

## Cappies Information Sheet



### What is Cappies?

- The Cappies is an international program for recognizing, celebrating, and providing learning experiences for high school theater and journalism students and teenage playwrights.
- Basically the Tony Awards but for High School Theatre.

### How do I apply?

- Write a one-page review of a play, musical, or even movie that you have recently seen.
- Make sure to include the performance (acting, singing, and dancing) and tech (lighting, sound, special FX, hair, and makeup) aspects of the show, as well as its **strengths and weaknesses**, throughout your review.

### What's expected on the SPHS Cappies Team?

- Although not a weekly commitment, every member is required to see **at least 5 shows** a year, so when we are scheduled to see a show, you are expected to be there with the team. (If you have a conflict, let Emily or Ms. G know immediately.)
- Shows are usually Friday nights, Saturday matinees and nights, and Sunday matinees.
- Parents should expect to help **carpool** team members to and/or from **at least one show**.
- Make sure to **remain updated** in whatever form of communication, GroupMe, iMessage, FaceBook, email, etc. the team uses to stay informed on important information needed.
- As this team represents Severna Park High School, put a solid amount of **time and effort** into **each and every one** of your reviews.

### Important Dates:

Application Due Date: Friday, September 14

Training Day: Sunday, October 14

Voting Day: Sunday, April 14

Cappies Gala: Sunday, May 19

Attached below are two of Severna Park's published reviews as examples. Please do not copy these, as we want to see **your** writing.

If you have any questions, please ask Ms. Germanos or Emily Allgair. Good luck!

**Emily Allgair**  
**Severna Park**

Submitted for publication to *The Tribuvin*

With one operatic tenor, one hotel room and one bottle of tranquilizers, as well as high energy, quick wit and great chemistry, the cast and crew of South River High School's "Lend Me a Tenor" left the audience in laughing hysterics.

Set in Cleveland, Ohio during 1934, world-renowned Italian opera singer Tito Merelli is meant to perform for a sold-out theater. Tito and his wife Maria arrive late to their hotel room, causing him to miss his rehearsal for that night. Saunders, the stress-ridden manager of the opera, tells his assistant, and future son-in-law, Max, to keep an eye on Tito for the sake of the show. After a dramatic fight with his wife and stomach pains, Tito takes an entire bottle of tranquilizers, causing him to fall into a deep sleep. Max and Saunders mistake Tito for dead and realize they need a solution before the opera that night. Max reveals his secret love of singing opera music and the two decide that Max will impersonate Tito for the show. The crowd believes that Max is the real Tito Merelli and is blown away by his sheer talent. During the show, the real Tito wakes up and tries to go to the opera house, but is thought to be an imposter and is turned away. This causes mayhem and after a wild goose chase, slamming doors, and lots of running, everyone realizes who is the real Tito Mirelli and who is really Max.

Because of the silly storyline, the actors had to play big characters, and they most certainly did. AJ Farber (Max) held a gawky, awkward persona that worked well with Ryan Hoover's (Saunders) loud and angry presence. The dynamic between these two very different characters made Farber and Hoover stand out as wonderful additions to this show. Sean Hirsch (Bellhop) made a lasting impression on the audience with his quick wit during his first scene that cued giggles as he walked on stage, before he said his lines, during the rest of his stage time. Lee Jean (Tito) used his clever wit and quick reactions to leave audience members cracking up, all while using an Italian accent. Maggie Hayes (Diana) and Kelsie Bridgewater (Maggie) also used their opposite characteristics to create another beautifully portrayed dynamic that brought out other merits of the way they performed their characters.

The set for this show was very well thought out and beneficial to the actors and audience. Becca Thompson created a split-screen view of a hotel room with a bedroom and a living room using a door and the imagination of the audience and the actors, which allowed the audience to see what was happening in each room. Not only was it an innovative way to separate events, it also eliminated the need of scene transitions, supporting the overall flow of this fast-paced show.

South River's "Lend Me a Tenor" admirably demonstrated farce comedy while leaving the audience in utter amusement and laughter.

**Josee Molavi**

## **Severna Park**

Submitted for publication to *The Gateway*

Mount De Sales Academy's production of the beloved "tale as old as time", "Beauty and the Beast", begins with the story of a prince and an enchantress scorned. A spell is cast, and the prince and those in his castle are condemned until he can open his heart and learn to love again. With a cast of misfit lovers, household objects, place settings, vain hunks, silly girls and more, the poor provincial town bustled on MSDA's stage as the story of Belle and the Beast came to life.

Leading actress Emma Romeo shined as Belle, with the princess-like temperament any stage production of a beloved Disney tale requires. In moving scenes and ballads, she personified the Belle we all know and love. Michael Stromberg took on the role of the oh-so self-obsessed Gaston and flaunted a strong baritone and an imposing presence alongside his sidekick, the entertaining Henry O'Toole as LeFou. The two made a great villainous pair and showed a mastery of physical comedy.

The household objects of the Beast's castle absolutely made the show. With each character committing fully to his or her individual accents and mannerisms for the entirety of the show, the bunch was truly magical to watch onstage during numbers like "Human Again". Foils and partners in crime Stephen Kirby as Cogsworth and Connor Hurley as Lumiere, as well as Samantha Sheldon as Babette kept the show moving quickly and added comedy to even the smallest of scenes. Warm alto Rebekah Balick as Mrs. Potts and soaring soprano Mary Langley as Madame de la Grande Bouche added beautiful vocals to every number in which they sang. Hurley as Lumiere delivered a show-stopping "Be Our Guest", a bright, lively musical number which featured both the ensemble and main characters' array of dance skills and vocals. The Napkins as a featured dance ensemble wowed the audience, energetically performing alongside the dishes and cutlery.

The MSDA Set Crew expertly illustrated each setting of the town, utilizing the wings of the stage as well as the alcove above to bring depth and dimension to the set. Each mobile set piece effectively broke up the space, such as the rotating flat with the outside door on one side and Belle's room on the other. Scene changes coincided precisely with the musical interludes and curtain operation, alluding to the hard work and expertise of Josie Hyde, Mystee Delgado, Madeleine Austin, Jenni Kelleher and the MSDA Stage Crew. Though minor sound issues sometimes interfered with the robust sound the cast was producing, the crew gave a valiant effort and overall kept the show running smoothly and without error or interruption.

At the close of the show, the cursed spell is broken, and Belle watches as the Beast transforms back into his princely state. The audience was on its feet as the cast of MSDA's Beauty and the Beast sang the final chords to end an enchanting evening.