



DLO e-stage

Volume 2, Issue 7

September/October 2010

It's Showtime!

Hello, Dolly! Performances

Saturday, October 23, 2010 ~ 7:30 p.m.
Sundav. October 24, 2010 ~ 2:00 p.m.

A Note from the Director

Hello, Dolly! is one of the classic Broadway stage productions, and Danville Light Opera is pleased to bring it the Danville High School Auditorium stage October 23-24, 2010.

I've always loved *Hello, Dolly!* My high school produced it the year I was in 8th grade, and it's been a favorite ever since. It's big-time theater, with grand costumes for Dolly, precision timing with the Waiter's Gallop, and unforgettable songs, from "It Takes A Woman," "Before the Parade Passes By," "Put on Your Sunday Clothes," and of course, the title number "Hello, Dolly!" Younger audiences will recognize some songs from "Hello, Dolly!" that were used in the movie "WALL-E."

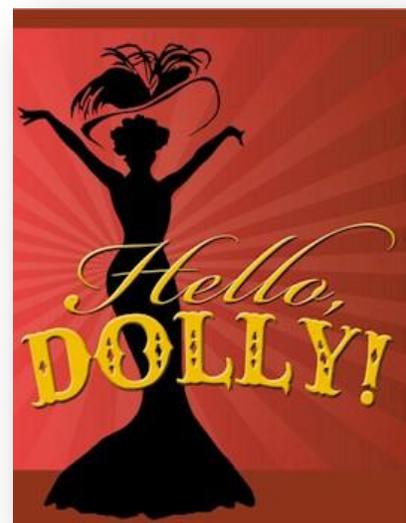
I've been involved with DLO since Paul Heiser asked some Danville Barbershoppers to join the cast of "State Fair" in the fall of 2000, and I've been involved with nearly every production since – cast, producer, lights, music director, stage manager, and many more. But this is my first foray as the "director." Nobody told me that cast selection would be the worst

process I'd go through – we had a great group audition, and there were many possible combinations that would have created a great cast. Thank you to everyone who auditioned.

Our cast is working hard on learning their lines and stage movements, remembering the songs Karen Grove is music directing, and dancing left or right like Cherie Turner is choreographing. By the time you get this, we'll have less than a month to put it all together. And we will, and it will be great.

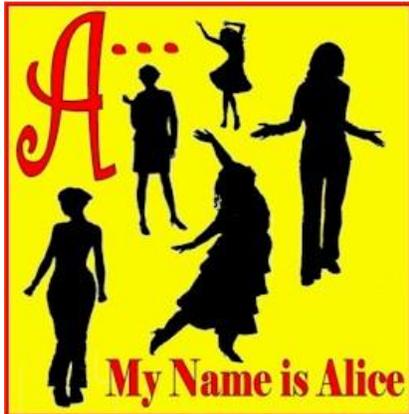
Please join us on October 23 & 24 as we take you from Danville to Yonkers and New York City through the story and adventure of "Hello, Dolly!"

~ Tom Fricke, Director



For detailed Box Office info, click:
[Danville Light Opera Box Office](#)

Season Subscriber tickets on sale October 3.
General public ticket sales begin October 10.



We are thrilled to introduce Stephanie Keller as the Director of *A . . . My Name Is Alice!*

And she's looking for . . .
"gutsy and fabulous women!"

A Note from the Director

Bring on the girls! I am so pleased to be named director of DLO's production of ***A...My Name is Alice***. This is a fabulous show that revels in all that being a woman is about.

From the horrors of first dates, the delights of a male strip club, to the tragedy of losing a parent, the show explores the many facets of women's lives through scenes, monologues and songs.

When ***Alice*** first premiered, it was in a stuffy basement room—only reached by an elevator—with only a piano for accompaniment. Don't let its humble roots fool you, though. ***A...My Name is Alice*** is a powerhouse of belting songs, sweet ballads, and fun numbers. Written in pieces by too many big authors and composers to name them all, be prepared to laugh, cry, and feel just a little ridiculous.

Many of the songs are theater songs in the best sense: The music and lyrics are so sophisticated that they can carry the weight of one-act plays. A song called "Friends" recounts the entire history of a friendship

that sustains two women from high school through marriage and old age; another titled "Trash" begins as a parody of pulp "women's fiction" and ends up dramatizing the disappointed life of an office receptionist who chases after the fantasies in romance novels.

For those who are interested auditioning, I am looking for women of various ages, sizes, attitudes and ethnicities. This is a show about women portraying REAL women. If you are a gutsy and fabulous woman, this may be just the fit for you! Stay tuned for audition dates!

~ Stephanie Keller, Director

Are you a gutsy, fabulous accompanist?

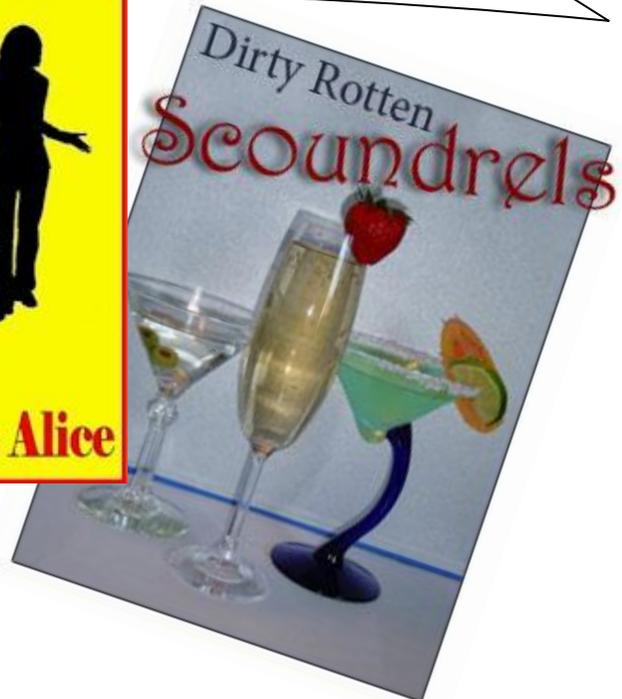
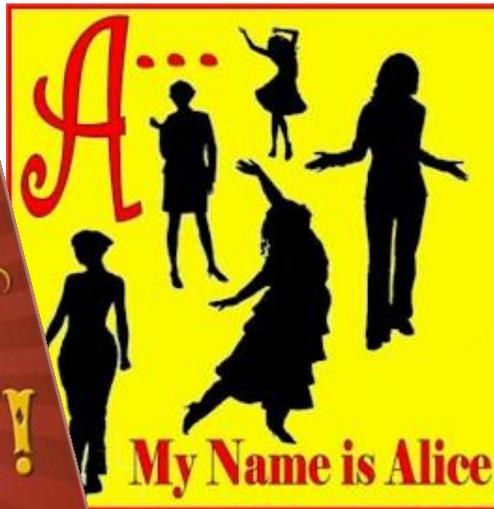
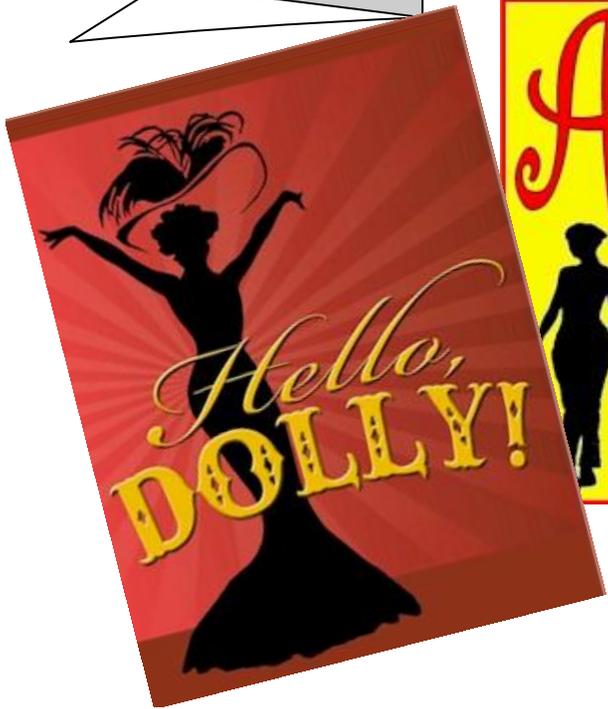
Would you love to work with an excellent director, a small cast, in a fun, slightly risqué, and big-hearted show?

Contact DLO if you're ready to have a good, good time!

Email DLO at danvillelightopera@hotmail.com and put "Alice Accompanist" in the subject line!

Or contact DLO e-Stage producer Jeanne Dunn at jeanze@comcast.net or on her cell at 217-260-3245.

**Danville Light Opera's
Our 56th Season!**



Note! There is still time to get your season tickets! \$50 adult/\$35 student! This gets you a ticket to each of our 3 shows including the February dinner theatre. PLUS you get first dibs on the good seats! Call the box office at 217-431-1660!

CLASSIC!

Hello, Dolly!

October 23 & 24, 2010

Danville High School Auditorium

A...My Name is Alice

February 18, 19 & 20, 2011

Dinner Theatre

DACC Bremer Auditorium

FABULOUS!

HYSTERICAL!

Dirty Rotten Scoundrels

May 6, 7 & 8, 2011

DACC Bremer Auditorium

Getting to Know You

Gary Lickfett talks to veteran actors who will be appearing in *Hello, Dolly!*

RON McDANIEL

Participation in Community Theater is a marvelous way to get to know people, but often times, those who are involved are so involved that they miss the opportunity to become better acquainted with their fellows. In an effort to address this situation, I offer the following summary of a recent conversation with Ron McDaniel.

Ron's career in theater began—and almost ended—in grade school on the stage of Trinity Lutheran here in Danville. Ron reports that he and several other energetic boys were cast as “wild Indians,” and that the war whooping noises they were making ended abruptly when the curtain, which was raised by rolling up on a long metal drum, came down on his head! Another highlight of Ron's early theatrical career was a one act play called *Edgar's Surprise*. It is not clear that Ron was cast as Edgar, but his line from that show, “Ouch! Somebody stuck me with a pin!” suggests that he may have been.

In the years since, Ron has performed in four independent films, directed three shows for DLO (*On a Clear Day You Can See Forever*, *Gypsy*, and *Annie Get Your Gun*) and three for Red Mask (*Come Back Little Sheba*, *Under Papa's Picture*, and *Night Watch*). Of all the numerous shows in which he has appeared on stage, Ron's favorite is still *Dolly*. In 1971 he played a very energetic Cornelius, for DLO, and in 1984, a rather more mature Vandergelder, for Gregory Productions. Now, 26 years later, it's Vandergelder again!

Ron credits several persons who have influenced and impacted his theatrical career in especially positive ways. Mary Lou Spain is one of those, under whose direction he appeared in *The 1940's Radio Hour*, and *Sugar Babies*. Betty Sue Kridler is remembered for teaching an acting class in which the 1971 Cornelius was a subject. Yuki Lewellen deserves mention for a directing workshop that she conducted that was most helpful to this aspiring director.

When asked what advice he might offer to less experienced actors, Ron offers the following: Learn what types of roles you are “right” for, and pursue them, avoiding when you can the temptation to “shoehorn” yourself into roles that don't seem to fit. In addition, he urges actors to remember that character roles, and supporting roles, are often as rewarding, satisfying, and just plain fun, as the “leads.” It's the camaraderie of theater that makes it appealing, and the beauty of Community Theater is that everyone in cast and crew can share in that equally.

BECKEY BURGOYNE

Becky Burgoyne, author, P.E. teacher at Northeast, and Dolly Levi in *Hello, Dolly!* shared with me recently some thoughts on the “business” of Community Theater, and how she came to be active in this exciting life.

The smell of the greasepaint and the roar of the crowd may attract some to theater. For a young Becky at Lynch Grade School, it was the school's annual Christmas production, and the magic of the dimmed lights and the bright spotlight. Her love for theater was enhanced when her high school English teacher Sara Eells chaperoned a group of students to Chicago to see Debbie Reynolds in *Good Night Irene*. The icing on the cake was a role in Mr. Ping's Bismarck High School production of *Oklahoma!* and his insistence on doing the Messiah at holiday time.

What keeps her in theater, now that school days are past? “Camaraderie and the feeling of family,” is Becky's reply, along with the rush of excitement on opening night when the orchestra begins, when the curtain goes up, and when the lights first come up to full on. Is there a down side? At least a couple, she says: Balancing your real life with your theater life, and the perpetual feeling that there is never quite enough time to do the perfect job you want to do.

Becky acknowledges that shows with compelling female roles are among her favorites. *Sunset Boulevard* is one of those, *Hello Dolly!* of course, and *Cinderella*. She recalls as a child being mesmerized by the Cinderella TV special each year, and then as an adult the magic of playing the queen mother on stage with Sonny Downing and Michael Howard. Another favorite role is that of Hanna, in *The Choice*, which Becky's church has produced four times over a ten year period. Playing Auntie Mame, or Norma in *Sunset Boulevard*, remain on Becky's theatrical wish-list.

There is no doubt that Amanda Blake of *Gunsmoke* fame is Becky's idol, as the biography she just published makes clear. On a more local level, Becky credits Joy and Jim Beebe with mentoring and encouraging her in her theatrical pursuits. She studies voice with Joy, and notes that appearing in the Beebe's Beef House production of *Into the Woods* only whetted her appetite for more theater.

By way of advice for aspiring thespians, Becky offers the following: remember to yield to the director, whose job it is to have a vision for the whole show and to mold you into it, get into the head of the character you play, be the character, play the character to the fullest, and always give more than 100%. Knowing her work on stage and off, it seems safe to say that Becky has followed her own advice!

Danville Light Opera Information

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