN	Jessica Brackmann
SISTER MONICA MARIE ..	Gretchen Wesner
SECRETARY	Julie Ritter



Brian Morris, Director
Jenny Taylor, Music Director
Stephanie Keller, Choreographer
Tom Fricke, Producer

A Note From the Director

By Brian Morris

DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP? Everyone who follows theatre seems to know of the title; however, no one seems really familiar with it, unless you saw the 1989 version that graced the DLO stage.

This tale of growing up and finding one's identity, originally set in a 1950s Chicago Catholic School, didn't exactly set Broadway audiences afire. But north of I-80 and in community theatres across the country, "Shoes" (because DBPLSRRU sounds like a noise that unruly babies make) is a definite crowd pleaser! The music is clever, the story and jokes are solid, and we all probably see ourselves in one of the students, for better or for worse.

SHOES proves to be a great vehicle for an absolutely amazing cast, who, even just a couple of weeks into rehearsal, are putting their own enthusiastic spin on the script, also guided by Musical Director Jenny Taylor and Choreographer Stephanie Keller.

Too many musicals describe themselves as "timeless." Shoes delivers the goods, though. For those of you in the MTV generation who spent too many hours memorizing all the moves in Michael Jackson's Thriller video, you'll appreciate our updated spin on this story. But for those of you who liked Ike and wore your coonskin caps with your white buck shoes, you'll find something to love too, we promise!

So come out and try on **SHOES!** One size fits all!

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.

SHOES will be performed at Danville Area Community College's Bremer Theatre on:

FRIDAY, April 24 — 7:30 p.m.

SATURDAY, April 25 — 7:30 p.m.

SUNDAY, April 26 — 2:00 p.m.

We will send a DLO e-Stage Alert with Box Office information as soon as it is available!



Reflections On Cabaret

By *Belinda Smith*,
Music Director

Many thanks to the talented cast, hard-working production team and crew on an awe-inspiring and thought-provoking production of Cabaret!

You touched the audience from the moment that the Kit Kat Klub girls began stretching to the climatic end of ACT I, which left everyone speechless! We have all been touched by the historical accounts of WW II and the Nazi's invasion of Germany. We have studied and learned in school about the events which led up to those horrific times in history. To see, however, a personal connection with the actors and singers and to almost feel that you knew those people and that you were a part of them, was something else to experience.

Personally, I was absorbed into this story from the very beginning. Music has a magical way of doing that to a person and this show really had a strong hold on my soul. I think the most beautiful thing about this show (besides our 'beautiful' orchestra), was that the actors made it seem so real. We see pictures of what happens when people are condemned because of their religious beliefs. We also see in our world today, how people judge others because of religion, skin color and alternative life style choices.

May we never judge and repeat those terrible times. I was very proud of the cast for being flexible to not having curtain calls, because of the serious and sad ending that we decided to take with this show. I know you all must have been wondering, "What? No curtain call?" I admit that it was new territory for DLO to attempt to do. After I was brought to tears opening night, I knew that we had done the right thing. (Thank you Jesse for that suggestion.) The audience was moved to tears and feeling like they were a part of the story. We ARE a part of that story.

Thanks again to the cast for your lovely singing, heart thumping and provocative dancing! Thank you for the true, honest emotion that you all gave to make the Kit Kat Klub in Berlin come to life. I realize that this whole crazy community theater thing is not JUST a hobby. It is something that grabs a hold of you, gets under your skin and you can't seem to let go. Thanks to Gaye, Jesse and Rodolfo for taking this journey with me. Hugs to the cast, crew and production team for all of your time and dedication to Cabaret.

And one last thing....yes, even the orchestra was beautiful!

Thank you to Mary Ellen Fricke for being the official **Cabaret** photographer and to the other cast and crew members from whom these memories were gleaned! To see more show pix, you can go to www.frickeproductions.com. (Click the Photos link, then look for Cabaret!)



SOUND SOLARIUM

By Todd Nardoni

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Well, here we are again. Another month gone and another show completed. It is always amazing to me at how fast time flies during a production. All the

preparation that goes into a show, and it is over in one insanely busy weekend. I have to admit, though, that this last production of CABARET was, by far, my absolute favorite. I mean no offense to those involved in the previous productions when I say this. Each show involves different people, and generally has a totally different approach, which is what makes being involved in community theatre so exciting. You never know what you're going to get . . . which brings me to the second part of my series explaining the "sound-tech's" role in a show – *getting to know your production*.

So, what exactly is involved in getting to know your production? This is one of those areas where it can vary from person to person, though I think that it is one that can make or break a show. It just depends on how much someone is willing to invest to insure the best possible outcome at show time. What do I mean by this?

First of all, you have to know the people that are the "backbone" of the production: Your producers, directors (drama, music, choreographer), stage managers, as well as the other technical support people (lighting, set design/construction, makeup), and not to forget your cast and orchestra members. The best way to do this is to attend production meetings and visit a rehearsal or two, three, or four (depending on how much time you have).

Secondly, you need to be familiar with the production itself. Get a copy of the script (usually provided by the producer). Read it and take notes. Look for off-stage sound requirements, sound effects, and of course the number of main roles and supporting characters. The director can usually give you a lot of this type of information, but it doesn't hurt to look for yourself, because you might find something that was missed. Another obvious way to get to know the show is by attending as many rehearsals as possible.

Thirdly, you need to have an idea of what equipment is at your disposal. This would be things like how many microphones, monitors, cables, so on and so forth. The best way to learn this information is to talk to the board member in charge or persons who serve on the technical committee. A list has been compiled of all the equipment that DLO has to offer and can be printed off at any time.

Knowing what you have to work with is critical in early stages of the production. That way, if anything is needed beyond our inventory, arrangements can be made early to rent or acquire the necessary items for use during tech week and, of course show time.

One of the most vital aspects of doing sound for a show is to understand the nature of sound itself. Put yourself in the shoes and pants (for lack of a better example) of the patrons who are going to be paying good money to come see a great show. What are they going to get out of this experience? As I wrote in the first article, if the sound is bad everyone will notice. There are a few people that notice the sound when it is good, and I certainly appreciate it when that happens. But dog-gone-it the number of people who notice feedback or other technical problems (I'll expound more on this topic later). I do love them all, really I do.

Things don't always go perfectly, as you would like them to go. That is why it is important to know your surroundings. Know and understand how your system in configured and hooked up, so if there is a problem you know where to start looking. This is the advantage to tech weeks. You have time to learn your setup and the production at the same time, so if there is ever a problem during the show there is a greater likelihood of solving the problem right away. Obviously there are times when you can't fix something immediately, but you can most certainly prepare yourself as much as possible. For example: Replacing old batteries with new ones before each show. This basic precaution can reduce the chances of a low or dead battery being the problem which in turn allows you to concentrate on your other options to finding a solution.

Beyond knowing how things are connected, there are key people backstage including stage managers and cast that can assist you in your endeavors of solving a problem. It is the ability to communicate with them that can make that assistance even greater. That is where knowing who you are working with becomes so important, and the realization that no show can be successful without everyone working together as one unit at all times.

Outside of normal dramatics (you know what I'm talking about), this is what made CABARET so great for me. Everyone worked together to get the job done, and boy did it get done well! Thank you for all of your hard work and determination to deliver such a beautiful piece of art to all of the people who got to witness it. I can't wait for our next production!

~ Todd

Let Us Entertain You!

We are so fortunate to live in a county that is rich with performing arts venues. Your support is critical to the on-going success of community theatre and the performing arts during these difficult economic times. Let us entertain you!

Danville Light Opera Presents DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?

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

FRIDAY, April 24 — 7:30 p.m. SATURDAY, April 25 — 7:30 p.m. SUNDAY, April 26 — 2:00 p.m.

(Box Office details to follow soon!)

The Red Mask Players are presenting Over the River and Through the Woods March 20-22, 27-29, and April 3-4. See their website at www.redmaskplayers.com or call 217-442-5858 for additional information.

Artistic Repertory Theatre is presenting The Cemetery Club on March 28 at 7:00 pm and March 29 at 2 pm at the Academy for the Performing Arts building, 203 E. Main Street in Hoopeston. For more info, visit their website at www.hoopestonart.org or call 217-283-6553.

Danville Symphony Orchestra will present Classical Masterworks on March 14, 2009, 7:30pm at DHS Auditorium. See their website at www.danvillesymphony.org for additional information.

Submissions for DLO e-Stage Let Us Entertain You! may be emailed to danvillelightopera@hotmail.com. Please type e-Stage Submission in the subject line. Submissions must be specifically arts-related, in and around Vermilion County. DLO e-Stage reserves the right to accept or decline submissions based on content, propriety and/or space limitations.

Danville Light Opera Information

Telephone for Info/Box Office..... 217-431-1660 Mailing address: Danville Light Opera P.O. Box 264 Danville, IL 61834-0264

On the Internet

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