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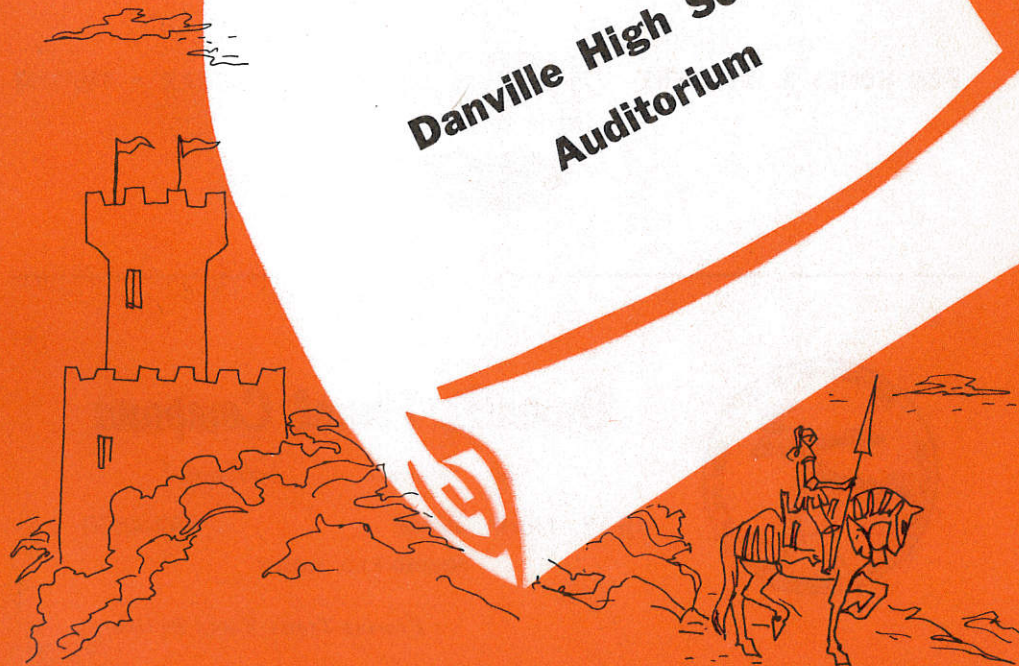
Presents

CAMELOT

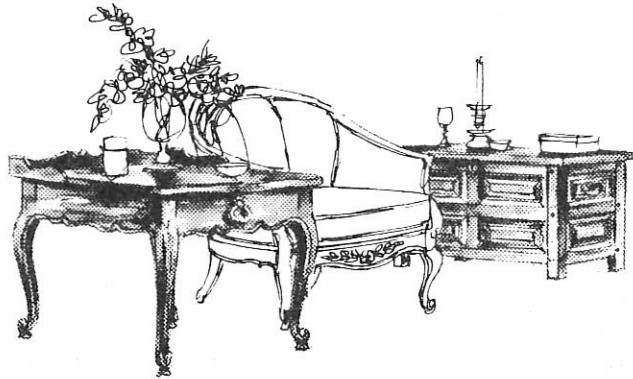
OCT. 28-29, 1966

8:00 p.m.

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Camelot



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MUSIC BY:
Frederick Loewe

BOOK AND LYRICS BY:
Alan Jay Lerner

"Camelot" is produced by arrangement with, and music and dialogue material furnished by Tams-Witmark Music Library, Inc., 757 Third Avenue, New York 17, New York 10017.

CAST

(IN ORDER OF APPEARANCE)

ARTHUR	-----	Jack Baldwin
MERLYN	-----	Ron Demlow
GENEVERE	-----	Anita Mowery
LANCELOT	-----	Jerry Ross
PELLINORE	-----	Tom Laughlin
MORDRED	-----	Daryl Wagner
MORGAN LE FEY	-----	Diana Caudill
TOM OF WARWICK	-----	Norman Walker
SIR DINADAN	-----	Ron Peterson
SIR LIONEL	-----	Gerard Jean
SIR SAGRAMORE	-----	Philip Shafer
SQUIRE DAP	-----	Clint Gordon
LADY ANNE	-----	Jamie Briggs
LADY SYBIL	-----	Elaine France
1st LADY IN WAITING	-----	Bunny Lenover
2nd LADY IN WAITING	-----	Hope Warburton
CLARIUS	-----	Ferd Frost
SIX HERALDS	-----	Bruce Pacot, Brian Conzett, Peter Davis, Billy Everts, Kane Groppi, Vance Walker
TWO PAGES	-----	Steve Davis & Billy Everts
NIMUE	-----	Ruth Everts
HORRID	-----	Nibby Laughlin
SOLOIST	-----	Chuck Ferris

SINGING AND DANCING CHORUS

Bunny Lenover, Hope Warburton, Sandy Alverson, Carl Schlorff, Jack Wilkinson, Paul Pundt, Stanley Hathaway, Susan Kannapel, Irene Sunkel, Jamie Briggs, Phyllis Huffman, Pat Lash, Barbara Billings, Robert Basler, Marie Anderson.

CROMWELL DANCERS

Connie Meachum, Charlene Penny, Susan Gould, Raynela Adams, Rhonda Hume, Cindy Pipkin, Connie Graham, Bob Boehme, Sandy Cline, Debbie Parsons, Kim Nizett, Rene Waters, Debbie Doan, Susan Penry.

DRAMATIC DIRECTOR
Ilva Walker

MUSICAL DIRECTOR
Michael Gibson

CHOREOGRAPHER
Catherine Cromwell

PIANIST
Bev Anders

ORGANIST-PIANIST
Louise McCollum

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MUSICAL SYNOPSIS

ACT I

- Scene 1
"I Wonder What The King is Doing Tonight"
"The Simple Joys of Manhood"
"Camelot"
"Camelot" (Reprise)
- Scene 2
"Camelot" (Reprise)
- Scene 3
"C'est Moi"
- Scene 4
"The Lusty Month of May"
"The Lusty Month of May" (Reprise)
- Scene 5
"How to Handle a Woman"
- Scene 6
"The Jousts"
- Scene 7
"Before I Gaze at You Again"
- Scene 8
"Finale," Act I

ACT II

- Scene 1
"If Ever I Would Leave You"
"The Seven Deadly Virtues"
- Scene 2
"What Do The Simple Folk Do"
- Scene 3
"The Persuasion"
- Scene 4
"I Loved You Once In Silence"
- Scene 5
"Genevere"
- Scene 6
"Camelot" (Reprise)
"Finale", Act II

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SYNOPSIS OF SCENES

ACT I

- Scene 1. A hilltop near Camelot (a long time ago)
Scene 2. A terrace of the castle (five years later)
Scene 3. Countryside near Camelot (a few months later)
Scene 4. A park near the castle (immediately following)
Scene 5. A terrace of the castle (sundown two months later)
Scene 6. The grandstand of the field (immediately following)
Scene 7. The terrace (early evening the same day)
Scene 8. The great hall (immediately following)

ACT II

- Scene 1. Main terrace of the castle (a few years later—afternoon)
Scene 2. The terrace (later afternoon—one month later)
Scene 3. A forest near Camelot (next day—late afternoon)
Scene 4. A corridor and the Queen's bedchamber (late that night)
Scene 5. Camelot battlefield (immediately following)



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PRODUCTION STAFF

- Pianist ----- Bev Anders
- Prompter ----- Lois King & Joyce Rice
- Costumes ----- Chairman: Mary Kay Laughlin; Costume design: Carol Shalie, Al Linne, Daryl Wagner; Costumes made by: Mary Badger, Winifred Johnson, Judy Reno, Jean Wallace, Marilee Fischer, Barbara Laking, Carol Hermatic, Jamie Briggs, Marie Anderson, Bunny Lenover.
- Make-up ----- Chairman: Mike Henderson; Jean Wallace, Evelyn Miller, Joan Foyer, Marianne Williams, Pat Kempf.
- Membership ----- Chairman: Jerry Ross; Barbara Bowles, Barbara Hall, Jimmy Konieczki, Barbara Laking, Barbara McKinzie.
- Stage Crew ----- Manager: Alan Schick, Earl Hartshorn
- Set Design & Construction ----- Co-Chairmen: Fred Ingram & Tom Goder; Wendell Walker, Bob Alley, Darryl Wagner.
- Lighting & Sound ----- Earl Hartshorn, Barry Wagner, Pete Caudill, Ed Laking
- Stage & Hand Properties ----- Co-Chairmen: Ferd Frost & Pete Caudill; Pat Lash, Philip Shafer, Chuck Ferris, Stan Hathaway, Clint Gardner.
- Program Advertising ----- Co-Chairmen: Ferd Frost & Ron McDaniel
- Program Layout ----- Co-Chairmen: Irene Sunkel & Bonnie Bowles

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MICHAEL GIBSON



CATHERINE CROMWELL



ILVA WALKER

MICHAEL GIBSON, Musical Director... Graduate of Illinois Wesleyan University, Musical instructor at Bismark and Henning Schools. Received his masters degree at University of Illinois. This marks his first time as musical director for Light Opera and we hope, not his last.

CATHERINE CROMWELL, Choreographer... Again, Catherine has worked her magic in getting our earth bound cast soaring through the air. This year she is President of the Chicago National Association of Dance Masters, Inc., and we offer her well deserved congratulations.

ILVA WALKER, Dramatic... Speech and English instructor at South View Junior High School, directed dramatics for last years fall production of "The King and I", and we are grateful to her and very happy to have her back for this show.

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SCHOLARSHIP PROGRAM

The Danville Light Opera Company would like you to know about its scholarships given each spring to graduating seniors within the county.

This marks the sixth year the scholarship program has been in existence. The size of the awards last year was \$100 each.

Winners are selected on the basis of scholarship, desire to further musical education, musical ability and achievement, attitude, integrity, citizenship and personality. In addition, they will undergo competitive auditions and individual interviews.

Both instrumental and vocal knowledge are represented in the choice of the audition judges.

Our scholarships are known as the Charles R. Sycott—Velma Dupree Memorial Musical Awards in memory of two Danville residents who contributed much to the growth and success of the Danville Light Opera Company.

The Scholarship Committee consists of: Richard Hall, Chairman; Barbara Bowles, Harold French, Dr. Jack Baldwin, Dr. R.J. Westwater and Frank Williams. These are all past presidents.



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Camelot is Broadway's newest legend, glowing with melody, glittering with wit, and fabulously beautiful.

Based on T. H. White's "The Once and Future King", Alan Jay Lerner and Frederick Loewe have conjured up the enchanting world of King Arthur and his court. This play weaves together two themes: Arthur's dream of a peaceable world where might serves right, and the ill-fated romance between Queen Guenevere and the young Lancelot.

Some of the more familiar songs are: "If Ever I Would Leave You", "How to Handle a Woman", "What Do the Simple Folk Do", and "Camelot".

The success of each Danville Light Opera production depends on the individual member, whether he participates in the production of the show, or is strictly a member of the audience. You, the membership holder, make the successes.

Much work is done behind the scenes before opening night. So, if you have a yen to splash paint, or hammer a nail, design sets, or sew brightly colored cloth to develop costumes of modern day or eras long past. Then, maybe you would like to share the opening night excitement by helping to "set the scene" the nights of the production.

Maybe you have that "itch" to perform on the stage as a lead or a singing and/or dancing chorus member. Bright lights, costumes, grease paint, and an appreciative audience creates a thrill long remembered.

Contact the president and notify him of your wish to serve. Watch for the announcement of tryouts to be held in August and come sign up to be a cast member.

REMEMBER!——"Guys and Dolls"—tryouts in February—Production, April 21st and 22nd.

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"Merry Widow" (Spring 1956)	"Annie Get Your Gun" (Fall 1961)
"No, No Nanette" (Fall 1956)	"Desert Song" (Spring 1962)
"Connecticut Yankee" (Spring 1957)	"Carousel" (Fall 1962)
"Brigadoon" (Fall 1957)	"Music Man" (Spring 1963)
"New Moon" (Spring 1958)	"Kismet" (Fall 1963)
"Show Boat" (Fall 1958)	"Calamity Jane" (Spring 1964)
"Naughty Marietta" (Spring 1959)	"The Sound of Music" (Fall 1964)
"Oklahoma" (Fall 1959)	"The Pajama Game" (Spring 1965)
"Of Thee I Sing" (Spring 1960)	"The King and I" (Fall 1965)
"South Pacific" (Fall 1960)	"The Student Prince" (Spring 1966)
"Red Mill" (Spring 1961)	"Camelot" (Fall 1966)

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"GUYS & DOLLS"

Danville Light Opera's spring production will be "Guys & Dolls" to be performed on April 21st and 22nd.

The plot of "Guys & Dolls" centers around a little known Damon Runyon story, "The Idyll of Sarah Brown", but it was enriched by a horde of Runyon's typical Broadway characters: Nathan Detroit, Sky Masterson, Big Jule, Benny Southstreet, Harry the Horse, and Nicely-Nicely Johnson, among others. All of them are gamblers, and the action concerns them, their girls and their troubles—the chief trouble being the difficulty of deciding between the rolling of the dice and the beating of the heart. There are two lone stories, equally wacky. The first involves Nathan Detroit, a small but hot-shot operator, proprietor of "The Oldest Established Permanent Floating Crap Game in New York"—which is incidentally, the title of one of the most hilarious songs in the show. Detroit is devoted to Miss Adelaide, a night club canary. They have been engaged for 14 years but their nuptials have been continually postponed because of Nathan's sudden need to dash off to the Saratoga race track, or disappear in other ways. The other romance concerns Sky Masterson, a big-time, free-living, free-loving plunger — a night-hawk, as he explains in the nocturnal "My Time of Day" — and Sarah Brown, a Salvation Army lass, head of the gallant but rundown Save-a-Soul Mission. Complications ensue but, with a nod to the proverb, the course of true love is smoothed out along the way.

Some of the more well-known songs include "A Bushel and a Peck", "If I Were a Bell", "My Time of Day", "I've Never Been In Love Before" and "Luck Be a Lady". This promises to be a musical transformation to another galaxy, the universe of the underworld! See you in the Spring.



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