

APPLAUSE

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School of the Arts
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Editor's Note



I remember in 6th grade when the girls in SOA's *Big River* walked the halls in curlers and lipstick and posters covered the walls. This was SOA's way of building school spirit and pride, and I could feel it when I walked into the Performing Arts Center with my friends to see my fellow classmates perform. Afterwards was *The Wiz* when I was a freshman, and I don't think I'll ever forget the parade where the cast and crew ran down the campus in costume, hollering and singing. And now here I am, at another pivotal part of my life as a senior, getting amped up again for another esteemed SOA production, *The Music Man*. I have seen firsthand how involved the entire school has been in the process; visual artists paint the set in the breezeway, the orchestra practices the scores over and over again in the band room, and the actors have allotted so much time to school and after-school rehearsals.

I hope that those who come to the musical realize the time and dedication my school has put forth to make sure the musical is a success. In the January issue of *Applause*, I wanted to commend and recognize this hard work. Throughout the newspaper, you will find interviews with cast members and directors, behind-the-scenes shots, articles, and congratulations. *Applause* has also covered SOA's second annual Arts Week on page 5, the start-up of our very own Friends-of-SOA fund on page 15, and includes an excerpt from a recent interview the AP Literature students conducted with National Book Award winner Nikky Finney on page 4.

Once again, I'd like to say great job to all those who are involved in *The Music Man*, and would like to thank *Applause's* patrons, readers, and advertisers.

Sarah Miller

Upcoming Events

- January 18: Report Cards go home
- January 19-28: *The Music Man* @ RMMT
- January 21: All State Jazz Band Auditions
- February 2: HS Band Recital at SCMEA Convention
- February 2: Piano Ensemble Concert-6:30 @ RMMT
- February 3: SOA Faculty Concert @ RMMT 6:30 PM
- February 4: HS Band's Annual Swingin' Good Time
- February 7: PTSA Meeting-6:30 @ Cafeteria
- February 9-10: *Romeo & Juliet* 8th Grade Theater Performance-6:30 @ Black Box
- February 13: Vocal Senior Thesis Recital-6:30 @ RMMT
- February 14: Valentine's Dance w/ Joe Clarke Big Band, RMMT, 6:30 PM
- February 16: Progress Reports go home
- February 20: Presidents' Day...No School

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Applause

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We'll miss you, Jack!



SOA bids farewell to Senior, Jack Gallagher, after his six and a half long years at the school. Jack and his family are moving to California, and will reside in the charming Marin County: just outside of San Francisco. Jack looks forward to attending college in California and the great weather found on the west coast. Jack wishes everyone at SOA, his friends and teachers, "happy trails!"

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Juniors closer to graduation after receiving class rings

By Rachel Lechler

The class of 2013 was presented with their junior rings on December 15th during an elaborate ceremony presented by their chosen teachers. The ceremony was held in the Rose Maree Myers Theater, starting off with a reception stuffed with catered food, parents, teachers, students, siblings, grandparents, and friends.

Then the juniors were lined up alphabetically by teacher, then last name. When each teacher was called up to the stage, the students would follow while two pictures, a childhood and recent

one, were brought up onto the projection screen. It was certainly joyful seeing how students have changed. The teachers delivered a speech for each student before presenting the student with his or her ring. Some speeches

were funny and witty or entertaining, but each one consisted of sincerity that showed how much the teacher cared for the student and even caused a tear or two. Our school is so unique in the fact that students truly share a bond with their teachers and the



Junior class officers Alexandra Grant, Julia Woodward, and Olivia Lodge spent hours working to make sure the ceremony ran smoothly.

Junior Ring ceremony always illustrates it in each teacher's speech.

If it wasn't for Ms. Crawford, Ms. Passarello, and the junior class officers, I'm sure the night wouldn't have been as smooth and touching as it was. I don't know about the rest of my class, but as a junior I think that

getting my ring made me realize just how old I'm getting and that it's probably a good idea to keep in mind how much I need to prepare for my senior year. As long as I wear my junior ring, I'll have a personal reminder.

AP Lit interviews 2011 National Book Award winner

By Savannah Miller

On January 4th, students of Dr. Cusatis's AP Literature class spoke with South Carolina native and National Book Award winner, Nikky Finney. A short excerpt from their interview follows.

Colin Marshall: Hello Professor Finney. My question was in what ways did growing up in South Carolina affect the subject matter or style of your poetry?

Nikki Finney: Great, great question. Two things I want to say. My grandparents had a farm up in Newberry, SC, and I was born in Conway behind the great Myrtle Beach Ferris wheel and I moved to Sumter with my parents when I was five years

old. So, I have kind of been all over the state of South Carolina, and I know the flatlands, the mountains, the beach area. So, the thing I want to say about geography is I really have an affinity for landscapes and geography. And my grandparent's farm was up in Newberry and it was a hundred acres.

When I went to spend my summers with my grandparents, I remember vividly that we always had chores, and when chores were done, Grandmother would say that you can do what you want to do. I would take off walking in this meandering style through the woods listening to the woods and the creek that ran through the farm. This is sort of where that contemplative nature of mine took hold. I wasn't writing but I was listening. The thing about being a poet in the world—didn't know it then, but I know it now—it's about mindfulness.

So South Carolina and its terrain and geography allowed me to walk and me-

ander and find out who I was in the world, find out what I cared about, what's stuck in my mind. After leaving South Carolina when I was eighteen and got out into the world, I remained contemplative. I remained very mindful of the way tree bark felt underneath my fingertips or the sound of wind whistling through the loblolly pines, the lovely, infectious sound of Gullah when

family would come to visit off the islands to the mainland. It hit my ear like a kind of music.

The second thing. My people were always story-tellers. Whenever we'd gather together for dinner, or Christmas, or Thanksgiving, or birthdays,

somebody would end up telling a story. The story about Uncle Jack, a story about Grandpapa Josh, and I became the keeper of those stories. I'm trying to save these stories. For example, about Uncle Josh or my grandmother who walked the country road of Newberry once, without man and just a hat on her head, and a little, tiny pistol balanced on the top of her head between the head and the hat, because she was afraid to walk that road, because it was 1950 and 1960. The Klu Klux Klan was about, but she had to go down that road and see her sister.

So she balanced that little, tiny pocket gun—I don't know how much good it could give. And once, she told me, she had to walk up some steps and she stumbled and the gun fell out on the wooden floorboards. And I'm standing there and my eyes are as big as moons and I asked her, "What happened?" She told me she bent down, picked it up, and kept on walking.

Continued on page 12.



Nikky Finney is also a proud native of South Carolina.

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for more information visit joeclarkebigband.com



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Arts Week 2011

By Savannah Miller



Wona Womalan West African Drum & Dance Ensemble



Monica Wyche's Improvisation for Non-Majors



Basket-weaving

This year, SOA offered round two of arts week during the 2013 auditions, allowing students to branch out to different and sometimes eccentric art forms, all thanks to **Mr. Baker** and the faculty. Students in class periods where arts teachers were preoccupied with auditions attended classes from artists and teachers esteemed from international artistic communities. Classes ranged from improv acting lessons to arts university presentations.

When asked how Arts Week began, Mr. Baker commented "I've always had the firm belief that students at an arts school should have a well-rounded arts education. Choice is important in today's society, so we want to give students every opportunity to explore every art form to create better patrons for art and better citizens." Two years ago, the arts faculty brainstormed on how to improve the audition process to maximize efficiency while minimizing time outside of school hours. In discussion, the faculty came up with the idea to have auditions during the school day while offering alternative events and performance groups through the help of cultural arts office in Charleston and North Charleston, as well as personal connections in the arts community.

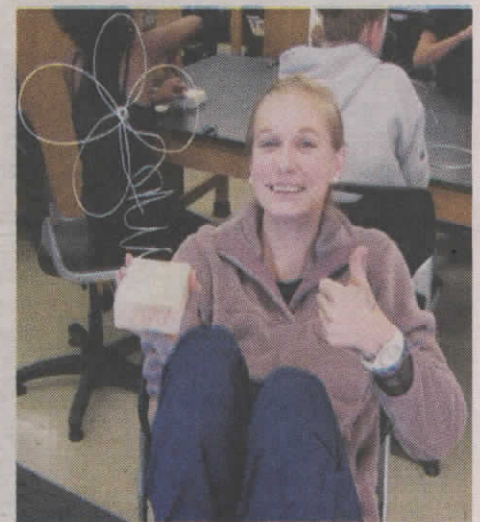
Students responded positively to Arts Week and are anticipatory for this newfound tradition next year. Sometimes at SOA, students get the feeling that they are limited to their particular arts major, and Arts Week has allowed students the positive encouragement to explore art areas before considered unimaginable. I certainly didn't think I'd ever be coming home with a basket that I had weaved myself (well...that's a lie, I also had help from the instructor, **Elizabeth Kitchens, Marisa Henthorn, Sammy Derrick, and Addison Lewis**...it was a group effort). When I asked senior **Ashley Phoenix** what she

felt about Arts Week as she created a clay mask, she explained that, "It's cool to get to do things we've never gotten the opportunity to do before." Mr. Baker noted that several non-visual artists students enjoyed the hands-on classes such as sculpture and basket weaving (including myself) because they had something they could take home with them. Also, a student approached him afterwards and told him how surprised she was at her acting ability after taking an introduction to acting. "As with any conference-style event, every session will not be your favorite, and this is the purpose; to kind of feel your way through what your soul is drawn to."

Mr. Baker certainly worked overtime to ensure the success of such a large-scale event for a 1000 students. When asked what he got out of Arts Week, he immediately replied, "Lack of sleep, and lots of exercise." Additionally, "it was definitely a learning experience for me planning and executing these kinds of events to organize 1000 students and give them all different schedules, hoping everyone has a meaningful experience while also welcoming community artists into our school. You always want to create positive connections with artists in the community and foster good relationships with our students so we can all benefit with stronger arts support in Charleston." **Mr. Reinhart** wholeheartedly agreed, and when Applause asked him his opinion on Arts Week, he was nothing but complimentary. "I feel that Arts Week is a great event that has a lot of potential to grow to offer a lot of opportunities to our students who wouldn't otherwise have the chance to do them, bringing in professors from the college-level to artists and performers not only locally but around the country. Ultimately, we want to give them entertainment and education packaged together."



Presentation by Will O'Donnell of SCAD



Deborah Meyer's Sculpture: "Get Wired"




Cathie Murdaugh's Foam Sculpture

The Music Man

Cast List

Principal Characters

Harold 1- Alex James
 Harold 2-JC Chapman
 Marian 1-Haley Malone
 Marian 2-Parker Kelly
 Sophie Kendrick-Gracie Shinn
 Charlie Cowell-Kedrick Pasley
 Tommy-Alexander Peeples
 Mayor Shinn-Timothy Shaw
 Mrs. Paroo-Prentice Clark
 Constable-Warren Fish
 Marcellus-Samuel Cass
 Amarayllis-Emily Hart
 Eulalie Shinn-Sabrina McIntyre



The Music Man is the story of Harold Hill, a salesman and con man, who travels to River City, Iowa. He offers to sell musical instruments to the town's children in order to make off with the money. The only musically talented citizen of River City, Marian Paroo, suspects him of being a fraud, but Harold's relationship with Marian and his building sense of responsibility for the band ends up complicating his exit.

Meet the principal cast of *The Music Man*

Marian Paroo

A young woman working as a librarian who has become an outcast in town because she is single. The role of Marian is shared by **Haley Malone** and **Parker Kelly**.

Haley Malone

Allie Augustine: Tell us a little bit about your character in *The Music Man*.

Haley Malone: She is a librarian who works in the county library. They are in Iowa in about 1912. She's about 26 years old and she's single. Her mother really wants her to get married and start a family. She is kind of an outcast in the town because she is single and everyone in the town has been married off.

AA: Are you and **JC**, who is playing the male lead, Harold Hill, friends behind the scenes?

HM: Yeah! He's great. We joke around all the time. He is really great for me because I'm not so used to the acting yet and he is a phenomenal actor, and he does a really great job at playing Harold. He leads me in our scenes and makes me feel a little bit more secure.

AA: What are some of the problems that you face in the play?

Parker Kelly



Will Dodge: What drew you to audition for the role of Marian?

Parker Kelly: I honestly had no intention of wanting a big role in *The Music Man*.

Some friends wanted to audition and I simply went along with it, not ever dreaming of getting the lead. I feel extremely blessed and honored.

WD: Marian is prim, proper, and severely feminist. How are you and your character similar? Dissimilar?

PK: Marian is my opposite. She is calm, collected, and guarded. I am wild, spontaneous and incredibly unorganized. She is different from any role I have played simply because I have to stretch myself and transform everything about me. Marian and I are extremely different but at the same time we hold a few similarities. I believe she is a strong woman who knows what she wants and does not like men that come in the way of her accomplishments. I like to think I hold some of the same independent characteristics. She also has a fiery attitude when she gets crossed. As a redhead, I know all about that short fuse. I guess it's the Irish in the both of us.

WD: Marian's eventual fall into love with Har-

HM: If you were to ask anyone else in the play what the biggest problem I have to overcome it would be coming across as confident in my lines and in my acting. I'm still kind of getting used to that.

AA: Is this the first play you have done?

HM: No, I've done musical theatre all my life, but this is the first speaking role I have had, not to mention the lead role. I have always just been in the ensemble. I was a crow in *The Wiz*.

AA: Did *The Wiz* help you prepare for this role?

HM: It's so different being an actual person, as opposed to a crow in *The Wiz*. That just required crowing and dancing. Playing the role of Marian is much more emotional and you have to connect to the audience, which I have never really had to do before.

old, played by **Alex James**, is a vital part of the play. In what ways have you and Alex worked together to increase your onstage chemistry?

PK: Alex and I have had some alone time to read over our scripts and sing together. We want to get together and watch *The Music Man* and discuss the mindset of our characters. We also text from time to time and talk about personal things to get to know each other.

WD: How has it been having fellow students as directors for such a big production?

PK: The student directors have been a huge help. I have personally always looked up to **Cierah** and **Phoebe** as fellow actresses and friends. I take their opinions very seriously.

WD: Let's pretend it's *The Music Man*'s opening night at the theatre. The show is sold out, the lights are dimmed, you hear your cue, and suddenly, you forget all of your lines. Do you ad-lib your way through it or run offstage in defeat?

PK: As the old saying goes, "The show must go on!" I have never been a defeatist. Even if I were to forget all of my lines, I wouldn't run. I feel as though I know my character enough to be able to ad-lib what Marian might say. I also believe that my fellow cast members would do whatever they could to help me get through a brain collapse.



Harold Hill

A con man and traveling salesman, who eventually falls in love with Marian Paroo. The role is shared by **JC Chapman** and **Alex James**.

JC Chapman

Rachel Lechler: What do you like about your character, Harold Hill?

JC Chapman: Harold is determined to get what he wants, and has interesting ways of attaining them.

RL: Did you think it was easy getting into character?

JC: Yes, I think it's easy to become another person. Especially someone who's got everyone's attention.

RL: What's it like playing a scam artist. Is it hard?

JC: Very. I don't scam people that much, but I'm learning how as the character. I'm naturally a caring person, not a swindler!

RL: Do you and **Haley Malone** get along?

JC: So much. She's truly an amazing cast member and a true friend. Coming into this she seemed nervous, but I

Alex James



Allie Augustine: Can you tell us a little bit about your character, Harold Hill?

Alex James: He arrives in a small town in Iowa, called River City, and he is a scam artist in 1912

when *The Music Man* takes place. He comes into town and he has styled himself to be Professor Harold Hill and he sells band equipment and recruits band members.

AA: Since you are a vocal major has it been hard learning to dance and act?

AJ: I think acting definitely comes naturally to me, less than singing, but I'm still pretty good at it. All I can say about dancing is that I have two left feet.

AA: Do you and **Parker** get along?

AJ: I didn't know her before this year. I met her over the summer when we found out that we were going to be playing lead roles.

support her golden-voiced self 100%.

RL: Do you have any difficulty with the singing and dancing?

JC: I've been singing since I was about five years old (to Disney Classics). My mom says I can't dance but she will change her mind after the show. It all comes pretty easy.

RL: What do you like most about being in the musical?

JC: Just an opportunity to excel in a passion I have and

hope to turn into a thriving career.

RL: How do you handle stage fright, or do you get stage fright?

JC: I get clammy hands and my heart races with tons of things going on in my head. Then right before curtain, I breathe, close my eyes and remember to use the gifts that I've been blessed with.

We have definitely become friends. It is kind of hard not to when you are spending so much time with the people. There is always a special bond that forms between leads.

AA: Has it been hard for you to play the part of a scam artist?

AJ: That's an interesting question. It's been interesting. I like poker and I have a good poker face, so I have been told. I don't like to lie. I definitely embrace the fact that he is a creepy scam artist, but I think it is a really fun character because the script tells you a lot about him, but there is still a lot of room open for interpretation.

AA: How do you handle stage fright, or do you get stage fright?

AJ: Stage fright is kind of a misconception. Nervous energy happens to everyone. It just depends on if you use it to enhance your performance. If you use it positively to enhance the performance then it is a great thing, but if you don't use the energy it can become stage fright.

Our middle school is one of only three elementary or middle schools in Charleston County to receive a "Gold Award" in Closing the Achievement Gap. Moreover, SOA Middle School is one of only three middle schools in the state to be recognized with a "Gold Award" in Closing the Achievement Gap.

Prentice Clark: Ms. Paroo

By Rachel Lechler



Rachel Lechler: How do you relate to your character?

Prentice Clark: Well, technically speaking, I am of Irish descent but that's too easy I sup-

pose. I also know what it's like to want someone you care about to be happy.

RL: Have you faced any problems getting into character? If so, how did you overcome those problems?

PC: Probably the hardest part about getting into character is making the accent as natural as possible. To over-

Alex Peeples: Tommy Djilas

By Rachel Lechler

Rachel Lechler: Can you tell me a little bit about your character?

Alex Peeples: Yes, my character, Tommy, thinks he's the town bad boy. He's always causing trouble, setting off fire crackers, things of that nature. But he's really kind of a wimp. But he's mainly doing it to impress the mayor's daughter.

RL: Have there been any difficulties getting into character?

AP: Not particularly. All that I really have to do sort of get in touch with like a wannabe James Dean sort of persona, and that's not really hard for me.

RL: Have you done any other perfor-

come that problem I speak with an Irish accent regularly throughout the day, even when I'm not rehearsing.

RL: What do you like and dislike about your character?

PC: I love how outgoing and confident my character is. I don't dislike anything about Ms. Paroo. In fact, I want to be just like her when I'm grow up, accent and all!

RL: What do you like most about being in the musical?

PC: I love that I can be doing something that I love with people that are not necessarily only in my major.

mances in the past, or is this your first one?

AP: Well, this is the first one that was very serious. I did things in elementary school, but this is the first one that was really major.

RL: As a creative writer, do you find it difficult to incorporate those other talents?

AP: It's been hard getting back into the rhythm of acting, singing and dancing but once I did, it wasn't difficult.

RL: What is your favorite part about the rehearsals, or the musical in general?

AP: Probably whenever we get a number, especially one of the more energetic ones, down per-

fectly. I think that that's probably the best part of the show for everybody in general.



Sophie Kendrick: Gracie Shinn

By Savannah Miller



Savannah Miller: How did you prepare for your role?

Sophie Kendrick: Mrs. Link had all of us do several exercises to prepare for our parts. We answered lots of questions about our char-

acters and learned ways to evolve them.

SM: What do you like and dislike about your character?

tattle tail!

SM: Do you think it'll benefit the cast and the school to perform the musical on our campus?

SK: I think the musical is a great way to show off the talents that SOA has and it will draw lots of focus to the arts program.

SM: Any backstage happenings you want to tell Applause?

SK: Sometimes a cast member will start playing a song on the piano and everybody will join in singing!

8th grader, Collette Harper, recently received 3rd place in photography for the Southeastern Wildlife Expo's 2012 Kids for Conservation contest.

Ren Fish: Constable Locke

By Miki Sugimoto

Miki Sugimoto: Constable Locke is noted as one of the characters in *The Music Man* who is suspicious of Harold Hill. Do you think he should have investigated more?

Ren Fish: Yes, he makes very little effort to find incriminating evidence on Harold Hill. It is mostly other characters who are even more suspicious of him who do the investigating; one example would be Marian Paroo.

MS: What is something about Constable Locke that viewers

might not pick up from the play? Can you comment on his personality?

RF: He is kind of an oxymoron throughout the play. He's a sheriff in a town where the biggest crime is setting off firecrack-



ers in a gymnasium, but he still remains very pompous and cocky throughout.

MS: How was playing the role of a law enforcement officer?

RF: Pretty fun, but they won't give me handcuffs.

MS: Do you think you'll act again after this production?

RF: Possibly, I like it but before doing another musical I would rather do a traditional play.

MS: Have you acted before?

RF: I have done some acting, but nothing this large.

MS: As a strings major, was it

hard for you to learn the dance numbers?

RF: Some were harder than others. The most complicated one is Shipooopi, but after a lot of repetition you get used to it.

Kedrick Pasley: Charlie Cowell

By Jacob Elsey

Jacob Elsey: Is it hard playing an antagonist, or all too easy?

Kedrick Pasley: It's actually not as hard as I thought it would be. I like playing the antagonist actually because it's so unexpected

coming from a person like me.

JE: How do you and your character relate?

KP: We don't. Not at all. Charlie Cowell and I are the complete opposite from one another. That's the joy that I get out of playing this part, I must say.

JE: Being an antagonist, do you get along with other cast members off-stage?

KP: Yeah I do, because on stage, I'm Charlie Cowell who's just a character. And off stage, I'm back to Kedrick Pasley. So I guess you get the best of both worlds from me in a way.

JE: What has been your biggest challenge so far?

KP: My biggest challenge so far would

probably be adapting to the character that I'm playing. I am able to say my lines how they should be, but I've sometimes had trouble getting into the character's mind.

JE: What are some tricks you use to memorize your lines?

KP: Well since I'm a visual learner, I look at my script and stare at the page for a few minutes. Then I close it and visualize the page in my head while I say my lines.

JE: What are you most excited about seeing in *The Music*



Man?

KP: I'm excited about seeing how it all comes together: from the cast, to the set, to the lights, to the orchestra, and even to the audience. We have worked pretty hard on this musical, and I know the hard work will pay off onstage.

Stage director: Jacob Hallex

By Jacob Elsey

Jacob Elsey: So what are your primary responsibilities as stage manager?

Jacob Hallex: As a stage manager I have a few responsibilities. During the rehearsal process I write down blocking and stay on script as the actors may sometimes need to call for line. I also keep notes of things we rehearse that day and keep an ongoing list of things that need to be done in the future, whether that be props we still need or scenes that need to be worked. Occasionally I inform the cast of changes that are being made and I act as time keeper for breaks, calling them back when they are needed. During the show I'll be doing a lot of the above along with calling and maintaining light and sound cues, and also call set changes from the booth, they are managed by my deck chief boy Price Long. I also cast the tie breaking vote in the senate.

JE: How did you get the position of stage manager?

JH: Well I applied for a position to be on the technical crew with Mr. Barnwell and I guess he and Mrs. Link chose me the role.

JE: What are some of the most difficult parts of your job?

JH: People who are sort of off book and paraphrasing their lines gets difficult to deal with sometimes. It's funny when people deliver a line far of the original but can be frustrating bringing them back to the original. Also whistling is strictly forbidden in a theatre and yet kids still do it, they just want to

get killed by sailors dropping rigs on them.

JE: So you're basically the director of everything behind the scenes, how hard is it to manage?

JH: Very difficult at times, ask any of the student directors and choreographers and they will tell you about how annoying it can be when the cast decides to talk backstage. About 60 kids together whispering quickly gets loud.

JE: What are some little known facts about *The Music Man*, behind the scenes?

JH: The stage manager, assistant stage manager, and student directors take attendance at every rehearsal. Also that every

time a scene or song is repeated its only because we are doing it for the baby.

JE: Do you enjoy your position?

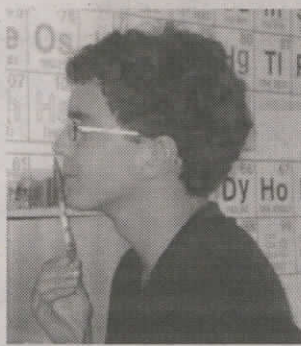
JH: Oh I love it, I'm always that person who on standardized tests checks "enjoyable" on the question "I would find organizing a stack of papers..."

"Organization is one of my best skills. I also enjoy feeling more

important than I actually am so this suits me perfectly. I also get to use a microphone during rehearsals which is awesome. It is fun getting to participate in the process and enjoy the family that is the town of River City our wonderful cast, crew, and pit has created.

JE: What are you most excited for?

JH: I'm excited to see the final product come out, we've all worked very hard and it should be exciting to see it all come alive on stage. I'm also looking forward to seeing the Wells Fargo Wagon, that should be cool.



The ensemble rehearsing in the RMMT in early January.

Stage director: Phoebe Crouse

By Savannah Miller

Savannah Miller: How did you come across your position as director for *The Music Man*?

Phoebe Crouse: Last school year during *The Music Man* auditions Mrs. Link pulled me aside and asked me if I would be interested in assistant directing opposed to being a cast member. She had

known about my growing enthusiasm for directing and I quickly accepted the offer!

SM: Has it been difficult balancing *The Music Man* and schoolwork, especially during midterm season?

PC: I have just lost sleep. With all of the late rehearsals my usual after school routine has been pushed up a few hours. But I can sleep when I'm dead.

SM: What are your responsibilities as director?

PC: In the beginning of the process the student directors were responsible for taking attendance, helping with tasks, and writing down notes, but now that Mrs. Link has laid down the primary blocking, Cierah and I can layer on it. We create little interesting



moments, help actors with characterization, and eventually we will be running rehearsals.

SM: Is it difficult having authority as director since you're a student as well?

PC: It's not difficult if you go about doing it right. Unfortunately I can't be silly with

the cast like I want to, especially during rehearsal. I have

realized the more serious that our team acts, the more productive the rehearsals go. But the cast is a good group of students and nobody has a bad enough attitude to try to challenge my place just because I'm a student as well.

SM: How well have you, Jacob, and Cierah been working together through this project?

PC: Jacob, Cierah, and I

have been working together for six years, we know each other well enough to understand how one another feels about something without confrontation. I'm confident in saying that we respect one another's opinions and can easily come to an understanding of who might have the best idea.

Stage director: Cierah Sargent

By Savannah Miller



Savannah

Miller: Why did you decide to direct rather than act for *The Music Man*?

Cierah Sargent: I wasn't planning on auditioning for *The Music Man*, due to the fact that I have

absolutely no talent for dancing or singing, when Mrs. Link came to me and asked if I'd like to direct.

SM: What are your responsibilities as a student director?

CS: I assist Mrs. Link with note taking, mark down blocking, and work with cast members on specific scenes. Basically, I do whatever I can to help better the show whether it's pointing out flaws and fix-

ing them or encouraging strong points.

SM: What have you learned from this experience?

CS: I have learned that large scale productions take a LOT of time, effort, and support on everyone's part in order for them to be successful.

SM: Are you interested in directing in the future?

CS: Yes! I hope to continue expressing myself artistically in the field of theatre, be it through acting or directing. It's too rewarding to give up.

SM: What is your favorite scene that you have directed?

CS: There is a scene between Marian and Harold where they begin to show their true feelings for one another that has been consistently improving and I can't wait to have a finished product that reflects my and my peer's hard work.

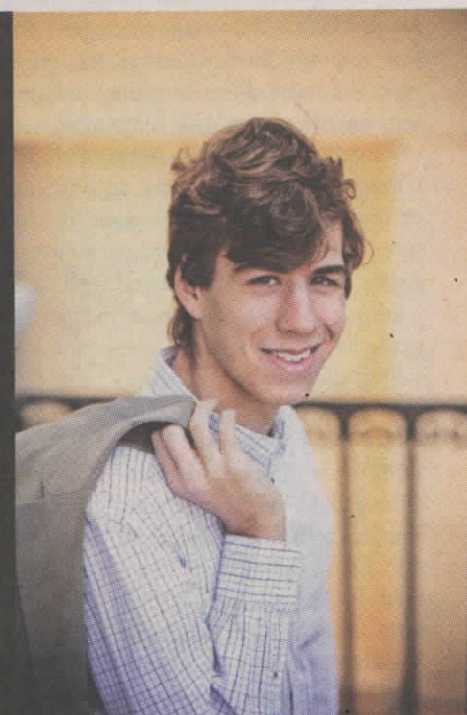
Congratulations to the cast of *The Music Man*



Hayley,

You have truly persevered only to become a beautiful talented young lady. Always let Christ's light shine through you. We are so proud!
Mom, Dad, Hannah and Noah.

CONGRATULATIONS
to all at SOA
for *The Music Man*,
especially the
Tech Crew
and to Alex James,
who has always
been our
Music Man.



Parker,

UNIQUE, CHARISMATIC,
GENUINE, TALENTED,
TRENDSETTING AND
BEAUTIFUL. Only a few
characteristics of the one we
know as PARKER MARIE
KELLY! We are so proud of
how you represent our family!

Love you!

Mom, Dad, Samantha,
Sydney, Hudson and Hank



Break a leg!



Dearest Phoebe,

You are a shining star! We are so proud of you in everything you do. God bless you always.

Love,
Your family



2011-12

Ashley Nicole Smalls,

We wish you much success on being a part of *The Music Man* Ensemble. We know that you will be a shining star on stage!

We Love You!!
Mom and Dad



Mattie Belle Smith,

We love you and are so proud of you! It is our pleasure to call you our daughter and sister!

Mom, Dad and Hallie



Taylor,

We are so proud of you and all you do with your music and your performances! We know that there are great things in store for you and your many talents.

We love you!
Mom, Seth and Elissa



2011-12

Our Dearest Madelyn,
Best wishes to you in *The Music Man*! You are beautiful and talented, and we know that you will be fabulous. We are so proud of you.

All our love,
Mom, Dad, Allison,
Garrett and your entire family

Mayor Shinn: Timothy Shaw

By Will Dodge



Will Dodge: How are you and the Mayor alike? How are you different?

Timothy Shaw: Mayor Shinn and I both like the idea of taking care of business and being the leader of something. In this we are also similar because although we both like to feel like we are getting business taken care of, we honestly aren't always getting business taken care of. We both have a feeling of progress that may just be our imaginations. As far as being different, Mayor Shinn is incredibly illiterate. While I can actually read.

WD: How has it been having fellow students as directors for such a big production?

TS: Although Ms. Link's notes and direction is always helpful, getting constructive criticism and feedback from senior theatre majors who I have worked with before is incredibly helpful because it comes a lot more honestly and easier.

WD: What have you pulled from for inspiration for the character of Mayor Shinn?

TS: Pete from the Mickey Mouse series and various old hot-headed men.

WD: What's your favorite line of Mayor Shinn's?

TS: "I want your by god papers to city hall by three o'clock!"

Senior Visual Artist Allie Acierno was awarded a gold portfolio, a single piece gold key, two silver keys for single pieces, and an American Vision award by the Scholastic Art & Writing Awards.

Ap Lit interviews Nikky Finney cont'd

By Savannah Miller

Nikky Finney:...I went home and scribbled it down because I wanted to save that moment. Who would know it? How would I talk about it? It would be lost to history, lost to family allure, if I hadn't written it down. So I became electric about saving these stories about my families that I knew that if I didn't save, nobody would care about. That's what a storyteller does. That is what American history is. American history isn't just what you see on TBS or the History Channel. History is also the little things that happen in our homes, our communities, that we have to remember and sometimes set to poetry, a short story, or an essay. Why is it that we always wait for someone else to record our history when we were the ones in the moment when the history was being lived or told?

...I wanted to say something to the writers as the next interviewer is coming forward. I want you to see

what I am talking about. Even though I can't see you now, I want to choose my words so carefully that you can not only imagine what I am imagining, but I want you to see it, almost like a painter. Although I love pencils and work with pencils, sometimes I think of the pencil in my hand as a paintbrush. And I know when a poem is done when I ask myself, "could somebody see what I am talking about?" I am a very visual person in my life; I love art and things and color around me that sort of stimulate that. But as a poet, I am very keen on choosing words that

make you see what I am talking about so that even though you are there and I am here, we are seeing the same thing. **Jordan Elum:** Hello Professor Finney, in several of your poems I have been

Amaryllis: Emily Hart

By Savannah Miller

Savannah Miller: What have you liked the most about being a part of *The Music Man*?

Emily Hart: I have thoroughly enjoyed being a part of SOA's musical this year. I feel so grateful to play the part of Amaryllis, especially because I get the opportunity to learn more about an art major other than my own...theatre.

SM: How has it been adapting to acting?

EH: I am so blown away by what acting entails, and better yet, I've found connections to dance, theatre, and vocal throughout being in the musical.

SM: What do you like most about your character, and what have you learned from playing her?

EH: Playing Amaryllis has been so great for me (because I am small/fit well for the role, in a literal way) because it has reinforced the idea that "there are no small parts, just small actors." I know

how cliché that sounds, but even with the little scene time I have, I know that I can always keep working and improving upon my scene and my character for every second that I'm on that stage.

SM: Tell me more about what you have learned from being a part of a

large-scale production?

EH: The whole experience has also reminded me that in order to play any character well or be in any theatrical production, one must be a team player. I know that if I don't give 100% each time that

I'm on that stage, it is not

fair to everyone else (the directors, crew, and cast) who are giving their time and energy to be there. Finally, it has been wonderful to learn from other artists around me, who really inspire me to work harder at mastering my own craft. Also, the energy of sharing a stage is just so riveting!



interested by a recurring idea of honoring truth. How would you define truth and how does one really honor it?

NF: That's a really important and difficult question. In this fourth collection, *Head Off and Split*, you'll notice that

veritas is the word that begins the book, and veritas means truth. I think everybody has their own definition of truth, but I have to be willing to write what feels true to me. Like I was talking about "Men Who Need Milk" and watching a homeless man and trying to honor what I saw about his life. I saw people walking out of his way, I saw

people with Starbucks, and cinnamon scones, not looking at him. And I saw him trying to go back and bring his life forward. I'm not trying to say something judgmental of the people going to work

and have Starbucks cups, but I do want to portray that moment in the most accurate of ways as I can. And I being unafraid to explain that scene is my way of speaking a truth that you don't see in your daily comings and goings. We certainly don't see it on the news. The news is about something else rather than giving a homeless man his humanity in a moment. My grandmother used to consider lying something akin to murder. "Did you lie to her?" If so, all bets were off. You could just forget it. But in today's society, we lie all the time. We see it on the TV, we see it in sports, in politics, and what I'm trying to say in this book is that there is nothing, nothing, nothing stronger, wiser that we can do as human beings as to tell the truth about what happened or what we see in our daily lives, or what we care about, and not looking away. Looking away is easy. Looking at something and telling truth about it is our job as human beings.



Musical Director: Mrs. Hammond

By Allie Augustine

Allie Augustine: What do you contribute to *The Music Man*?

Heather Hammond: I am the musical director for *The Music Man*. I have really enjoyed teaching the songs both the entire cast and characters. It is fantastic to be able to work as a team in preparing a musical because each teacher is able to contribute his or her strengths and thoughts to make a strong result.

AA: Have you put on musicals previously to *The Music Man*?

HH: Prior to *The Music Man*, I have put on three musicals: *Thoroughly Modern Millie* (2008), *The Wizard of Oz* (2009), and Disney's *Beauty and the Beast* (2011) at Loris High School. For these shows, I was the director, musical director and choreographer for the 100+ cast members. We presented 7 shows each year and got more and more elaborate with costuming, effects, and sets. Needless to say, it has been such a relief to have **Ms. Link** and **Ms. Pitman** to work with after that!

AA: How was it to come into SOA as a new teacher and take over something as large as a musical as well as having to fulfill all of your other responsibilities as a teacher?

HH: The biggest adjustment is not necessarily the responsibilities of teaching choral music or the musical at SOA, but getting used to the schedule of typical activities during the year the vocal program prepares for, such as ArtSmart, auditions, etc., in addition to my regular teaching responsibilities.

After five years of teaching a very active choral program, I am definitely used to having lots of responsibilities, long hours, performances, road-trips, and trying to prepare a musical at the same time.

AA: What is the hardest thing about putting a musical production together?

HH: I think the hardest part of putting a

musical production together is the stage in preparation we will be at in these last three weeks of rehearsal. Everyone will be working together to finish polishing the show. The sets are loaded in, costumes are being



completed, the lighting and technical logistics will be dealt with, and at the same time, we will need to push the cast members to continue to step up their performance of the show.

AA: What is the biggest obstacle you have had to overcome?

HH: I think the biggest obstacle I had to overcome was the fact

that we had limited class time to rehearse for the musical considering we have to prepare blocking, vocals, and choreography in 45 class days. We have made it to the end of the semester, and the musical is going to be great!

Producer: Mr. Barnwell

By Will Dodge

Will Dodge: What does being *The Music Man*'s producer involve?

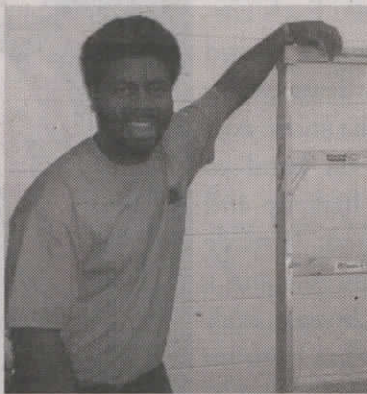
Carl Barnwell: Being the producer basically involves putting the whole thing together. Not just the stage stuff, which is normally what I do, but also making sure that we have a teacher or a student to fill every role that needs to be filled. Box office, publicity; I oversee all of that. Not necessarily doing every aspect of it, but I make sure people are managing the money and I make sure there is enough money allocated for everything. Just being the figurehead of the overall production.

WD: What has building the set entailed for you and your crew?

CB: One of the things about this set is that it's probably the most complicated set that I've designed. Everything is at an angle; so one of the challenges for constructing the set has been learning how to be really accurate at doing angles, which is actually a skill. There are carpenters who have been carpenters for twenty years that can't do angles like we are doing. That's been the biggest challenge, but I think the set will be really rewarding. We're used to just a regular, 90 degree set, because that's what we're used to in real life. So being able to delve into things like false perspective and a lot of weird and funky construction techniques is going to have a huge payoff.

WD: Are there any parts of the set that you're particularly excited about?

CB: I'm really excited about the library. That's my favorite piece of scenery. One of the interesting things in coming up with the overall design of the musical was to try and get some connection to the 1900s. The musical is set in 1912, so I went with that and explored different art styles of the time and ended up landing at the play between what would be contemporary in 1912, which would be a mainly Elizabethan style, and then merging that with something sort of futuristic. I ended up going with art deco, which would have been way ahead of its time in 1912. Art deco doesn't start until the 1920's. There's art deco stuff all over the set, but the library



is the centerpiece. It's gonna be really cool.

WD: How does holding a performance at the Rose Maree Myers Theatre compare to somewhere like The PAC, where *The Wiz* was held in 2009?

CB: I wasn't here at SOA yet when we did *the Wiz*, but from what I know, I think the

biggest difference is that we are performing at home, where we don't have to pick up everything we're doing and transpose it somewhere else. There has been some of that: the actors and the acting company haven't been able to rehearse in the theatre every day, and we haven't had the set out there since September. The thing about this process is that it's a lot closer to what happens professional-

ly. Actors rehearse, then get used to their space for two weeks, and go at it. And that's pretty much what we're doing in January. Having our own space, being at home, not having to worry about union rules and and bussing kids and missing class time is going to be a huge advantage and it will show in the performance.

WD: This production is the largest that's been held

in this space. How is it different from other events you've worked on in the theatre?

CB: Most of the things I work on here in the theatre are what we in the industry call one-offs, or one night shows. With those, you work really hard to get it set up, it happens, and then it goes away. *The Music Man*

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is a sustained, six-month experience. We've been planning and working and putting a lot of work and care into making this experience what it is. Six months is the longest we've ever worked on one production.

WD: There's a rumor floating around that SOA is considering making the musical an annual event. Can you comment on this?

CB: What I can say is that we're looking at it. We're looking at the feasibility of it. It becomes a much easier process doing it every year because we would be picking up and doing what we did last year, versus what we did two or three years ago. It's really hard to do that, because you're essentially stopping and the having to reinvent the wheel all over again. When it becomes an annual thing, it becomes something like graduation, or Art Smart. We say, "Oh, what did we do last year", then go back, make some changes, and we move in a constructive direction.

WD: If you were any character in *the Music Man*, who would you be and why?

CB: I would really want to be Marcellus. He's a minor character, but he advances the story by being the sidekick. He's like the behind the scenes person.

WD: Kind of like you are for this production.

CB: Exactly. That's kind of just who I am naturally.

A chat with Paul McRae, SOA alum and key player in *the Music Man*'s costume shop

By Catherine Santos

Catherine Santos spoke with one of Charleston's artists-in-residence and SOA 2003 alum, **Paul McRae**, about his involvement with SOA's costume shop.

CS: What was your major?

PM: Visual Arts.

CS: What did you select for your senior thesis?

PM: It was the zodiac in still lives.

CS: Do you have a specific professor/teacher who inspired you?

PM: Definitely

Ms. Nichols, and not just because she's in the room. She got me in-

terested in sewing, and made an effort to make it available for me to have an independent study in this.

Marie Nichols: He basically started the program.

PM: So that really kick started me into it. When I started doing it I found out that I wanted to do it for a career.

CS: How many years have you been sewing for?

PM: For about ten now.

CS: Do you have a favorite designer

or costumer, who influenced your style?

PM: Yes, a lot of the old Hollywood

designers. Like Edith Head and Walter Puckett. But as far as contemporary, I really admire Colleen Atwood. She does a lot of Tim Burton films.

CS: Have you had any sewing machine accidents?

PM: Just last week, I got a machine needle in my finger. I'm kind of proud of it. It's like the mark of the costumer.

CS: Do you have a favorite opera that you've designed for?

PM: I designed for an opera called *The Turn of the Screw*, it's a ghost story. There wasn't a huge cast so I went really abstract and

made everything real bloody. There were lots of zombie ghosts.

CS: How many costumes do you make per production?

PM: It depends on the show. The last one I did was maybe eight people, and they only had one costume each.

That was a small cast, so there were only eight looks, but sometimes you have a cast of twenty five or thirty people and you follow them through time a whole bunch. So they each have three or four different looks, so that's over a hundred costumes.

SOA's high school was recognized as one of U.S. News and World Report's top 200 schools, and was one of the two schools recognized in South Carolina.

Costume design shows SOA students never give up

By Catherine Santos

With approximately 150 costumes and a cast of more than sixty characters, preparing for *The Music Man* is by far the largest task that the SOA costume design shop has undertaken.

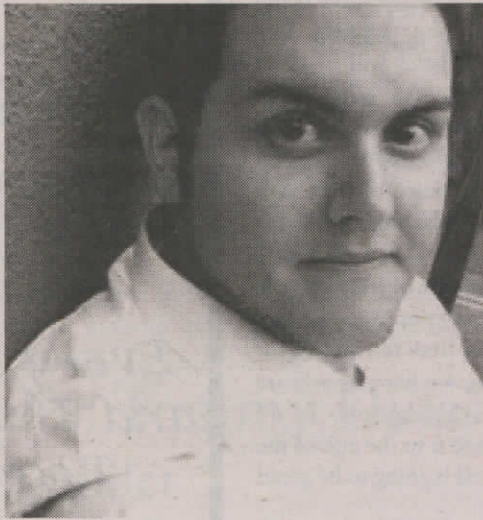
The twenty students in the costume design class researched the styles of clothing worn in 1912 for ideas. After sketching out their ideas, they created elaborate garments from scratch or dramatically reconstructed old garments to fit into the time period. "I constructed two reversible costumes for the show from scratch," **Alex Hoffman** stated.

Each costume has multiple

components. For women there are skirts, petticoats, blouses, jackets, pantaloons, jewelry and hats. For men there are shirts, pants, jackets, hats and ties (or bowties). Each costume has to be structurally sound and be able to survive at least twelve performances. During the show, costume students will be on hand to make quick repairs, do makeup and get the performers dressed. "I made a bunch of crazy hats and one and a half costumes," **Eileen Swzast** said.

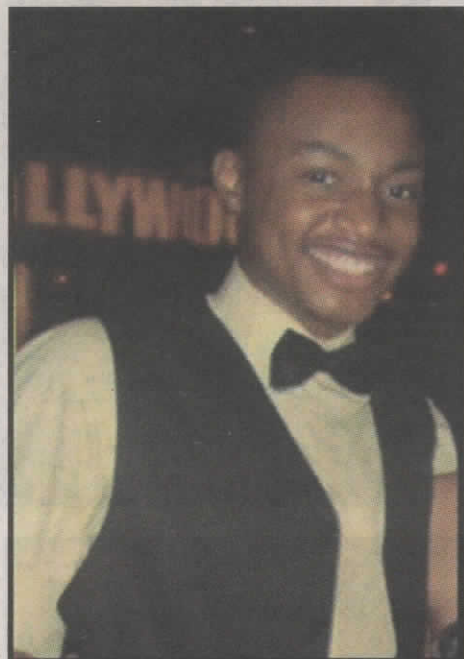
Costume design has been no easy feat for SOA's students, but it adds an extra effort to display how versatile and talented our school truly is.

With over 60 students in the cast requiring two costumes each, that means over 150 handmade costumes were created for the production.



The Music Man's costume designs were first displayed to SOA's student body at the second convocation where the students strutted in their outfits as if working the runway.

Congratulations, Kedrick!



We are so proud of
the natural gift that
God has blessed
you with!

Good Luck to you
and the cast of the
Music Man.

Love Mom, Dad
and Sis-SaVannah

Vocal students sing in celebration at annual Holiday Vocal Concert



In early December, the high school Vocal majors performed in the Rose Maree Myers Auditorium after preparing for a month. They sang songs such as "Santa Claus is Coming to Town," "He is Born," and "Dance of the Sugar Plum Fairy" to bring in the holiday season.

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Behind the Scenes!



Junior Morgan Todd, an AP Visual Arts student, touches up on one of the canvases for *The Music Man*. Upper left: Parker Kelly and Emily Hart rehearse after school. Far upper left: Ms. Fitzgerald leads *The Music Man*'s orchestra during rehearsal. Bottom left: Alex James dances around the ensemble as he leads his "students" in practice.



School of the Arts new foundation, "Friends of SOA" fund, gaining support

By Jacob Elsey

SOA has recently established a fund to promote both our prominent academic and arts programs that have been going strong since the school's genesis in 1995. The goal for this new fund will be to further support the students by enabling them to be exposed to a new spectrum of diverse opportunities and benefits. Middle school social studies teacher, **Mr. Smyth**, came up with the idea after shadowing schools like Buist Academy, Wando High School, and Cario Middle School. Mr. Smyth says, "I figured that SOA should have a Foundation if we're going to

compete with some of these other successful schools." So what benefits and opportunities will come of the new SOA Fund? "Well," Mr. Smyth begins, "Instruments need to be repaired and replaced. Music needs to be bought. Sets, costumes, and props must be made or purchased every time our school stages a play, dance performance, or musical. Visual arts materials can be very, very expensive and are consumed quickly, and technology needs are ever-pressing. Student competitions and trips are costly as well, and visiting artists and/or artists-in-residence don't

come cheaply." Mr. Smyth noted that booster clubs will not be replaced by this fund, but will be complemented.

The fund will be managed by The Coastal Community Foundation, a 501(c)(3) organization, operated locally that manages funds for schools like ours. The donations not only will benefit students directly, but are also tax deductible. If you would like to donate to the SOA Fund, you can make a check out to the "Friends of SOA Fund." Credit cards will be accepted in the future. We look for-

ward to what the SOA Fund will enable our students to achieve. "We have the facilities and the staff. We have incredible students," says Mr. Smyth. "What we need are the necessary resources to ensure we are successful. We cannot depend on the school district for every need. We must look within and ask our parents, grandparents, and friends of the school to assist us. Please consider a gift to the SOA Fund so present and future generations of students will receive a superb education."

**Applause has donated to the Friends of SOA Fund. You can too.
Mail your check to Gail Moore at School of the Arts**

Making it Rayn: Tre Raynor's B-ball prowess

By Will Dodge

Junior visual arts major Tre Raynor is no stranger to responsibility. As a point guard for the North Charleston Cougars varsity basketball team, he has had to make big plays game after game in his junior season. Wearing number 20, playing point guard, and multiple positions, he knows his role on the team and fills it well, shutting down opponents defensively and lighting up the scoreboard on offense.

As a four year old growing up in North Charleston, Tre gravitated towards basketball as a way to spend his free time. "My mother bought me a tiny hoop that she set up in the house. I loved it". Tre quickly gained enough skill to play on local recreational leagues. Tre's height and athletic ability allow him to play a number of positions, but he is most dominant as a power forward, like his idol LeBron James. "I've looked up to LeBron ever since I saw him playing in high school", adding "he was a man amongst boys because he was so dominant, and in the NBA, he is a leader and takes responsibility for the outcome of every game."

This season, Tre has switched be-

tween shooting guard and forward for his North Charleston team, whose six wins and four losses has landed them at fourth in their region and twelfth in Division AA. With ten games left in the season, Tre hopes his team can capitalize on opponents' weak defenses. Having already won games against the likes



of Military Magnet, Burke, and Baptist Hill, Tre's contributions have been vital for the young Cougars. Against Baptist Hill, Tre's lockdown defense held their star player to only nine points (his season average is eighteen). In the Military Magnet game, after being fouled on three-point attempt, he made the shot, giving his team a four-point play that would prove to be a difference maker.

As for the future, Tre is hoping to get a basketball scholarship when he applies to colleges next year. "I think (playing in college) will be a great experience for me, and wherever I go from there, I go." And beyond that? "I can see myself in the pros, probably as a role player like Lamar Odom." If Tre keeps it up, you might just see him make it rain in the big leagues.

Alex Enter stays icy in the rink

By Will Dodge

The first time I went to a hockey game was at the early age of four, after I begged Dad for weeks to see "the fastest game on earth." When we got there, the lights dimmed, the crowd roared, and out of nowhere came plumes of smoke from every direction. I yelled at my father that there was a fire and, as I had learned from my teachers during fire drills, we had to leave. For junior vocal major Alex Enter, his first Stingrays game was much less scarring.

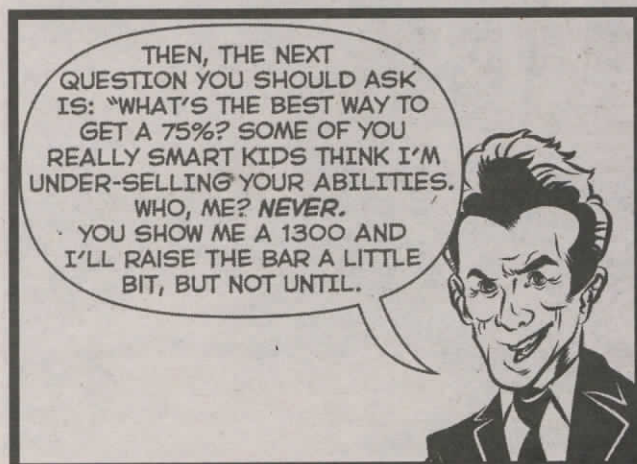
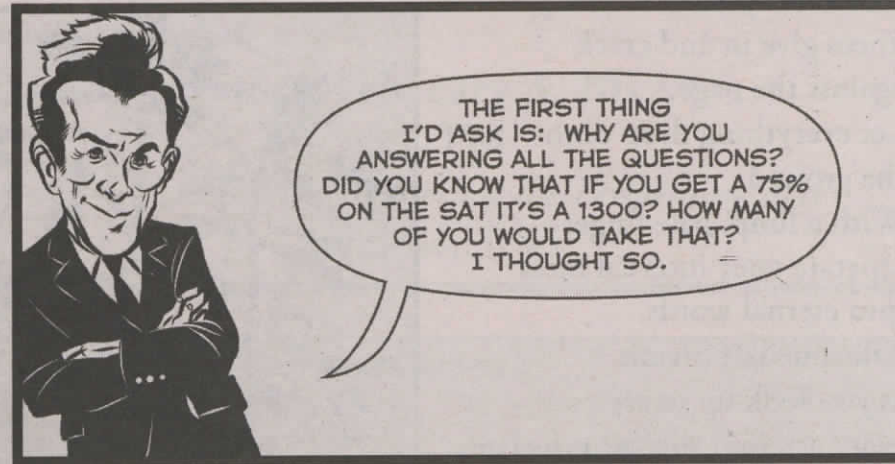
"I remember telling my parents afterwards that I wanted to start playing." Alex has lived up to that notion, now splitting his time between Bishop England and Porter Gaud's joint varsity team and the Junior Stingrays travel team. The traveling team is first in the state and the BE/PG Wolverines have gone undefeated for the first time in their school history. Last year, Alex and the Jr. Stingrays traveled across the country, competing against teams as far away as Philadelphia. In 2010 at their year-end national tournament, the team placed sixth in the nation, beating out teams from Florida, Washington D.C., and Virginia.

Playing defense and wearing number

7, Alex admits that, like any hockey player, he's been in a few fights, "but I've never lost any teeth or anything like that." Alex looks to his coaches, Matt Monz and Trevor Johnson, as role models. "They taught me how to play with sportsmanship and respect while still performing at a very competitive level."

Practicing everyday of the week except Wednesday leaves little time for outside extracurriculars, but Alex still manages to hold a job at Bi-Lo, working weekend shifts and Wednesday nights. Even with all this, he fits in time to get his schoolwork done. Such a rigorous schedule hasn't come without some sacrifice though. "I am still recovering from a torn hamstring injury I suffered almost a year ago. Playing with this

is very demanding on me physically and has led me to the realization that playing hockey in college or professionally is no longer an option." Without the prospect of playing past high school, Alex is living in the moment. "I love hockey because it allows me to get all of my frustrations from school out. I have a lot this year... Bronk." Maybe Mrs. Bronk can tone it down a bit for Alex, as he does have a lot on his plate. It's must be hard to stay sooooo icy.



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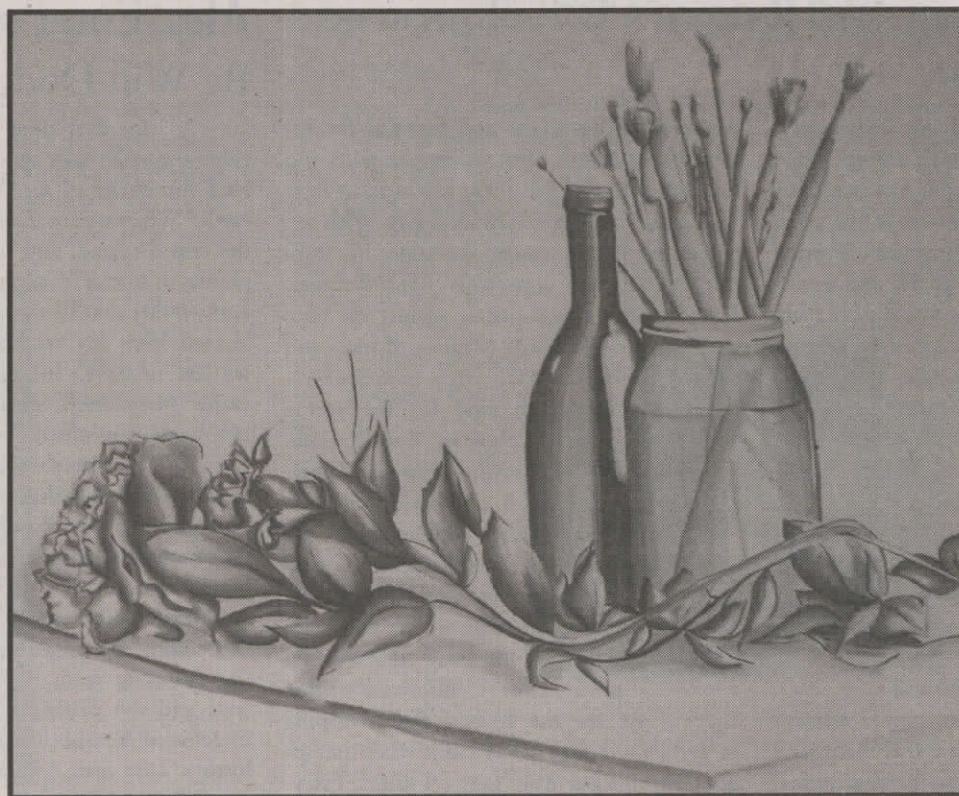


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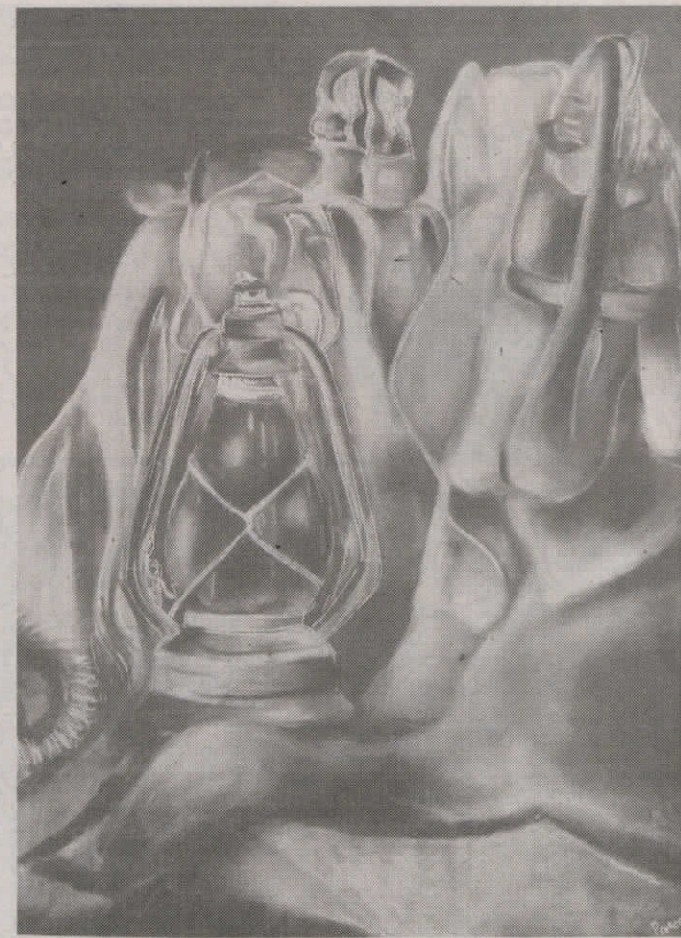
Butchering Stanzas, an Ars Poetica

Nikita Narodnitskiy, 9th grade

Take a pencil to your gut
and re-open every wound.
every break-up,
every death,
Take your broken ball-point,
dripping with ink
and stab
into your veins.
Let the fluid circulate,
make your thoughts scream
until they're out of breathe
and escape
with the words that
stick to your teeth.
Scream until you have nothing inside
until you gag.
Your ideas slide up through
your throat.

**Lucy Rummler, 12th grade****Ethan Lopez, 6th grade**

Run until your
knees give in and crack
against the page.
Let everything drop onto
the ground.
With a limp, pale finger
separate your internal mess
into eternal words.
Take one last breath
as you look up to see
every asteroid slip from its belt,
and rush towards you
with every word
of criticism,
and crash into earth.
But you hide
under your morbid poetry,
and your pen is a shield.

**Parker Richardson, 8th grade**

Which Music Man character are YOU?

- How would you spend your weekend?
 - Hunting down a man (or woman).
 - Trying to impress your crush with dangerous doings.
 - Plotting schemes on how to acquire more money.
 - In a library, like the peaceful person you are (for the most part).
- Which profession would you rather choose?
 - Matchmaker for eHarmony
 - I don't need a profession because I'm such a bad boy (or girl).
 - Professional criminal.
 - Owner of a bookstore.
- You were walking across the street when you see a girl fall over. What do you do?
 - Feel sorry for the girl because she is obviously unmarried since no one was there to catch her.
 - Laugh at her, because that's what bad people do.
 - Even though I sometimes pretend to be someone I'm not, I'd still help her. Maybe I'll get something out of it.
 - Help the poor girl.
- You find a wallet on the street containing a wad of cash, a photo of a baby and an ID. What do you do?
 - Return it and praise the person for starting a family.
 - Keep it. It's mine now.
 - Take the money and leave the wallet on their front doorstep.
 - Return it. It's the right thing to do.

Mostly A: You are Ms. Paroo. You are Marian Paroo's mother and you're a sassy old Irish woman, yet you're obsessed with marrying Marian off.

Mostly B: You are Tommy Djilas. You are the town bad boy, always causing trouble, but it's all just a front. You're actually a big wimp, but you're trying to be all big and bad just to impress the mayor's daughter.

Mostly C: You are Harold Hill. You are a scam artist who pretends to be a professor who wants to start a boys band. You are only interested in acquiring the money.

Mostly D: You are Marian Paroo. You are a mid-twenties single librarian. Your mother is obsessed with trying to get you married, yet everyone in town already has someone. So, you're pretty much the outcast.

Horoscopes!

Aquarius: Everywhere you go you leave small pieces of yourself. Soon you will never be whole again.

Pisces: My crystal ball is not working now...ask again later.

Aries: Ballroom dancing in the middle of traffic is a good way to ensure you get hit by a bus.

Taurus: While walking downtown, beware of a runaway horse and buggy.

Gemini: No teacher is going to believe that a mean green plant from outer space ate your homework.

Cancer: The *Applause* apologizes for the numerous ink smears on certain pages.

Leo: Watching the new Twilight movie will result in permanent brain damage. Don't do it.

Virgo: That cute girl you are talking to from Ohio is really an eighty year old turtle.

Libra: Help! I am an ink fairy trapped in this newspaper! Save me before I'm cru--

Scorpio: Be kind to rabbits. For they are our friends.

Sagittarius: It is advisable not to rampage through the parking lot on a donkey.

Capricorn: There is a difference between NEEDING a Hovearound and being just plain lazy.

