

**Savagery on the Stage of Orange Lutheran's Lord of the Flies.**  
written by Kat Cheng, a sophomore at Crean Lutheran High School

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Based on the classic novel, Orange Lutheran's Lord of the Flies follows the trials a group of young schoolboys face after their plane crashes onto a deserted island. Left to themselves, the boys experience the struggles of building a civilization and eventually descend into a state of savagery and chaos.

After being voted chief, Ralph (Logan Kishi) struggles to remain in control. Kishi expresses Ralph's frustration through his desperate cries to maintain order and articulate movement during intense arguments. Seth Hughes, as Piggy, contrasts Kishi's fast-pace with his slow and stuttering speech, nervously clasping hands, and sluggish movements.

Chase Liefeld stands out as the controlling and power-hungry Jack. Liefeld assumes a cocky confidence, challenging Ralph for leadership and rousing his band of choir boys turned hunters to battle. Using smug tilts of his head to express his character's arrogant and egotistical nature, Liefeld perfectly captures Jack's gradual descent into madness by transitioning from leisurely swaggers and smug taunts to crazed dances and shaky, fanatic rants about "the beast."

Kalia Plum and Daphne Stiff work in tandem to become the young twins, Eric and Sam. Plum and Stiff smoothly complete each other's sentences, bouncing off one another to produce a continuous flow. The two express a tangible brotherly bond by childish bickering but still comforting each other in times of well-expressed fear.

Stumbling around the stage as Simon, Avery Warren excellently executes her character's fall into a state of insane hysteria. Warren mutters crazily to herself, throwing accusations at a pig's head and crying desperately for Ralph, eventually collapsing prone onto the ground.

The high intensity of the show is supported by the exceptional ensemble of choir boys. The boys embody a youthful spirit through their constant movements, eagerness to hunt, and enthusiastic dancing, chanting, and crowing under the direction of Jack. Personifying chaos and disorder, the boys state their opinions in turn or simultaneously, creating a chaotic cacophony of voices during arguments.

Leading hair and makeup, Meg Rocha captures the boys' transition from preppy to wild by using various paints and foundation to make the boys look more ragged, dirty, and worn-down as the acts progress. The use of wigs is well-executed, transforming the female cast into young schoolboys.

Orange Lutheran's intense and dramatic production of Lord of the Flies warns us of mankind's savage instincts and conflict with civilization.