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ALICE KIRBY will be remembered for her fine interpretation of the Elizabeth Almond role in last season's "The Heiress." A native of South Carolina, she was active in Little Theater work there before coming to Danville. She is cast as Honey Wainwright.

JOE PETERS, who tried out for "The Desperate Hours" shortly after being discharged from the Army, is cast as Jack McDougal, "A character who definitely is not a nice guy," as the late Damon Runyon might put it. This is a new type role for Joe, who portrayed a deputy sheriff in his first Red Mask appearance.

Red Mask Needs You!

Red Mask Players needs your support—as members, as audience, as loyal boosters. We want to grow until the Palace Theater, like June, is "bustin' out all over."

We'd like to get a head start on membership for 1957-58. If you haven't renewed, please do soon.

And won't you tell your friends and neighbors about Red Mask so they can enjoy good theater, too?

Remember, Red Mask is YOUR organization. We invite you to consider it as such . . . to try out for plays . . . to work backstage . . . to contact officers and directors at any time with your ideas and suggestions.

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DANVILLE, ILL.

Red Mask Players

incorporated

Presents

As the final production of its
twentieth season

LO AND BEHOLD!

A Comedy in Three Acts

By John Patrick

By Special Arrangement with Samuel French, Inc.

Directed by Kathryn Randolph



PALACE THEATRE
MAY 15 and 16, 1957
8:15 P. M.



RED SPOT PAINTS & WALLPAPER

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Phone 1488

DANVILLE, ILLINOIS

RED MASK PLAYERS

OFFICERS AND DIRECTORS, 1956-57

President.....Bill Buchar
Vice President.....Jack Caughron
Secretary-TreasurerHonore Ronan

Jean Henson, Robert B. Wright, Katherine Gerrard, Russell Guin, Horace Junior Jenkins, Barbara Bailey, Dr. Harold Brownstein, Mary Ellen Bean and Fred Butler.

Red Mask Players gratefully acknowledges the generous assistance given by the following firms and individuals in the production of I.O AND BEHOLD!:

Woodbury Book Co.	Butler the Florist
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Dr. Carl Gordon	Berkowitz Luggage
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DRY CLEANING CO.

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Phone 307

Red Mask Committees

ENTERTAINMENT—Mr. and Mrs. Horace Junior Jenkins.

TICKET DISTRIBUTION—Ray Foreman, chairman; Harold and Charlotte Smith, Lou and Doris Lowenstein, Martha Moody, Matt and Helen Jurczak, Dr. Kenneth Toy, Dr. Albert and Bernice Cohen, Hector and Mildred Ross, Everett and Marie Williams, Frank South, Harold and Betty Iskowich and Gene and Lois Barrick.

Curtain Call for Katie

When the curtains close on "Lo and Behold!" and the 1956-57 season ends, it also marks the conclusion of a remarkable affinity between Red Mask and Katherine Gerrard.

Twenty years ago last December, "Katie" sat in on the beginning of Danville's little theater. She was on the first board of directors, has served as president and is on the board now. It goes without saying that she also has served in anonymous ways; if she glittered behind the footlights in many memorable plays, she also shone as a quiet backstage worker.

The best wishes of everyone in Red Mask who knew her—or who ever saw her fine stage performances—will go with her as she joins her husband, Bill, in their new home near Kansas City.



PHONE 1846

111 N. VERMILION

DANVILLE, ILLINOIS

Role Call . . .

KENNETH P. DONNELLON, newcomer to Danville and Red Mask, has an impressive collegiate background—at the University Theater of Fordham University, he produced original musical comedies besides appearing in “The Caine Mutiny Court-Martial,” “The Solid Gold Cadillac,” a surrealist version of “The Ice Man Cometh” and an original Passion play in an experimental workshop. A native of Brooklyn, he also edited the Playbill of Schenectady’s Civic Playhouse. He’s editor of marketing publications at the local General Electric Co. plant, one of three GE people in the cast, and has the role of Milo Alcott.

PARRIS HESTER, native of Ridgely but a resident of Danville, is a GE sales specialist. While attending Earlham College in Richmond, Ind., he had “a minor part” in campus theatrical activities. His assignment as Mr. Wingate is his first for Red Mask.

BARBARA AND HAROLD JUDY, as Daisy Durdle and Dr. Robert Dorsey, are the first husband-and-wife romantic leads in Red Mask for many a year. Barbara had the role of Mary in last year’s season opener, “John Loves Mary,” and Harold launched his little theater career this past fall as Deputy Jesse Bard in “The Desperate Hours.”

MARY SABALASKEY, office worker and third GE representative, became interested in dramatics through the encouragement of Miss Elizabeth Somers, her Westville High School English teacher. She appeared in high school plays, joined Red Mask as a student member. Her perseverance in trying out led to the role of Minnetonka Smallflower, which she describes as “loads of fun.”

CHUCK SKELTON, a Palmer-American National Bank teller, is accustomed to taking direction from Kathryn Randolph; he has appeared in Methodist Youth Fellowship plays at St. James Methodist Church, among them, “One Foot in Heaven,” “Meet Me in St. Louis” and “The Bishop’s Mantle.” He has the role of Kenneth Moore.

(Please turn to back page)

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LO AND BEHOLD!

The cast in order of their appearance:

Milo Alcott.....Ken Donnellon
Mr. Wingate.....Parris Hester
Daisy Durdle.....Barbara Judy
Dr. Robert Dorsey.....Harold Judy
Minnetonka Smallflower.....Mary Sabalasky
Kenneth Moore.....Chuck Skelton
Honey Wainwright.....Alice Kirby
Jack McDougal.....Joe Peters

Lo and Behold! was staged by Burgess Meredith and presented by the Theatre Guild at the Booth Theatre in New York on Dec. 12, 1951.

Time: The present.

Scene: The action of the play occurs in the library of Milo Alcott's home.

The orchestra in the pit, members of Local 90, American Federation of Musicians, is directed by Joe Berns.

Prepare Your House for Spring

NEW 1957 WALLPAPER PATTERNS AND PAINTS

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WOODBURY BOOK COMPANY

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Red Mask Committees

PLAY READING—Jack Caughron, chairman; Lucinda Butler, Betty Linne, Lois Lewis and Harold Smith.

CASTING—Jack Caughron, chairman; Harold Smith, Mary Ellen Bean, Barbara Bailey and Katherine Gerrard.

ASSISTANT DIRECTOR—Barbara Bailey; prompters, Betty Lou Helmers, Barbara Slipp, Margaret Sabalasky and Ann Burge.

COSTUMES—Mildred Ross.

PROPERTIES—Mildred Towle, chairman; Marcella Reilly and Ed and Charlotte Fonner.

STAGE FURNISHINGS—Honore Ronan, chairman.

MAKEUP—Gene Barrick Jr., chairman; Helen Jurczak and Irene Reimann.

STAGE MANAGER—Dr. Harold Brownstein.

ART DIRECTOR—Barbara Judy.

SOUND EFFECTS—Dr. Harold Brownstein.

SET CONSTRUCTION—Guy Hutton.

STAGE HANDS—Guy Hutton, Clarence Gage, George Holycross and Claude Lovejoy Jr.

PROGRAM PREPARATION—Robert B. Wright.

SEATING AND PROGRAM DISTRIBUTION—Fred Butler, chairman; usherettes, Bonnie Fleming, Shirley Sharpf, Jeanine Zeiter, Bobbie Angell, Ada Mary Castle, Judy Caughron, Donna Dettman, Tem Donaldson, Gail Brownstein, Karen Towle, Alice Wittig, Judy Duncan, Ann Baumgart.

MEMBERSHIP—Mary Ellen Bean and Dr. Kenneth Toy, chairmen; Mr. and Mrs. Jack Caughron, Fred Butler, Harold Smith, Harold Iskowich, Kenneth Clapper, R. Cameron Snyder, Horace Junior Jenkins, Harold Judy, Jim Lewis, Ed Fonner, Robert Duncan, Matt Jurczak, Gene Barrick Jr., Alan Oster and Bill Gerrard, and Dr. Carl Gordon and Dr. Harold Brownstein; Ruth Page, Ruth Murray, Dorothea Perry, Barbara Bailey, Robert B. Wright, Jean Henson, Honore Ronan, Margaret FitzGerald, Marcella Reilly, Lorene Frost, Bill Buchar, Ed Buntain, Pat Smith, Jeanne Wilson, Shirley Sharpf, Eugene Mills, Mandy Temple, Bonnie Fleming, Marguerite Walters and Betty Linne.

The Story of the Play . . .

This comedy has to do with a Nobel Prize winner who has lived for many years on a meager, unpalatable diet to favor an ailing heart. This very lack of much heart has made the philosophy of his books coldly cynical. After signing a will that leaves a third of his estate to his young doctor, a third to perpetuate his house as a sanctuary for his spirit and the final third to the Harvard Law School to insure that the terms of his odd testament will be carried out, he eats a sumptuous meal and dies happy.

Instead of the solitude he had expected to find, he is beset by the spirits of an Indian girl pushed off a cliff by her lover, a southern belle with a disturbing drawl and a phony liberal attitude, and a frustrated composer.

As if this weren't enough to annoy the soul of an aesthete, the pretty cook (a former model), who had prepared the fatal dishes, returns to the house and is mistaken for his illegitimate daughter. The author eventually finds peace in furthering a romance between the doctor and the imposter.

Through the magic of the playwright's capricious typewriter, the audience is in the delightful situation of being able to see and hear the "spirits," who, of course, are both invisible and inaudible to those on stage.

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