



Inside this Issue

And Then There Were None2
 Board of Governors Elections2
 New Venue for Tony Awards3
 New Box Office Hours4
 Summer Clean Up Planned4

Vol. 7.2

July, 2011

Charlie and the Chocolate Factory a Sweet Treat

by John Lieder

On the heels of last summer's, *Fantastic Mr. Fox*, a Roald Dahl play is again being featured as our Theatre for Young People presentation. *Charlie and the Chocolate Factory* is this year's entry, sweetening the stage with its assortment of interesting characters. We'll assume that you have read the book or seen either the 1971 movie *Willy Wonka & the Chocolate Factory* ("Who can take a sunrise, sprinkle it with dew...") or the 2005 film adaption with Johnny Depp, so we won't go into the plot.

Quite capably playing the title role as Charlie Bucket is young **Nicholas V. Koch**. Portraying the other golden ticket winners is a quartet of equally fine young actors. **Haani Ansari** is the gluttonous Augustus Gloop, **Julie Reeves** is the spoiled Veruca Salt, **Will Shellhorn** is the television-addicted Mike Teevee and **Megan Kaspar** is the bubble gum chewing champion Violet Beauregard.

No chocolate factory would be complete without its Oompa Loompas. This production has 6: **Makayla**

Foley, Kiley Bronke, Noah Franklin, Meredith King, Griffen Jodlowski and **Madison While**.

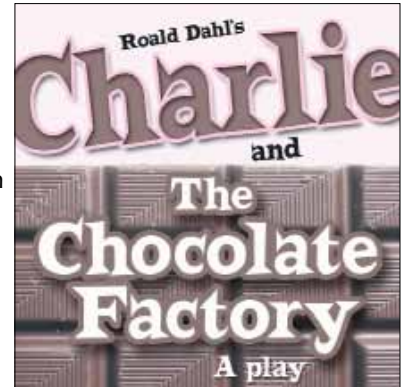
Other young people in the cast are Narrators **Leslie Ringger, Adita Mocharla** and **Corie Shellhorn**.

And, of course, there are the adults. **Jason Strunk** is delightfully energetic as the enigmatic Willy Wonka. Portraying Charlie's family are **Gary Strunk** as Grandpa Joe, **Judy Stroh** as Grandma Josephine, **Vicky Hallstrom** as Grandma Georgina, **Eli Mundy** as Grandpa George and **Charles Maaks** and **Sara Shifflet** as Mr. and Mrs. Bucket.

The parents of the other golden ticket winners are

Kameron M. Cox and **Maddy Hayden** as Mr. and Mrs. Salt, **Dorothy Mundy** as Mrs. Gloop, **Aric Rattan** as Mr. Teevee and **Megan Morissette** as Mrs. Beauregard.

Marcia Weiss directs this production with help from **Kathy and Bruce Parrish** as co-producers. Kathy is also doing costumes and properties.



Willy Wonka introduces the winners of the golden tickets to the Chocolate Room. From left to right, Nicholas V. Koch, Gary Strunk, Aric Rattan, Jason Strunk, Kameron Cox, Julie Reeves, Haani Ansari, Dorothy Mundy, Megan Kaspar and Megan Morissette.

... continued on page 4.

COMMUNITY PLAYERS
Calendar

July - August 2011

Board Meetings

July 12, 6:00 p.m.
Aug. 9, 6:00 p.m.
Community Players Theatre

**Charlie and the Chocolate
Factory**

Preview: July 7
Shows: July 8-10, 14-17

And Then There Were None

Auditions: July 18-19
Preview: Sept. 1
Shows: Sept. 2-4, 8-11, 15-17



Community Players

201 Robinhood Lane
Bloomington, IL 61701
309-663-2121
www.communityplayers.org

Newsletter Committee

Jim Kalmbach
Wendi Fleming
John Lieder
Bob McLaughlin
Sally Parry

We are always looking for writers, artists, designers, and story ideas. Send comments and suggestions to kalmbach@ilstu.edu

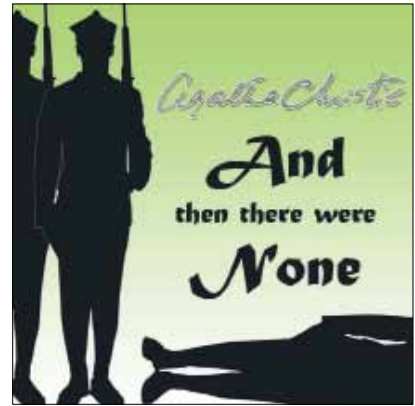
Curtain Calls is published six times a year for the voting members of Community Players.

For information about joining us, please contact our membership chair, Wendi Fleming, at cplayersmember@aol.com.

Back issues of *Curtain Calls* are available on the Community Players web site. Click on "Newsletter Archive."

And Then There Were None Auditions

From Agatha Christie, the master of the detective novel, comes *And Then There Were None*. In this staged version of the world's best-selling mystery, ten people who have previously been involved in the deaths of others, but have escaped notice or punishment, are invited to a secluded mansion. Even though these ten guests are the only people on the island, they are all mysteriously murdered one by one, in a manner paralleling the old nursery rhyme, "Ten Little Sailors."



Auditions for *And Then There Were None* are July 18 & 19 starting at 7 pm at Community Players. The show opens Labor Day weekend and runs September 2-4, 8-11, 15-17.

Director, **Cathy Sutliff**, is looking to cast 8 men, age ranges late-20's to 70's, and 3 women, age ranges late 20's to 60's.

If you have questions about the production, please contact the director at clsutliff@frontier.com.



A new bed of petunias welcomes theatregoers to Community Players.

New Members of Board of Governors

The Annual Meeting was held May 10 at the theatre. The following people were elected to the Board of Governors:

Sally Parry - VP/President-Elect
Judy Stroh - Secretary
Sherry Bradshaw - Box Office
Opal Virtue - Theatre Crafts
Kathy Parrish - Marketing

In other business, a change was made to the constitution to allow for absentee balloting.

At the regular monthly Board of Governors meeting, **Wendi Fleming** was confirmed as the new Membership Chair, replacing Aimee Kerber who resigned effective June 1.

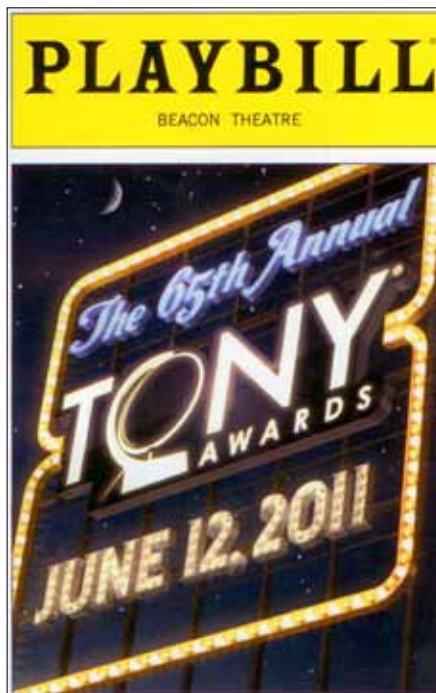
New Venue for the Tony Awards

by Bob McLaughlin

Sally Parry and I, she in her gown and I in my tux, have experienced the Tony Awards from a number of different seating areas at a number of different venues. When we first attended, in the late 70s and early 80s, the award show celebrating Broadway theater was held in an actual Broadway theater. We watched the proceedings from the vertiginous heights of the Shubert and the Mark Hellinger (now, sadly, no longer a theater but a church). In 1997 the Broadway League and the American Theater Wing, the two sponsors of the Tonys, faced with growing numbers of audience members to accommodate and the never-ending desire for more revenue, moved the event to Radio City Music Hall, which isn't a Broadway theater and isn't really even in the theater district, but which seats close to 6,000 people, three times more than the largest Broadway house. Now the show could seat all the theater professionals who wanted to attend and even sell tickets to the general public for the first time. At Radio City, we've had seats in the upper mezzanine, from which the show appears to be performed at a great remove, and, courtesy of our theater-professional friend Tod Engle, in the orchestra, where we've been able to keep track of the unhappy nominees sulking out after losing their awards, and, more recently, in the front of the first mez, where everything spreads out below us for our enjoyment.

This year, Radio City was booked for the summer with the *Cirque du Soleil*, so the Tonys moved to the Beacon Theater, on Broadway, but way up on 74th Street, usually a venue for small concerts (the Monkees were booked for the Tuesday after the Tonys). The Beacon is much bigger than a Broadway house, but it seats fewer than half what Radio City holds. So it was a tight squeeze this year: no sales to the general public; the orchestra was reserved for nominees, sponsors, and VIPs; theater professionals, like Tod, could purchase seats in the big balcony only. We ended up in the *very* last row of the balcony, but we didn't feel too bad: the production team from the Tony-nominated *Scottsboro Boys* was sitting right in front of us, and *The Book of Mormon* team was down a few rows to our right. Still, this wasn't our happiest Tony experience: there were parts of the show

set far downstage that were hard to see, and the sound system was atrocious—this is a concert venue?—at times, we weren't sure who was announced as a winner or even what the category was.



Still, it was a fun show from where we were sitting. It's always a good show when there's a crop of good musicals, and the production numbers—the title song from *Anything Goes*, "Brotherhood of Man" from *How to Succeed*, "Don't Break the Rules" from *Catch Me if You Can*—are terrific. There are also some cute numbers created for the show's host, Neil Patrick Harris, including the opening number, "Not Just for Gays Anymore," which is funny but kind of PR-tone deaf in our opinion, and an "Anything You Can Do" number for Harris and Hugh Jackman. Harris goes over very well with most people, but Sally and I are less taken, I think because other hosts tend to spend time with the audience during the commercial breaks; Neil's never on

stage unless he's on the air.

The hour or so before the broadcast, there's a lot of business: thanking sponsors and CBS; the Theater Wing congratulating itself; and the presentation of the special awards. This is nice, but I keep thinking that if one has had the sort of career that deserves a lifetime achievement award—including Athol Fugard and Eve Ensler—would it hurt CBS to give up a couple of minutes of airtime to present it? Also during this time, past supporting actress winners Katie Finneran and Laura Benanti began giving out the design and creative awards. In a new twist this year, they will reappear throughout the evening during the commercial breaks to continue giving out these less-sexy awards. We think we like this: it keeps the show moving along, even when CBS is elsewhere.

Of course, *The Book of Mormon*, which we haven't seen, and *Warhorse*, which we saw in London, were the big winners. By the time Harris finished his show-summing-up rap and we filed down the aisle toward the exits, the stagehands had most of the Tony set struck and were setting up for the Monkees. We'll be interested to see where the Tony Awards end up next year.

... *Charlie and the Chocolate Factory* continued from page 1.

Bruce is also Designer/Master Builder/Stage Manager/
Lighting Crew. **Dan Virtue** is the Lighting Designer. (He's
done some really neat effects for the Oompa Loompas!)
Rich Plotkin has done the sound design and **Cris Ploense**
is running the sound board.

This wonderfully-acted, colorfully staged production
does indeed promise to be a summer treat. The pay-
what-you-can Preview performance is Thursday, July 7.
Charlie... is only running two weekends with regular
performances July 8-10 and July 14-17.



New Community Players Box Office Hours

Sherry Bradshaw, our new Box Office Chairs recently an-
nounced Box Office hours:

The **First week** of the show (tech week):

Monday – Wednesday 11am – 3pm,
Thursday & Friday 11am – 3pm and 6:30pm –
Intermission,
Saturday 5:30pm – Intermission,
Sunday 1:30pm – Intermission.

The **second & third week** of the show:

Thursday & Friday 11am – 3pm and 6:30pm –
Intermission
Saturday 5:30pm – Intermission
Sunday 1:30pm – Intermission

Special, Family Friendly Pricing For *Charlie and the Chocolate Factory*

Do you remember when you saw your first live
performance of a show? Why not offer that opportunity
to a child you know by bringing them to *Charlie and the
Chocolate Factory*?

Community Players has set a special ticket price of \$6 for
all ages to encourage families to enjoy theater together.
There are seven wonderful performances scheduled for
this timeless classic about greed, gluttony, willfulness,
and all the other attributes of Augustus, Veruca, Violet,
and Mike as well as the pure heart of Charlie and
Grandpa Joe.

Tickets are available now on our website
communityplayers.org, by mail at P.O. Box 1706,
Bloomington, IL 61702-1706, or by phone at the Box
Office, 663-2121, starting July 5.



Summer Theater Clean Up Planned

What normally would have been the third
weekend of the summer show, *Charlie
and the Chocolate Factory*, will be used
to do some much-needed cleaning and
maintenance around the theatre.

More information will be coming to our
membership and other volunteers via email
from House and Grounds chair Jay Hartzler
and Membership Chair Wendi Fleming.



The Bucket family discusses the
possibility of Charlie winning the 5th
golden ticket.

From left to right, Charles Maaks,
Gary Strunk, Judy Stroh, Vicky Hall-
strom, Eli Mundy, and Sara Shifflet.