



August 6, 2018

Greetings All,

Our 2018-19 Season is fast approaching and here is what you will need to know to prepare for it. We are so excited to present a stimulating collection of plays that examine social structures and their effect on leadership, lovers, outcasts and weirdoes who struggle to cope. Upon this material, we delve into fantasy and farce, dig deep into the mire and occasionally break out into song, while asking sincere questions about how we all fit into these social structures. It's high-stakes theatre sure to challenge and empower our community of artists and audiences!

Students wishing to audition for *The Crucible* and/or *She Kills Monsters* should prepare one contemporary monologue (1-2 minutes in length). All theatre majors are **strongly encouraged** to familiarize themselves with this season's plays and participate in the audition process, which will be held on Wednesday, August 29th during the artistic portion of school. Callbacks will be held after school from 3-5 p.m. the following Thursday, September 6th and Friday, September 7th. Auditions for the spring musical and second stage plays will be announced at a later time.

Also of note is Back to School Night, which will be on Thursday, September 20th. I look forward to meeting many of you for the first time and discussing our approach to this, our most hopeful academic year.

Details of the 2018-2019 season are as follows...

The Crucible

Written by Arthur Miller

Directed by Christopher Morris

MAINSTAGE

October 19, 20 & 21

The place is Salem, Massachusetts, in 1692, an enclave of rigid piety huddled on the edge of a wilderness. Its inhabitants believe unquestioningly in their own sanctity. But in Arthur Miller's edgy masterpiece, that very belief will have poisonous consequences when a vengeful teenager accuses a rival of witchcraft—and then when those accusations multiply to consume the entire village.



The Last Five Years

Music, Lyrics and Book by Jason Robert Brown
Directed by senior theatre major, Chloe Lu McCarty
SECOND STAGE
November 6, 7, 8, 9 & 10

An emotionally powerful and intimate musical about two New Yorkers in their twenties who fall in and out of love over the course of five years. The show's unconventional structure consists of Cathy, the woman, telling her story backwards while Jamie, the man, tells his story chronologically; the two characters meet only once, at their wedding in the middle of the show.

She Kills Monsters

Written by Qui Nguyen
Directed by Rip Cantelmi
MAINSTAGE
January 18, 19 & 20

A comedic romp into the world of fantasy role-playing games, *She Kills Monsters* tells the story of Agnes Evans as she leaves her childhood home in Ohio following the death of her teenage sister, Tilly. When Agnes finds Tilly's *Dungeons & Dragons* notebook, however, she stumbles into a journey of discovery and action-packed adventure in the imaginary world that was Tilly's refuge. In this high-octane dramatic comedy laden with homicidal fairies, nasty ogres, and 90s pop culture, acclaimed young playwright Qui Nguyen offers a heart-pounding homage to the geek and warrior within us all.

Rumors

Written by Neil Simon
Directed by senior theatre major, Noelle Pollock
SECOND STAGE
March 6, 7, 8, 9 & 10

At a large, tastefully appointed Sneden's Landing townhouse, the Deputy Mayor of New York has just shot himself. Though only a flesh wound, four couples are about to experience a severe attack of Farce. Gathering for their tenth wedding anniversary, the host lies bleeding in the other room and his wife is nowhere in sight. His lawyer, Ken and wife Chris must get "the story" straight before the other guests arrive. As the confusions and mis-communications mount, the evening spins off into classic farcical hilarity.



Sweeney Todd: The Demon Barber of Fleet Street

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Directed by Kelly Bickert

MAINSTAGE

April 3, 4, 5, 6 & 7

Times are hard in 1846 London and one must make do. So Nellie Lovett adds something extra to the meat pies she peddles on Fleet Street. The secret ingredient: freshly murdered victims of her partner in crime, barber Sweeney Todd. Composer/lyricist Stephen Sondheim refashions a macabre tale into a musical masterwork in this dazzling performance of the 1979 Broadway hit originally staged by Harold Prince. The score coils around itself in ever-tightening spirals. The lines ripple with black humor and madness. Enter Sweeney's tonsorial parlor. Attend the tale.

I welcome any questions you may have.

Thank you

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