

APPLAUSE

February 2013

Volume 14, Number 6

The 19th Annual
Robinson Jeffers Association Conference



*"The heartbreaking beauty will remain
when there is no heart to break for it."
Robinson Jeffers*

Letter From the Editor

As the curtain closes on another fantastic SOA production and we welcome the Robinson Jeffers Association to our campus, there doesn't seem a more fit time for a recent bout of success within the SOA student body.

On February 4th, the Scholastic Art & Writing Awards announced the winners of their regional writing competition, a contest for middle and highschool creative writers from eight states including Kentucky and Florida. After submitting hundreds of pieces in the winter, every single eligible creative writer was recognized, and 105 of their pieces have a chance at national recognition, and with it, a trip to the famed stage of Carnegie Hall (more details on Page 3). Seniors submitted their senior theses books for publication last week, and hope to have them published by early spring. Congrats to the entire creative writing program on another successful year.

Lurking the SOA hallways is a different success story in the form of senior theatre major Eli Dent, who signed on to play soccer for the Class of 2017 South Carolina Gamecocks. Eli will receive a full-ride scholarship after successful stints with the Charleston Battery's youth clubs and local traveling teams. He was scouted by the likes of Furman, Cornell, and UCLA, but eventually chose to stay near home as he just "felt it was the right place." Good luck in Columbia Eli!

As we celebrate Black History Month and the senior class' theses begin to loom on the calendar, the four and-a-half months left on the school calendar look as if they will remain fruitful.

Yours truly,

WILL DODGE



Upcoming Events

Feb. 15-17: RJA Conference

Feb. 18 – Presidents' Day (No School)

Feb. 20 – Progress Reports

Feb. 21-22 – HS Theatre Senior Thesis;
6:30 @ RMMT

Mar. 6 – Dance Senior Thesis III @
RMMT

Mar. 11-12 – MS Theatre "HW Eats Dog";
4:00 @ BBT

Mar. 12 – HSO Senior Thesis; 6:30 @

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Applause

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Writers break records for 2013 Scholastic awards; dominate Southeast region by Danie Johnson

This year, all of the creative writers from grades 7-12 selected some of their work to submit into the Scholastic Art and Writing awards. Students can receive a gold key, a silver key, honorable mention, or nothing for their selected works. If the student receives a gold key, their pieces continue on to the national level. Even better, is if a portfolio continues on to nationals, because if a reward is granted for the portfolio, \$10,000 in scholarship money is granted as well!

Recently last week our school received the results: 359 awards total! BOOM. That's more than double the awards from last year! 105 of the 359 awards were shiny gold keys. KAZAM. 83 students from our school submitted and 83 students received awards! ZING. From the 83 winning students, 50 of them were awarded at least one gold key. Mr. Scapellato informed me that, "Our school does extremely well." As if he needed to tell me after I eyeballed the statistics. "Last year, our school had more awards than Georgia, Alabama and Mississippi combined." You go Creative Writers!

Senior creative writers Emily Thomas and Ashley Prentice will be considered for their portfolios and the \$10,000 scholarship money. It is such an honor to walk the halls with such talented writers. Our whole school supports them and rejoices.

Who was Robinson Jeffers?

by *Applause* staff

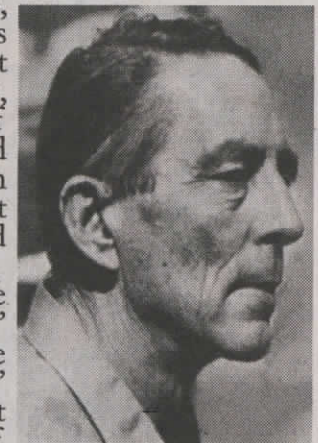
Robinson Jeffers's poetry earned international critical acclaim during the decades between the two Great Wars. But during the 1940s, it became fashionable, almost necessary, for critics to disparage his work. His subjects never changed, critics complained, and his style had not developed. But these accusations did not affect Jeffers, who had decided at the outset that he would not become a "modern" poet. He believed this preoccupation with change that characterized modernism was turning poetry into frivolity. For Jeffers, the modernists had mistaken eccentricity for originality. He too believed poetry should be original, its subject as original as rock, its rhythm as original as the tidal recurrence. These things resist change, and so did he. And like them, his poetry, he felt, would endure the temperamental assault of mankind. He was correct.

John Robinson Jeffers was born near Pittsburgh, Pennsylvania on 10 January 1887. His father, a Presbyterian minister and theology professor, strictly enforced his early education. Jeffers developed a passion for his natural surroundings and, after his father presented him a book of the Rossetti's poetry, cultivated an affinity for verse. Jeffers enrolled in the University of Pittsburgh at the age of fifteen, but was forced to transfer to Occidental College in Los Angeles when the family moved to California. This move allowed him to encounter the two biggest influences in his life: the rugged Pacific Coast, which would provide his poetic material, and his future wife, Una, who would focus his poetic impulse.

After publishing two collections of verse, Jeffers attracted national recognition and overwhelming praise with his long narrative, *Tamar*. But Jeffers loathed the attention that threatened to distract him from his work, which by then included the construction of a four story granite tower upon Una's request. Jeffers had settled into a life that consisted of writing poetry in the mornings, rolling and placing boulders or planting and watering trees in the afternoon, and reading the classics to his twin sons at night. In 1932 he appeared on the cover of *Time* magazine, but the enthusiasm that he had inspired with the power of his verse was soon outweighed by the criticism he received for not conforming to changing literary tastes and for an attitude many perceived as misanthropic. Jeffers would not compromise his way of life or his approach to poetry and continued to write until his death on 20 January 1962.

The founding principle upon which Jeffers' art and life proceeded was integrity. "To keep one's own integrity" by maintaining a spiritual and physical connection to "the wholeness of life and things, the divine beauty of the universe" is the best a man or an artist can do. Jeffers lived this edict to the letter. And his four story tower and four volumes of collected verse stand as testimony.

SOA is proud to host the 19th Annual Robinson Jeffers Conference.



Jeffers is considered an icon of the environmentalist movement and one of America's most prolific poets.



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SOA's 'golden boot' to take his shine to USC

by Alex Berlinsky

Eli Dent has sacrificed for years to become a college-level player. From the three hour car rides to weeknight training sessions in Columbia, to tournament schedules that consumed his entire high school summers, Eli's recent acceptance of a full-ride scholarship to be the Gamecocks' new starting attacker was no surprise. Eli came to the Charleston Battery's youth soccer team's towards the start of his high school career, becoming top goal scorer in only a few seasons, with 15 goals in 18 games for the Battery. Applause sat down to speak with the Columbia-bound theatre major to talk about his long ride to the top and his aspirations to go even further.

Alex Berlinsky: How did you get interested in soccer?

Eli Dent: Early on my parents let me try any sport I wanted to from swimming to tee ball, tennis to karate. And once my older brother started playing soccer, that was it. I used to go to his practices and play with his team. He inspired me to start playing.

AB: When did playing at the college level become a realistic possibility?

ED: Playing at the college level became a realistic possibility my freshman year. USC invited me up for my first visit about mid year, and I went up with my good friend and teammate Koty Millard. USC started recruiting us both early on, and that was something that influenced my ultimate decision.

AB: Why did you settle on USC?



Eli with vice-principal Ms. Looney on National Signing Day.

ED: Junior year was the big year. Although it may seem early, junior year is when most top Division 1 programs are looking to finalize verbal commitments. Luckily junior year was one of my best years. I really found my place on my team and became a more consistent performer. I had a great first half to my season and was fortunate enough to catch the attention of the more successful programs in the country. Just before a long term knee injury, I was heavily recruited by Northwestern, Wake Forest, Cornell, Furman and USC. One of the most difficult decisions I have ever made was picking the best one for me. I was lucky enough to be able

to look at the options from a more personal and objective point of view. USC had a combination of many things: they consistently play the 3rd toughest schedule in the country, they've won the Conference USA a number of times and have done so recently. But besides their up-and-coming potential on the national stage, my teammate for six years, Koty, committed to play there along with many

players I grew up who currently play for USC. When I chose USC I confided in the belief that we'd have the best team-familiarity and chemistry in the country and I think we will compete for a National Championship one day.

AB: What has it been like these last three days [February 5-8]?

ED: The last three days have been an incredible experience. Ms. Looney has been such an amazing supporter and these last three days wouldn't have been so memorable without her. She is one of the sweetest, most genuine people I have met. Having only known me for half a year, she took so much time to come to my signing downtown, take pictures, make a PowerPoint presentation, and put on a huge congratulations party. I think the best word to describe my feeling the last three days is *grateful*. I have really been able to reflect on my high school experience. There were many times where I thought the best route for me was to go to a public high school that had athletics so I could have that experience. But the past three days have reminded me that I am better off here at SOA. I am the person I am because of my friends and teachers here. Their support did more for me than any high school soccer team could have. I am so grateful for everyone's support. You all have made my high school experience one to remember.

AB: Where do you hope your talents will take you in the coming years?

ED: Since my verbal commitment to USC in junior year, I have been pushing myself to get better and stronger in preparation for college soccer. I plan to work my way to the starting line-up and make a big impact freshman year. I'm not yet sure what I want to major in, but my goal is to go to the MLS Combine to start out my career as a soccer player, and I aspire to one day play in Europe.



Eli showing off his skills for the Charleston Battery's youth squad, where his knack for finding the back of the net landed him a full-ride to USC.

Black History Month: African-Americans in sports

by Cameron Lloyd

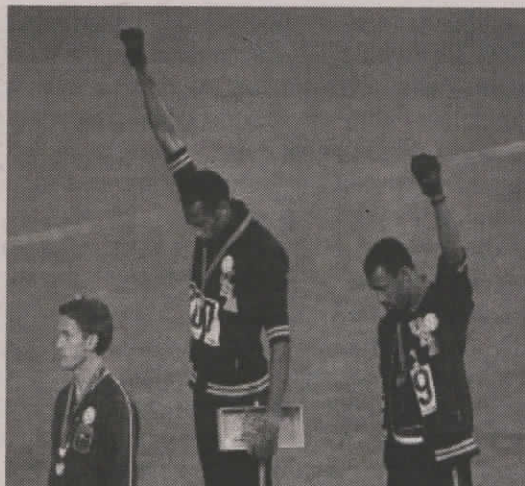
In my lifetime I have been able to witness the gift of athletics as I play and watch them. I think sports bring together people from different backgrounds and ethnicities from all around the world. During black history month, I like to look back at some of the greatest African-American athletes to step onto the field and into the arena.

Like Jackie Robinson, Michael Jordan, and Jim Brown, many black athletes changed the way the game was played and forever affected the history of sports. For example, in the film *Glory Road*, based on the true story of legendary coach Don Haskins, who started five black players at the University of Texas Western in 1966, the first time a collegiate starting lineup was fully African-American. This paved the way for many teams recruitment and starting of black players in their lineups, including when Michigan started five African-American freshman on opening day in 1991.

The Fab Five, as they were known, brought a new style to the game of basketball with the high black socks, baggy shorts, and large highlight reels.

Female athletes like Lisa Leslie and Jackie Joyner-Kersey affected the way women across the world are looked at in the scope of sports. Leslie, the first woman to dunk a basketball in a professional game, and Kersey, the most-decorated Olympians of all time, helped inspire an entire generation of athletes to become great at what they do.

Without change-makers like Don Haskins in the world of sports, we could still be stuck in the racist mindset that consumed early to mid 20th century America. The legacy of black men and women in the world of sports should be celebrated not just during black history month, but forever.



US track and field athletes John Carlos and Tommie Smith made civil rights history when they raised their fists skyward (body language that signified someone as being against racism) after winning their respective bronze and gold medals at the 1968 Olympics in Mexico City.

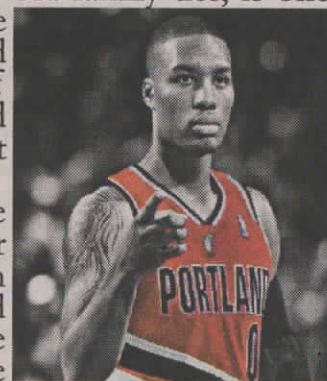
Hearing-Impaired Program teacher's nephew stays shining in NBA spotlight

by Alex Berlinsky

Damian Lillard, NBA super-star with SOA family ties, is once again making headlines, and for all of the right reasons. As the season went on and on, some expected Lillard to falter, most of them under the assumption that he could not keep putting up the record numbers that he regularly attained.

However, Lillard is an integral part of the Trail Blazers' franchise and is averaging over 18 points per game, helping his team with more than 6 assists, and is currently favored by many to win the illustrious NBA Rookie of the Year Award. He has also become somewhat of a floor general for his team, leading them to a 25-23 record putting them one game out of playoff contention with the season soon coming to an end.

What truly has impressed the city of Portland is how humble he has remained throughout all of this fame. He has filled the shoes of former leader Brandon Roy with apparent ease, and is poised to make a splash around the country in the playoffs. No pressure Damien; we're rooting for you on the East Coast!



Lillard has set the league alight in his rookie season, earning a spot on Team Shaq in the upcoming all-star weekend Sophomores vs. Rookies fixture.

Lindgren lets loose on the mat

by Cameron Lloyd

The HS Physics teacher has been applying force on opponents as Academic Magnet's wrestling coach.

Cameron Lloyd: When did you start wrestling, and at what weight?

Kirk Lindgren: I started wrestling my sophomore year of high school. I was really skinny, and they needed someone to fill their 103 pound weight class, so I ended up going out for the team. I loved it right away. It was the first individual sport I had ever competed in, and the first sport that involved hand to hand combat. I learned a lot my first year, winning about 50% of my matches.

CL: Did you continue to wrestle after sophomore year?

KL: I went to wrestling camp in high school, and worked out in the offseason with my best friend Jerry. My junior year, I was much better after my offseason work. I ended up winning all of my matches with the exception of a few, but I lost the district championship to the same guy I lost to my sophomore year, a guy named Jerome Barber. I was even more determined to win my senior year, so I again worked hard in the offseason, and the next year, I beat Barber to win the district championship. I went on to finish 3rd in the entire Region, and become the first wrestler from my school to ever qualify for the Virginia State Wrestling Tournament.

CL: Can you tell me a little about your coaching of AMHS wrestling?

KL: I started coaching at Academic Magnet three years ago. We had a very small team, and thus we were forfeiting a lot of weight classes making it difficult for us to win matches. We recruited a lot of guys the last two years, and have seen our team grow in size. We have also seen the new wrestlers get better and better. This year we won our region championship, going undefeated in our five region matches. As a team I expect good things in the next couple of years to come. Individually, we have seen great success with one of my wrestlers, Josh McDermott, who was 4th in the State Tournament his freshman year, and 3rd in the state in his sophomore year. He will compete in the State Tournament the weekend of Feb. 22nd in Anderson, SC. I think he could be a State Champion this year.



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Where Were They Then: Ms. Hammond

by Alex Berlinsky

After singing throughout her adolescence, Vocal teacher Ms. Hammond chronicles her rise from budding student to studied teacher.

Alex Berlinsky: When did you get interested in vocal?

Heather Hammond: I have always loved to sing. I grew up giving musical performances for anyone who would watch. As I got older, I sang in church and in my high school choral program. By the time I got to college, I knew I wouldn't be happy unless I was involved in music daily.

AB: What do you remember about your first performance?

HH: My first public performance was in Vacation Bible School when I was in elementary school. My age group elected me to sing for our commencement presentation.

AB: Where has your vocal training taken you?

HH: I have been able to travel across the United States and in

Where Are They Now: Josh Strickland

by Cameron Lloyd

From the hallways of SOA to the stages of Broadway, former vocal major Josh Strickland has made a name for himself in the entertainment world.

Cameron Lloyd: What have you been doing since you left SOA?

Josh Strickland: I have been doing everything I have set my sights on! I have fulfilled my dreams of being on Broadway, and even furthered those dreams by originating and starring as the lead character in a Broadway show, Disney's *Tarzan* on Broadway. I have also gone on to star as the original lead male vocalist in Tony award winning Jerry Mitchell's *Peepshow* in Las Vegas, and from that, a reality show on E! network, called *Holly's World*.

CL: Was it your dream to continue your singing career afterschool?

JS: That was definitely my dream. From the moment I auditioned for SOA I knew. It's something that I wanted to make a part of my life forever; music was my heart and soul.



Strickland's high-flying performance in *Tarzan* earned him a regular spot on the Las Vegas strip and the opportunity to enhance his career even farther.

Europe since I was in high school with my school and church choirs. I studied at College of Charleston, Coastal Carolina University and University of South Carolina. I have a Bachelor of Arts in Music, Master of Arts and Master of Music Education in Choral Music. This is my seventh year teaching. Before coming to SOA, I taught choir at Loris High School.

AB: What do you think is the most important thing that singing has taught you?

HH: Singing has taught me to have self-discipline. This quality has carried over to other aspects of my life besides music. It has helped me to achieve my goals and continue to work through failure.

CL: Did any teacher at SOA inspire you? And how?

JS: I have to say that every teacher inspired me, to be *me*, to love what I do, and be the best at it. I also learned so much from the academic aspect as well, learning the tools that would shape who I am and how I live my life.

CL: What was life like on Broadway, and how was that experience for you?

JS: Being on Broadway was like nothing else in the world. It is the biggest stage in the world, and people from all walks of life and every country come to NYC to experience shows on Broadway. It made me a better person, learning to be a leader in a show, and knowing what an example I was leading to everyone in my cast.

CL: What are some upcoming events that you are going to be involved in?

JS: I am currently still in *Peepshow* in Las Vegas, going on four years now, and have some more music to release on iTunes, and might just possibly be able to reprise my role as Tarzan in Germany. There are so many opportunities out there and I will continue to reach each goal and cherish the blessings that God has given me in my past and those in the future that I have not yet seen.



Artistic rendition of Strickland's role of Tarzan in the eponymously titled Broadway production.

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SIXTH GRADE SONGS: NOW AND THEN

BY EMILY THOMAS

NOW

SARAH ROMAGNUOLO AND CARLIE SMITH'S SONG OF CHOICE AT THE MOMENT IS TAYLOR SWIFT'S PROPHETIC BALLAD "I KNEW YOU WERE TROUBLE." IF YOU KNEW, T. SWIFT, WHY'D YOU DATE HIM?!?!



THEN

VISUAL ARTS MAJOR MARIA VORONINA WAS LISTENING TO MY CHEMICAL ROMANCE'S "TEENAGERS" WHEN SHE ROAMED THE HALLWAYS OF THE OLD SCHOOL.



Hairspray, A Star-Studded Affair by Jakob Lazzaro

When I saw SOA's production of *The Music Man* last year, I thought it was an amazing production. I was expecting an equally amazing production of *Hairspray* this year, but I got more than that. SOA's production of *Hairspray* was even better than that of *The Music Man*. *Hairspray* was one of the best musicals I have ever seen, on par with internationally touring shows such as *Wicked*.

Right from the start, the amazing actors and actresses along with the beautiful accompaniment by the orchestra pull you right into the swinging world of the 1960's. All of the leads did



Jana Miley, Ted Anastopoulos, and Harrison Carr all had amazing performances in SOA's production of the musical *Hairspray*.

a fantastic job, especially Rachel Hunsinger as Tracy, a role she shared with senior Ally Black. However, the guy who stole the show for me was Samuel Cass as Edna Turnblad. His great portrayal of Tracy's mother kept me laughing up all throughout the performance.

One of the most moving parts of the performance was during the second act when a scene unexpectedly ended with actual pictures from the Civil Rights Movement, part of a speech by Dr. King. This

brought meaning to the whole musical because although *Hairspray* is just a story, similar struggles for integration actually occurred during the 1960's.

As every hero has a fatal flaw, *Hairspray* had one issue that bothered me. The mics. During musical numbers throughout the performance the noise of the orchestra would sometimes start to drown out the lyrics sung by the actors. It got slightly annoying after a while to have to strain my ears to hear and understand the lyrics of certain songs, and the issue never seemed to get fixed during the performance.

Overall, SOA's production of *Hairspray* was an absolutely amazing Broadway-worthy musical. The orchestra, cast, and stage crew all excelled, and I congratulate each and every one of them with a job well done.



Senior Piano Major Lajoyce Jones sang her heart out as Motor-Mouth Maybelle, gracing the RMMT with her angelic voice.

Paint the town **red** and **gold** compiled by Shelby Oltmann

A list of art-related events around Charleston coming up in the next month.

Les Miserables Feb. 19th - Feb. 24th

The famous tale of desparity comes to life on the North Charleston Performing Arts stage. The 25th anniversary production comes to town after a stop in Charlotte. The show starts at 7:30 PM and lasts 2.5 hours. Tickets vary in price between \$80.00, \$60.00, and \$50.00.

South Carolina Aquarium Benefit Concert Feb. 22nd

Come out and enjoy an evening of chamber music and great food in the dramatic setting of the aquarium to benefit Chamber Music Charleston and the South Carolina Aquarium.

The Charleston Concert Association Presents: Russian National Ballet Theatre's *Swan Lake* March 5th

All of you dance and theatre enthusiasts interested in a classical masterpiece, go check out the Russian National Ballet Theatre's production of *Swan Lake*, the most popular of classical ballets.

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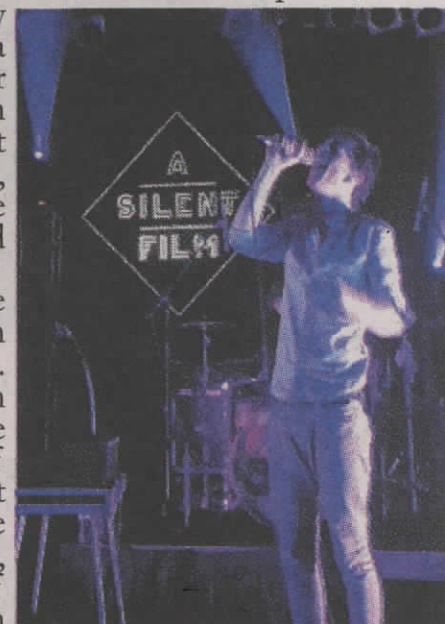
A Silent Film brings the noise to Music Farm

by Taylor Dahl

No, the Music Farm, is not showing a black and white silent movie; about a month ago they announced A Silent Film would be coming to Charleston and I began counting down the days. When the night finally arrived, after multiple weeks of religiously listening to their album, I was almost reluctant to go. There is always an irrational fear that your favorite band won't be as good in person as they are on the CD. This was not the case.

Opening, were two smaller bands American Authors and Carousel. American Authors played upbeat songs such as "Best Day of My Life," which got everyone pumped up and dancing. Carousel had more of a techno feel, and might not have been as strong as American Authors, but they kept the crowd going. By the time the two bands finished, everyone was ready for A Silent Film to play. The crowd was small but very appreciative, it seemed like everyone genuinely wanted to be there. The lead singer, Robert Stevenson, could tell that. He was friendly with the crowd and even joked around. Now of course, it's not a concert without a couple of drunk guys. These weren't the worst; they bought the band shots, and were a source of entertainment with their awful singing and dancing. When the band played one of their most popular songs, "Danny, Dakota, and the Wishing Well" everyone got really into it, dancing and singing along.

The band had barely left the stage at the end of the night when everyone started chanting "encore". A Silent Film closed with "Let Them Feel Your Heartbeat." Despite the attempt to start another round of chanting, the concert ended but the bands didn't leave. All of the bands hung around, met the fans, and signed posters. Overall, all of the bands were amazing and I'm still counting down until A Silent Film comes back to Charleston.



A Silent Film's lead singer Robert Stevenson interacted with the crowd and put on a great show.

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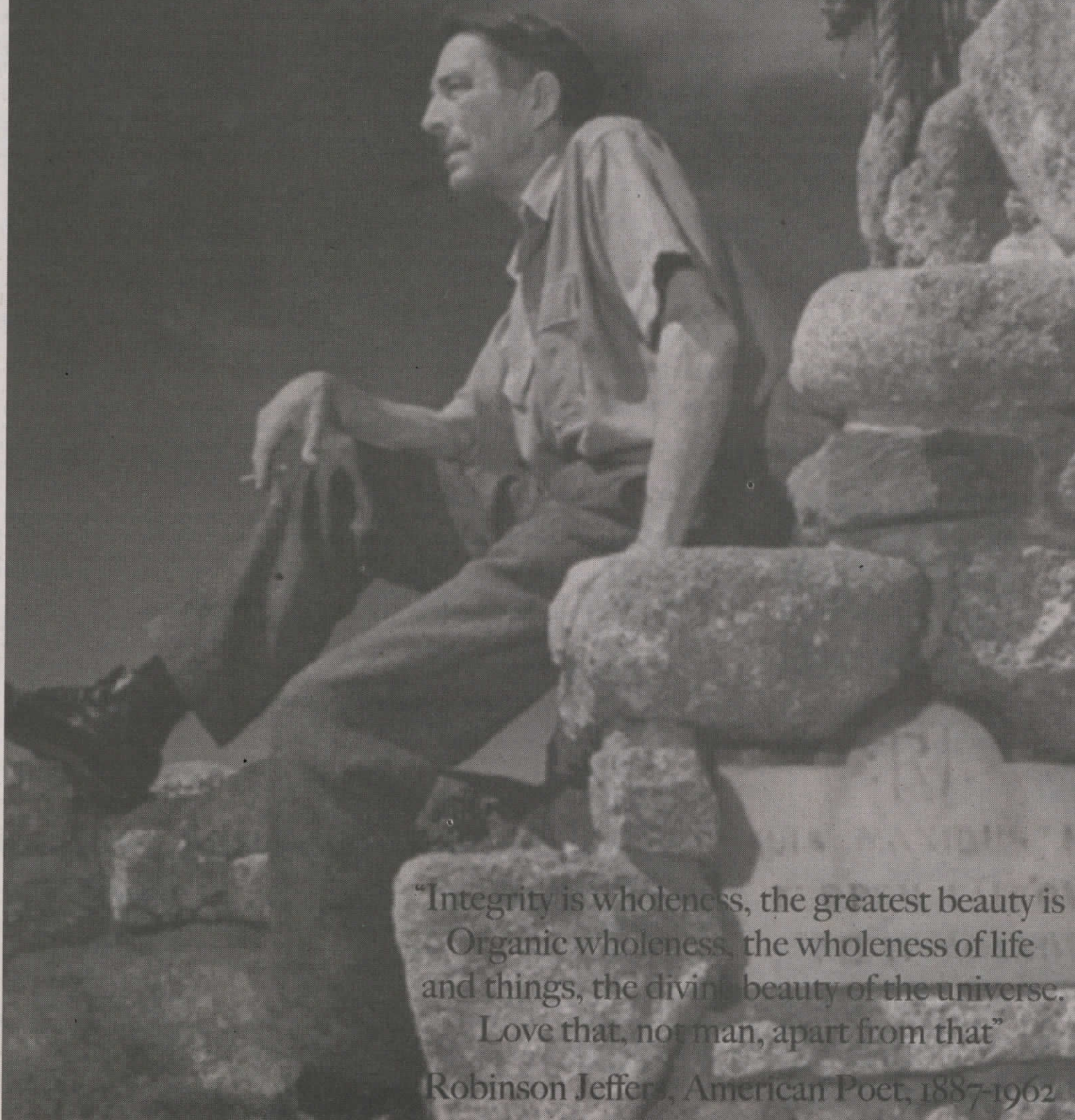
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The 19th Annual Robinson Jeffers Association Conference

Program



"Integrity is wholeness, the greatest beauty is
Organic wholeness, the wholeness of life
and things, the divine beauty of the universe.
Love that, not man, apart from that"

Robinson Jeffers, American Poet, 1887-1962

The 19th Annual Robinson Jeffers Association Conference

Your guide for the weekend's festivities

FRIDAY SATURDAY SUNDAY

(contd.)

5:00 PM: Reception @ Holiday Inn Charleston Airport and Convention Center

7:30 PM: "An Evening with Nikky Finney and Friends," @ Rose Maree Myers Theater for the Performing Arts. The 2011 National Book Award Winner and South Carolina native will be joined by South Carolina Poet Laureate, Marjory Wentworth; Charleston poet Brian Penberthy; the School of the Arts Jazz Band; and Urban-Jazz violinist and 2007 School of the Arts graduate Daniel D.

SATURDAY

8:00-8:45: RJA Business Meeting

9:00-9:15: President's Welcome
Ron Olowin, Saint Mary's College of California

9:15-10:00: Keynote Address
Nikky Finney, University of Kentucky, 2011 National Book Award Winner, Poetry

10:15-11:00: Panel: "I Can Tell Lies in Prose": The Poet as Truth-Seeker" Chair: Ron Olowin

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10:15-11:00: "Robinson Jeffers Poet & Prophet," Ugo Gervasoni, Liceo Scientifico Lorenzo Mascheroni, Bergamo, Italy

10:15-11:00: "Robinson Jeffers and the Horns of Truth," Robert Zaller, Drexel University

11:15-12:00: Panel: The Poet's "Inevitable Place" Chair: John Cusatis
• John Lane, Wofford College
• Marjory Wentworth, Poet Laureate of South Carolina
• Brian Penberthy, poet

12:15-1:00: "Jeffers' Women," Lili Bitá, poet, actor, musician

1:00: Lunch (on your own)

3:00 PM: Charleston Harbor Cruise aboard the *Explorer* with naturalist Ian Sanchez

5:00 PM: Dinner (on your own)

7:30 PM: "The Astonishing Beauty of Things": A Celebration of Robinson Jeffers through the Arts @ Rose Maree Myers Theater for the Performing Arts

Featuring the following student performances:

- A performance from Medea;
- A reading of "Evening Ebb" with a response in verse and dance;
- A Jeffers-themed performance by SOA's improvisational troupe, The Fighting Gnomes
- A reading of "Divinely Superfluous Beauty" in American Sign Language;
- A reading of "The Beauty of Things" in French and English accompanied by visual artists' paintings;
- The debut of "Evening Ebb," composed by senior vocal major Nicholas Bentz for eight-part harmony, piano, and vibraphone.

9:00-10:00: Panel: A Planet in Peril
Chair: John Cusatis

9:00-10:00: "Spengler and Jeffers in the 21st Century," Jim Baird, University of North Texas

9:00-10:00: "The Elegiac Ecology of Hungerfield," Zachariah Buck, University of California, Santa Cruz

9:00-10:00: "On the Eco Theology of Robinson Jeffers: The Polar Icecaps are Melting," Ron Olowin, Saint Mary's College of California

10:15-11:00: Panel: Jeffers and Buddhism
Chair: Ugo Gervasoni
• Gene Kafka, Illinois Institute of Technology & Fermilab
• Rob Kafka, UCLA Extension
• Stuart Noble-Goodman, University of Redlands

11:15-11:55: Winner and 1st Runner-up, RJA Essay Contest

12:00-1:30: Lunch (on your own)

1:35-1:55: La Poesia di Jeffers in Italiano: Italian Translations Read by the Translators
• Massimo Maggiari, College of Charleston
• Ugo Gervasoni, Liceo Scientifico Lorenzo Mascheroni, Bergamo, Italy

2:00-2:30: Panel: Jeffers, A Younger Perspective. Discussion among SOA and AMHS Students

2:45-3:30: Panel: "Integrity is Wholeness"
Chair: Jim Baird

2:45-3:30: "A Natural View of an Italian Reader," Massimo Maggiari, College of Charleston

2:45-3:30: "The Best Life for a Man: The Personal Integrity of Robinson Jeffers," John Cusatis, RJA Executive Director, School of the Arts, Charleston, SC

5:00: Reception: Poet's House, Ashley & Bull St. Downtown Charleston.

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An Interview with Nikky Finney

In this excerpt from an interview, conducted on 4 January 2012 by Dr. Cusatis's AP English class, 2011 National Book Award Winner Nikky Finney talks about the impact growing up in South Carolina had on her poetry, her non-traditional route to becoming a nationally esteemed poet, and the artist's need to follow his or her own path. The entire interview will be published in Twentieth Century American Poets (Gale: Detroit, 2013) edited by John Cusatis.

SOA: In what ways did growing up in South Carolina affect the subject matter or the style of your poetry?

Finney: Great, great question. Two things I want to say. My grandparents had a farm up in Newberry, South Carolina, and I was born in Conway, right behind the great Myrtle Beach ferris wheel. And I moved to Sumter with my parents when I was about five years old. So I've kind of really been all over the state of South Carolina. I know the flatlands. I know the mountains. I know the beach area. I really have an affinity for landscapes and geography. And my grandparent's farm was up in Newberry, and it was a hundred acres. It's still in the family, while they have passed on. When I went to spend my summers with my grandparents, I always had chores. I remember vividly after the chores were done, my grandmother would say, "Well you can do what you want to do." I would take off walking in this sort of meandering style through the woods listening to the wind, listening to the creek that ran through the farm. And I would sit, and this is where that sort of contemplative nature of mine took hold. And I wasn't writing, but I was listening. And 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, its geography, allowed me to walk and meander and find out who I was in the world, and find out what I cared about, and what stuck in my mind. This really had a huge influence on me after leaving South Carolina when I was eighteen and going out into the world. I remained contemplative. I remained very mindful of the way tree bark felt under my fingertips, or the way the wind whistled through the loblolly pines, or the way the lovely, infectious sound of Gullah would hit my ear like some sort of music whenever family would visit the mainland from the islands. So mindfulness took hold of me in South Carolina because of the space I had to walk around, and that's one thing that's really, really important to me as a poet 30, 40 years later. The second thing: my people were always story-tellers. Whenever we'd gather together for dinner, or Christmas, or Thanksgiving, or birthdays, somebody would inevitably tell a story. There was a story about Uncle Jack, or there was a story about Grandpapa Josh, and I became the keeper of those stories. The great Polish poet Czeslaw Milosz said once that what he was trying to do as a poet was to say something. That was what was important to him. And I didn't know that then, but as I got older and I read his poetry and loved his poetry I thought, "Yes, that's exactly what I'm trying to do. I'm trying to save the story of Uncle Josh or my grandmother, who walked the country road of Newberry once with a man's hat on her head and a little, tiny pistol balanced between the top of her head and the hat, because she was afraid to walk that road. It was the 1950s and 1960s and the Ku Klux Klan was about, but she had to go down that road to see her sister. So she balanced the little, tiny pocket gun. I don't know what good it could have done, but there she was, walking a couple of miles with her hands free because you always have to take things to family houses. And there was the gun balanced on her head. And once she told me that she actually 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 big as moons and I'm like, "What happened?" And she said, "I just bent down and picked it up, and kept on going." And I was like "Wow." So I went home, and I scribbled this down because I wanted to save that moment because who would know it? How would I talk about it? It would be lost to history, lost to family lore if I didn't write it down. So I became so electric about saving these family stories that I knew if I didn't save, nobody would care about. That's what a storyteller does. That's what American history is. American history isn't just what you see on PBS or on the History Channel. History is also the little things that happen in our homes, in our communities, that we have to remember and sometimes set to poetry, or short story, or essay. Why is it that we always wait for somebody else to write down our history when we were the ones in the moment when the history was being lived or told? Really important. Great question.

SOA: You've said "I didn't come to poetry in a traditional manner." How do you feel your non-traditional introduction to poetry distinguished you later?

Finney: Wow. Does everybody have a great question? What is this? [Laughter] This is really good! I meet so many people who, after high school, formulated groups and friendships with other writers and went off to MFA programs and that kind of thing. That's not what happened to me. In South Carolina I never felt like there was a true strong love of the arts. I felt like the arts were always secondary to other kinds of things. So I had to go out and find people who

loved the arts. I had a great theater teacher in high school, who supported me and pushed me and fed me all the things I needed when I was sixteen and was trying to figure out how to be an artist. When I was in the tenth grade, I had an English teacher, and I gave her this horrible, awful sheaf of poems, just terrible stuff! Ugh! I hope I never see it again! And she took it in, and she was so careful with it. And she gave me back all these comments that were so great. She even went so far as to get me an anthology of poetry, and she wrote on the first page --and I'll never forget I still have it: "I hope one day Nikky Finney's work will be found on a page like this." And I was like, "Wow!"

SOA: During a recent interview on NPR, you talked about how you don't worry about how your stance on a subject can impact those reading. What difficulty did you have letting go of your self-consciousness and embracing your art fully, and do you feel that's an essential part of becoming a poet?

Finney: Absolutely an essential part. It took a long time. It took constantly reminding myself: you can't write for other people. You can't write somebody else's story or poem. This has to matter to me first and foremost. And I believe that if I handle it well, hold it close to me, and give it everything that I have, it will matter to somebody else. For some reason our shoulders become the places where people that love us --but want us to write something different-- live. And right after college my thing was to get all these people off my shoulder. I love all of them, my teachers, my parents, my models for good writing in the world. You have to, at some point, break away from them, and you have to take everything they've taught you with you, but you have to be willing. I have this image. I'm going to give it to all of you, and it's a really tough one. You're walking in a line with a lot of people, say a hundred people are in line. You're walking. You know how you used to walk in elementary school? You had to link arms and all of that? Well at some point in your life as an artist, you have to step out of line. And you're walking beside a river. You have to walk in the river, and you have to be willing to get your clothes wet all the way up to your neck line. You have to keep walking. You have to trust that

you can get to the other side. And you will. And you walk up the bank on the other side, and everybody on the other side is still walking away from you. You're now standing perpendicular to them. And you're standing there, and you're dripping wet, and you're watching all of them walk by. And you're waving, and they're kind of looking over their shoulder, but they have to go their way, and you have to stand there and be yourself. And you can. You can. You'll see them again. But it's the breaking out of that line. It's an image I love because whenever I'm writing about something that's tough to say, or that I know my mom is going to hate me for for a moment, I have to walk out of line, go to the water, trust that I'll get to the other side, be willing to stand there dripping wet, vulnerable. And I have to be willing to say what I'm going to say. And that's just the nature of being an artist and not being, let's say, a politician in society. You have to be willing to stand there by yourself.



Drawing by Sophomore Lexi Levin

Conference Bios

Robinson Jeffers believed "a poem needs multitude," and not coincidentally, the contributors to this conference come from a wide range of creative backgrounds and disciplines.

Massimo Maggiari was born in Genova-Nervi in 1960 and currently lives in Charleston, in South Carolina, where he teaches Italian language and literature at the local university and where he organizes festivals of Italian poetry. He has contributed essays, interviews and reviews to various journals of Italian studies in Italy, in the United States and in South Africa researching on hermetic poets such as Alfonso Gatto and Leonardo Sinisgalli. He dedicated many years to the study of Arturo Onofri's poetic work and published the essay "Cosmo e archetipi nella poesia di Arturo Onofri" (Caramanica, 1998). His first collection of poems is titled *Terre lontane/Lands Away* (Campanotto, 1999) with an introduction by Giuliano Manacorda and afterword by Giuseppe Conte (Italo Alighiero Chiusano Award, Frascati 1999). His poems have been published in Austria in *The Poet's Voice*, in South Africa in *Italian Studies in South Africa*, in the United States in *Chelsea*, *The Paterson Literary Review*, in Italy in *Colophon e Fare anima*, and in the festival proceedings "Le acque di Hermes/The Waters of Hermes", "Altramarea", and the anthology *The Argonauts*. His most recent book of poetry *Aurora Borealis* (Agorà, 2001), received great recognition in Italy and abroad. In 2001, he was the winner of an important poetry competition "La poesia incontra" (RAI 1) with a reading of poems dedicated to the explorer Roald Amundsen. For the project Poetry In The World (Guanda, 2003) he translated Egyptian and Finnish poets. He edited the English translation of a selection of Leonardo Sinisgalli's poems.



Daniel D. discovered his talent for playing the violin very early in life. Since he first drew a bow across the strings of a violin at 12 years old. With his 2012 newly produced album 'Epic Sounds', his single 'Lullaby' has already reached the top 50 Radar Charts. In 2010 he produced his second studio Album Serenade following his first release, "Play For Me" in 2009. An Apollo Theater Winner, Charlotte Music Award Recipient, and a highlighted performer on B.E.T. 106 & Park, he was an opening Artist for the 2008 President Barack Obama Presidential Campaign, Essence Magazine Susan Taylor's Celebration - hosted by Oprah Winfrey, and at Jesse Jackson's Birthday Event in the presence of notables such as, T.V. host Larry King, and the late Michael Jackson. Raised in Charleston, South Carolina, Davis graduated from that city's esteemed School of the Arts in 2007. Daniel is the first to tell you that the pure joy of playing music far surpasses prestige or recognition. "Every opportunity to play offers new enlightenment and a chance to learn," says Davis. "I love performing and I love playing — period."

Zachariah Buck is a committed student of Robinson Jeffers. This relationship began while under tutelage of the poet Diane Wakoski at Michigan State University, and followed Mr. Buck to the central coast of California, where he produced several short films as a graduate student at the University of California, Santa Cruz. Zac currently studies the 'French moment' in contemporary philosophy with the poet and scholar D.S. Marriott (History of Consciousness, UCSC)



Linda Cline has been teaching dance at School of the Arts for 11 years. To her teaching she brings more than 30 years of professional experience. Linda trained in New York at the American Ballet Theatre School, Merce Cunningham School, and at many other studios. Her performing career began as a dancer in the Saeko Ichinohe Dance Company. She had the opportunity to perform with Mark Dendy, Phyllis Rose, Meredith Monk, and many others. Linda was the artistic director of Feats, The Dance Company in New York City and Apogee Dance Company on Hilton Head Island. Linda has a master's degree from Wesleyan University.

Jim Baird recently retired from the English Department of the University of North Texas. He taught courses on Robinson Jeffers as a "California Transcendentalist" (along with Steinbeck and Saroyan), as an American Environmental writers along with Muir, Leopold, Roethke, Abbey, and Snyder, and as a philosophical artist linked with Vonnegut and Pynchon. He also taught courses on Bob Dylan, the Beat Generation, the aesthetic relation between the forms of Novel and Film, Popular Culture, and the Blues. He has published several essays on Jeffers and others. He is a past president of the Robinson Jeffers Association and editor of Jeffers Studies.



Conference Bios

Nicholas Bentz is a composer and is currently a senior vocal major at School of the Arts. He has studied composition for the past two years under Dr. Yiorgos Vassilandonakis at the College of Charleston. Nicholas has written for a wide range of instruments and ensembles such as solo piano ("Five Reflections on Prints" by M.C. Escher), solo violin ("Three Miniatures"), choir ("When You Are Lost"), and chamber group ("Amongst the Stars"). Nicholas has been commissioned to write a piece for the inaugural season of the College of Charleston Contemporary Music Ensemble for Pierrot instrumentation to be premiered this April. He plans to pursue a degree in musical composition and violin performance.



Lili Bitá is an internationally acclaimed actress and author. One of the foremost present-day ambassadors of classical and modern Greek culture, she has graced the stages of three continents, and offered workshops and master classes on the art of Greek theater at some fifty American colleges and universities. Her most recent books of prose are *Sister of Darkness* and *The Storm Rider*, both personal memoirs, and her most recent books of verse are *Women of Fire and Blood* and *The Thrust of the Blade*. She is delighted to add Jeffers' *Greek Women* to her many previous readings and presentations for the RJA.

John Cusatis teaches English and journalism at the School of the Arts in Charleston, SC. His books include *Post War Literature, 1945-1970* (2010), named a "2011 Best Reference Book" by School Library Journal; *Understanding Colum McCann* (2011); and *Contemporary American Poets* (forthcoming, 2013), which collects more than a dozen interviews that he and his students conducted over the past three years with leading American writers. His essays on Jeffers have been published in *The Waters of Hermes* (2004), *Encyclopedia of American Literature* (2008), *Jeffers Studies* (2010), and *Restoring the Mystery of the Rainbow: Literature's Refraction of Science* (2011). In addition to releasing a cd of original music, *April Days* (1997), he has published articles on the work of Richard Brautigan, Stephen Crane, Bob Dylan, Ralph Ellison, Jack London, Flannery O'Connor, Donn Pearce, Philip Roth, J.D. Salinger, John Updike, and others. He is executive-director of the Robinson Jeffers Association.



Ugo Gervasoni teaches English Language and Literature at Liceo Scientifico Lorenzo Mascheroni in Bergamo, Italy. When he first read a poem by Robinson Jeffers, he was deeply impressed by the unique personality of this artist who was able to communicate new ways of understanding the world. Jeffers's ideas about beauty and man's response to it, as they are expressed in his verse, are not only inspiring, they are true. His interest in Jeffers led Ugo to visit Tor House in 2007 and again in 2012, on the occasion of the RJA Conference in Pacific Grove. Ugo Gervasoni has translated and illustrated Robinson Jeffers's *Roan Stallion*, *Tamar*, *Prelude* and *Selected Poems*.

Stuart Noble-Goodman is dean of the School of Business at the University of Redlands. Stuart continues to teach courses on environmental literature in the Department of Environmental Studies in the College of Arts & Sciences. He is a highly regarded teacher and scholar who has published articles on subjects ranging from adult education to American literature. His research interests include the rhetoric of science, environmental narratives, and the relationship between business and the liberal arts tradition. He received his B.A. in English from the University of California at Berkeley, and his Ph.D. in American Literature from Duke University.



Rob Kafka is Associate Registrar at UCLA Extension. While not an academic, he has been active in Jeffers studies for forty years. His projects have included primarily textual and biographical materials, mostly published in the Robinson Jeffers Newsletter and its successor Jeffers Studies. His edition of the love letters of Una and Robin appeared in 1987. He is currently working on an edition of "Point Alma Venus" (versions and fragments antecedent to "The Women at Point Sur"), a memoir of her girlhood written by Una late in life, and an expanded edition of the Jeffers family Irish Diaries.

Conference Bios

John Lane is Professor of English and environmental studies at Wofford College where he also directs the Goodall Center for Environmental Studies. He is the author of twelve books, including *Abandoned Quarry: New & Selected Poems*, published by Mercer University Press in 2011 and chosen as the SIBA (Southeastern Independent Booksellers Alliance) poetry book of the year. His latest prose books are *My Paddle to the Sea* (The University of Georgia Press, 2011) and *Begin with Rock, End with Water* (Mercer University Press, 2012). Each spring he teaches Robinson Jeffers's selected poems *Wild God of the World* in his Wofford environmental humanities class, a requirement for an environmental studies major.



Rene Bufo Miles' career as an educator spans 39 years. For the last 17, she has taught Creative Writing at the School of the Arts and achieved National Board Certification in 2003. On three occasions, the national Scholastic Writing Awards named her their Gold Apple Teacher. In 2002 she was awarded a Rockefeller Foundation Fellowship to attend the Bread Loaf School of English. Her poetry has appeared in *Rhythms, Reflections and Lines on the Back of a Menu* and *Out of Unknown Hands*, as well as, an article on teaching poetry in *Visions and Revisions*. In 2006 *Instructor* magazine featured Ms. Miles in "How to Unleash a Writer" and awarded her the Making a Difference Award.

Ronald P. Olowin joined the Saint Mary's College community in 1987 and is a full professor in the Department of Physics and Astronomy. Though trained in observational cosmology where he studies the Large-Scale Structure of the universe by a detailed mapping of nearby clusters of galaxies, his varied interests span a variety of topics from Archeo- and Ethno-Astronomy, Science and the Arts, to aspects of the Science and Religion dialog. Dr. Olowin is a member of the Center for Theology and the Natural Sciences at Berkeley and also a Visiting Scholar at the Graduate Theological Union, also at Berkeley. He is a member of the International Organizing Board of the Science Sectariat of the International Federation of Catholic Universities (IFCU); Chair of the International Executive Committee of the Inspiration of Astronomical Phenomena (INSAP); and President of the Robinson Jeffers Association (RJA). Professor Olowin is the author of over 50 articles in scientific journals and popular publications and is an internationally recognized scholar who has delivered papers in over a dozen countries and observed the heavens from all parts of the globe using some of the world's largest instruments.



Ashlee Ratigan is a native of South Carolina, and a graduate of Columbia College with dual degrees in dance. She has studied under master teachers across the United States and has performed in numerous shows, the most recent being a dancer/swing for the Walt Disney World Co. in Orlando, Florida. Her choreography has been showcased across South Carolina, and is now serving as President for the South Carolina Dance Association for the 2012-2013 year. Mrs. Ratigan continues to train as a professional dancer, and is in her 3rd year of teaching at the School of the Arts.

Marjory Wentworth's poems have been nominated for The Pushcart Prize five times. Her books of poetry include *Noticing Eden*, *Despite Gravity*, and *The Endless Repetition of an Ordinary Miracle*. She is the co-writer with Juan Mendez of *Taking a Stand*, *The Evolution of Human Rights*, co-editor of *Seeking, Poetry and Prose inspired by Jonathan Green*, and the author of the prizewinning children's story *Shackles*. Marjory teaches at The Art Institute of Charleston and the Roper St. Francis Cancer Center. Her work is included in the South Carolina Poetry Archives at Furman University. She is the Poet Laureate of South Carolina.



Robert Zaller is the author of *The Cliffs of Solitude: A Reading of Robinson Jeffers and Robinson Jeffers and the American Sublime*, and editor of *The Tribute of His Peers: Elegies for Robinson Jeffers and Centennial Essays for Robinson Jeffers*. His many essays and reviews about Jeffers have appeared in *Agenda*, *Boulevard*, *ISLE*, *Jeffers Studies*, *The Journal of Narrative Technique*, *Robinson Jeffers Newsletter*, *Western American Literature*, and other publications. He is Professor of History at Drexel University, and a past president of the RJA.

Vocal major to play original composition by Emily Thomas

Nick Bentz is no one-trick pony; classically trained on multiple instruments and an accomplished vocalist to boot, Bentz plans to bring his talents to the RRMT stage with a Jeffers-inspired composition

Emily Thomas: What prompted you to write the composition?

Nick Bentz: Well first I was approached by Dr. Cusatis around mid-December with the idea of creating a piece for the Jeffers Conference. He really helped me in getting acclimated to Jeffers's writing style. I started putting notes down during the Christmas break, and had the piece done by mid-January.

ET: What poem did you choose to set the composition to? Why?

NB: The poem I set is "Evening Ebb." This poem really sparked an interest in me because of its amazing images. Lines such as "the evening star suddenly glides like a flying torch," and "the distant cloud-wall rises" create a sense of solitude and isolation that really fit the material I had been conjuring up before I had selected the poem itself. Also, the poem is of the perfect length to set. Some of Jeffers's poems run too long to be set (for practical reasons), but "Evening Ebb" fit just right.

ET: Which instruments are featured?

NB: "Evening Ebb" is written for a full choir, piano, and vibraphone. The reason I chose to include the vibraphone is mainly because of the imagery of the poem, with the general silkiness of the environment that Jeffers creates. The vibraphone is the perfect instrument with its soft and subdued tone.

ET: What sort of challenges did you face while creating your composition?

NB: There were many, but I would say that the main one would definitely be trying to put Jeffers' poetry into a feasible rhythm. It's because of that that the piece is divided mainly into vignettes of images featuring the interplay between the three entities: the choir, the piano, and the vibraphone. However, the piece is definitely text-driven. All good choral music has to be.

ET: How do you hope the audience will react? What would you like them to get out of the experience?

NB: It's going to sound bad, but I'm not very concerned with how the audience will react. The opportunity to have a piece premiered in such a venue is amazing in and of itself, and the way the public reacts to the piece is truly a non-issue to me. I feel like Jeffers and I share that sort of belief of artistic integrity being found within the artist and not his reception. However, I would like for the audience to come out of the performance with a new insight regarding Jeffers. I hope that this provides a fresh take on Jeffers, whose words have rarely if ever been set to music.

Comedy troupe takes on Jeffers; the world by Emily Thomas

Soa's famed improv group, The Fighting Gnomes, have been cracking up audiences for years, and they'll bring their act to the Jeffers conference's main stage

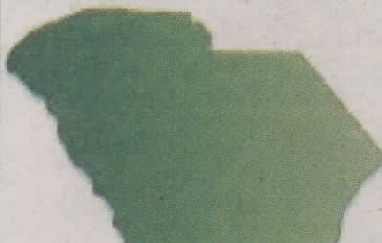
With a name inspired by a ceramic garden gnome rescued from a dumpster when School of the Arts first began, the Fighting Gnomes are a comedy improv team serving as arts outreach ambassadors in the southeast. The style of their performances is similar to the television show *Whose Line is it Anyway?*

Theatre majors at SOA try their hand at improv starting in middle school, eventually earning the opportunity in high school to try out for one the Fighting Gnomes' hallowed spots. Past and present Gnomes are heavily involved in the Charleston Theatre Scene. Members have worked for Charleston Stage Company, Deuce Theatre, Footlight Players, Flowertown Players, Crabpot Players, Village Playhouse, Pure Theatre and the College of Charleston and have continued on their improv careers at Catawba College, Wheaton College, Clemson University, High Point University, Emory University, College of William and Mary, Charleston's Theatre 99 and the Upright Citizens Brigade in Los Angeles.

The Fighting Gnomes maintain an ensemble of around eight to ten high school theatre majors who have auditioned to join the team. For the past 13 years, the Fighting Gnomes have been performing and conducting workshops. Their show for the Robinson Jeffers Conference will be based around his poetry.



The Fighting Gnomes:
Despite the name, an assorted bunch



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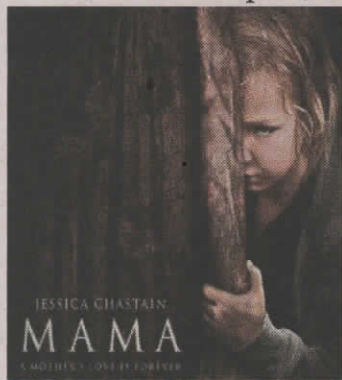
Mama scares, but doesn't astound

by Danie Johnson

The plot of the movie *Mama* was pretty basic. This family disappears into the woods and the father is killed by a supernatural being called Mama. Mama essentially adopts the two young girls and they live with her for a few years. They are later found by a relative and taken from the wild back into normal society. However, Mama follows them and torments their loved ones. I will not reveal the ending because I think that would be lame and because I don't even know how to describe the conclusion. The ending was all over the place.

The movie made me jump a lot and it had really crazy effects. Mama's character looked pretty tubular, and I think she succeeded in making the audience feel uncomfortable. I liked all but the end of the movie - though horror movie endings are usually pretty bad. I was satisfied that the run time was an hour and forty minutes because I didn't get antsy but it was long enough to explain everything.

I would give *Mama* three stars out of five: one star awarded for the plot, one awarded for the graphics, and another awarded for the length of the movie. One star was deducted because of the hastily written ending, and another star deducted because of a particular scene in which the little girl's character was eating moths and she got the black moth guts all over her face. It was disgusting. I would watch the movie again, but I would most likely turn it off before the last ten minutes.



Miss Peregrine's hits the spot

by Madeleine Vath

Whenever time travel becomes a factor in a book, I normally think "crud, the author ran out of ideas and this book is going to suck from this point on." But in this book, the first written by Ransom Riggs, time travel is not exactly the idea; a time loop is. In this book the reader is forced to ask himself is time a when or a where? Is it possible to live at the same point in time just as you would live in the same place for a time? For the peculiars this is not only a reality but a safety precaution.

The average person would describe a peculiar person as someone who isn't quite right; oddly different. For these children, this oddity is a gift, a talent if you will. Some have super human strength; some are invisible; some can raise the dead, if only for a short time. Others, however, have unusual talents, odd even among the talented kind. Jacob Portman is one of these, though he does not know it until about halfway through the book. After his grandfather's brutal murder, he leaves his ordinary life and heads into what he hopes to be the extraordinary on the Welsh island where his grandfather grew up. He hopes to find answers, but finds so much more.

Pictures are used throughout the book to prove to the unpeculiars, or normal people, that peculiars exist; every single picture referenced is included in the book. But that's not even the best part: every single picture is an "authentic, vintage found photograph," and excluding a few that underwent "minimal post-processing," they are all unaltered. The importance of this is most likely lost on those who have not seen the cover, but think about it. These pictures are of peculiar children with abnormal talents and unnatural maturity, some doing things that should be impossible.

Books such as this, ones with a magical twist and an empowering message, are my cup-of-tea, so my opinion, I can guarantee you, is biased. However, believe me when I say that this book is phenomenal. But don't take my word for it. *Miss Peregrine's Home for Peculiar Children* was on the New York Times Best Seller List for 63 weeks. The film rights have been sold to 20th Century Fox and the movie is to be directed by Tim Burton. After reading this book, I can't help but be excited for the film.



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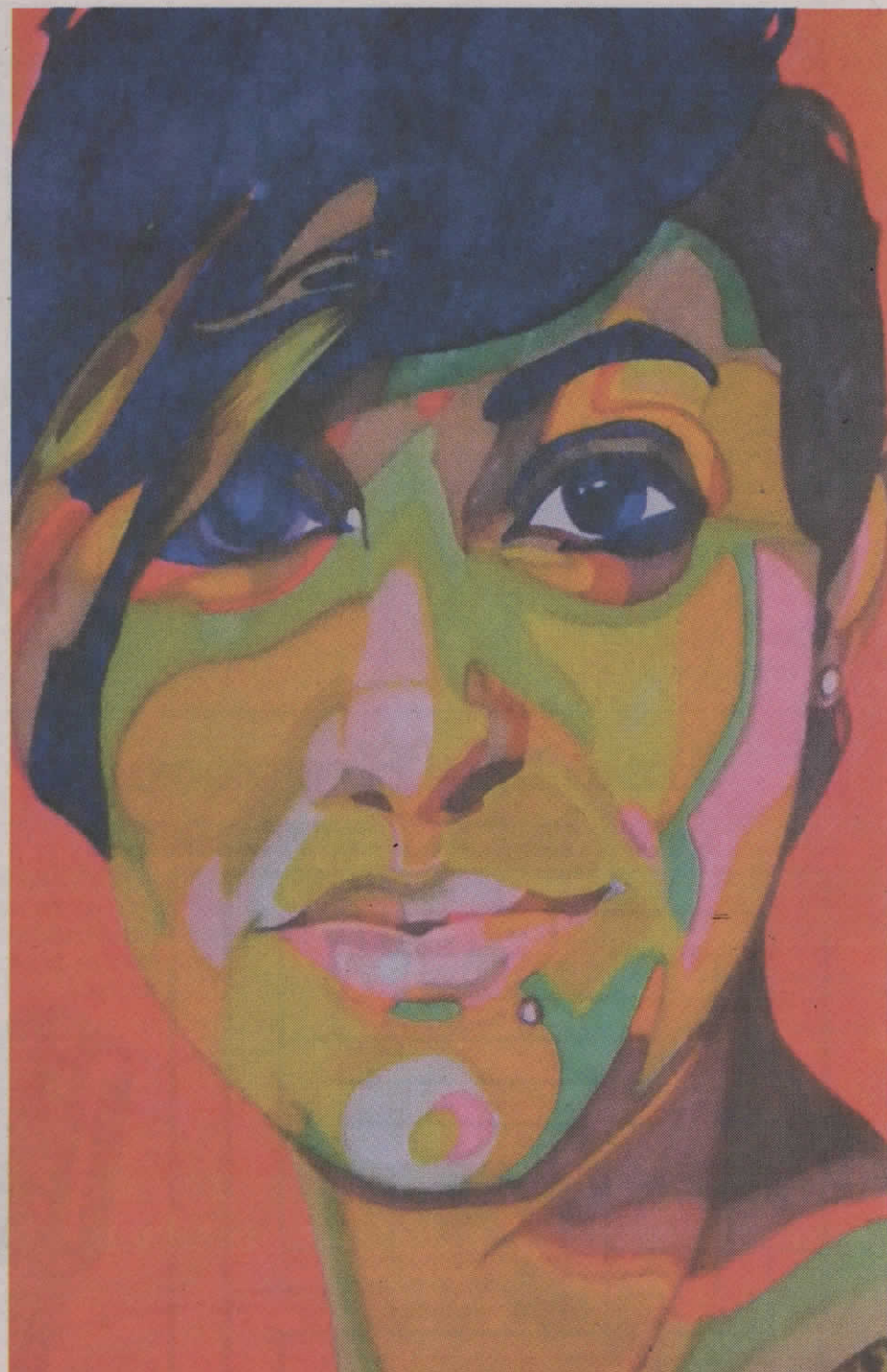


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*“Cowlillies” by 6th Grader
Reese Macroon*

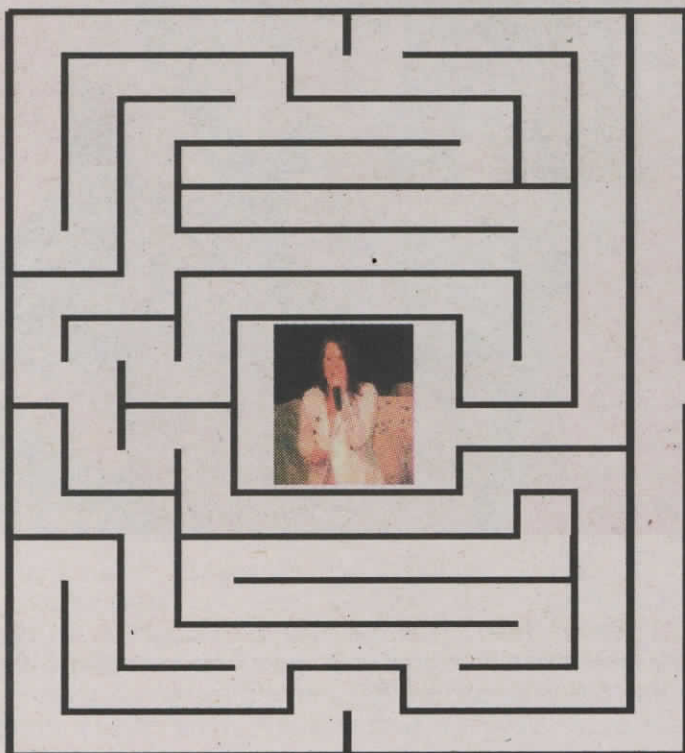
We were picking cowlillies, because they were natural, and nobody said we couldn't. Of the things I'd lost, I missed her the most. I looked down at the black sweatshirt strings that hung low, like my posture. I walked further along the soiled creek, nearly dried up into the Earth. I came to the concrete tunnel under the ivy bridge, where I collapsed, and threw my head into my hands. I wiped sweat off my forehead and ran my left hand through my black hair. I realized I'd come content with loneliness, because love was never worth the risk. Living with a straight face was the only reasonable thing to do.

This Week in History by Madeleine Vath

Sources: library.thinkquest.org, wikipedia.org

THU 2/14	FRI 2/15	SAT 2/16	SUN 2/17	MON 2/18	TUE 2/19	WED 2/20
<p>1778: The US flag is first recognized by a foreign vessel</p> <p>1849: James Knox Polk becomes the first serving president to have his picture taken</p> <p>1929: In the Saint Valentine's Day massacre seven people, six of them gangsters, were killed</p> <p>Ferris Wheel Day</p>	<p>1820: Susan B. Anthony is born</p> <p>1933: A failed attempt to assassinate FDR occurs</p> <p>1965: The current Canadian flag design is adopted officially</p> <p>National Gumdrop Day</p>	<p>1959: Fidel Castro become Premier of Cuba</p> <p>1968: The first ever 911 phone line goes into service in Alabama</p> <p>1991: The Nicaraguan Contras' leader is assassinated</p> <p>Do A Grouch A Favor Day</p>	<p>1753: Sweden switches to the Gregorian calendar, meaning that, just in this year, after this day it was March 1st</p> <p>1963: Michael Jordan is born</p> <p>1972: The sales of the VW Bug exceed that of the Model-T</p> <p>Champion Crab Races Day</p>	<p>1865: The SC State House is set on fire during the burning of Columbia</p> <p>1930: Clyde Tombaugh discovers Pluto</p> <p>1979: Snow falls for the only time on record in the Sahara Desert</p> <p>National Battery Day</p>	<p>1473: Copernicus is born</p> <p>1942: FDR signed Executive Order 9066</p> <p>1968: Georg Hackenschmidt dies</p> <p>National Chocolate Mint Day</p>	<p>1792: The US Post Office Department is established</p> <p>1877: Tchaikovsky's ballet <i>Swan Lake</i> premieres</p> <p>1963: Marissa Xenogiannakopolous is born</p> <p>World Day of Social Justice</p> <p>Hoodie Hoo Day</p>

Help Ms. Hammond find her microphone!



Sudoku!

		9	2	6				
					4	6	2	
5		6					4	
7					6		1	
9				8				5
	3		5					6
	7					5		3
	5	8	1					
				7	5	1		

HOROSCOPES

Aquarius - Your house is definitely haunted. Prepare yourself for demon-like activities happening.

Pisces - Love and good fortune will come to you... after you fall down a hill and into poison ivy.

Aries - While frolicking through the garden of life, beware of gnomes.

Taurus - You will be attacked by an 8 ft. bunny. Good luck.

Gemini - There is a reason you are alone on Valentine's day. It's time to reevaluate your wardrobe, it may be time to get rid of those cheetah print pants.

Cancer - You have the same number of facial expressions that Kristen Stewart has... it's time to fix that.

Leo - I recommend cleaning your room; bugs have been crawling on you while you sleep.

Virgo - The force is not with you; ObiWan lied.

Libra - Mouth breathing is terribly annoying. I'd stop doing it before someone hurts you.

Scorpio - You aren't going crazy; the suspicious "garden" in your neighbor's backyard is more than it seems to be.

Sagittarius - You will get shot in the arm with an arrow. But it won't be Cupid's arrow... I'm sorry.

Capricorn - Embarrassing pictures of you will be seen by the whole school. You can thank your friends.

THE TRIVIA CHALLENGE

by Jakob Lazzaro

Do you consider yourself a trivia expert? Then sign up to compete in The Trivia Challenge! Each month, two SOA students will be picked to compete against each other. Whoever wins will return next month to compete again! If you want to compete, stop by room 1115 in the high school building during your lunch period to sign up. All winners will receive a \$15 Barnes & Noble gift card in recognition for their achievement. Both high and middle school students are welcome!

THIS MONTH'S TOPIC

Love is in the air around this time of the year, and thus, this month's trivia challenge is all about Valentine's Day!

QUESTIONS!

1. When was the popular greeting card company Hallmark founded? A: 1910, B: 1925, C: 1923.
2. True or False: The name "Valentine" is derived from the Latin word "values," which means "strong and healthy".
3. What candy company makes the famed Valentine's Day Candy Hearts?
4. What fruit is also known as the "love apple"?
5. What state in America produces the most roses?
6. True or False. An old superstition dictates that if a woman sees a robin on Valentine's Day she will marry a sailor.
7. What does a red rose symbolize in the Victorian Flower Language?
8. Who receives the most Valentine's Day cards: teachers, children, mothers, wives, or sweethearts?
9. True or False: The Italian city of Verona, where Shakespeare's lovers Romeo and Juliet lived, receives about 1,000 letters addressed to Juliet every Valentine's Day.
10. The Greek god Eros is better known as what?

Contestant A: Sarah Courville, 10th Grade CW

Contestant B: Maddy Seabrook, 10th Grade CW

1. C: 1923.
2. False. I think.
3. Sweet tarts? I'm not sure.
4. Lets go with pomegranate.
5. Florida.
6. False.
7. Love?
8. Children.
9. True.
10. Saint Valentine.



1. C: 1923
2. False.
3. Branches? Is that a brand or am I making that up...
4. Tomato.
5. I don't know, Vermont I guess?
6. True. I don't think you could make that up.
7. Love?
8. Children.
9. True.
10. Cupid.



ANSWERS

- | | | |
|------------|----------------|------------|
| 1. A: 1910 | 5. California. | 9. True. |
| 2. True. | 6. True. | 10. Cupid. |
| 3. Necco. | 7. True love. | |
| 4. Tomato. | 8. Teachers. | |

THE WINNER AND RETURNING GUEST IS...

Sarah was just no match for Maddy's trivia might. With 5 out of 10 correct, Maddy won and so she will be returning next time as Champion! Stay tuned!

SUPERCELLULAR-LLC

JOSH WILSON
843-553-1018

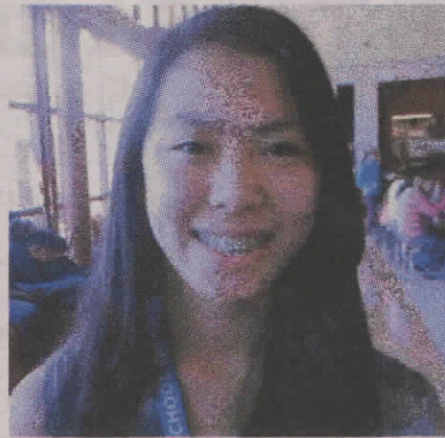
8510 Suite -F Rivers Ave
North Charleston, SC 29406

**BOOST/VIRGIN MOBILE
AUTHORIZED PREPAID
RETAILER**



"Anna Deavere Smith due to her ability to mix theatre and the racial issues of her time."

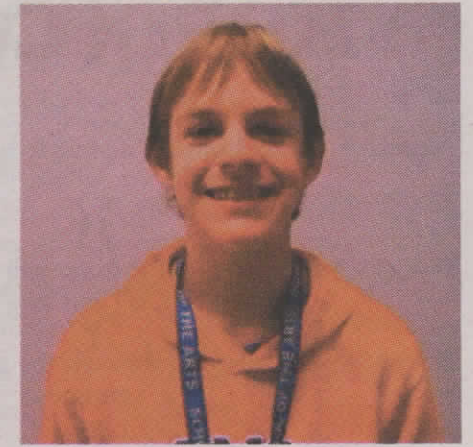
Rachel Hunsinger, 11th Grade Theatre



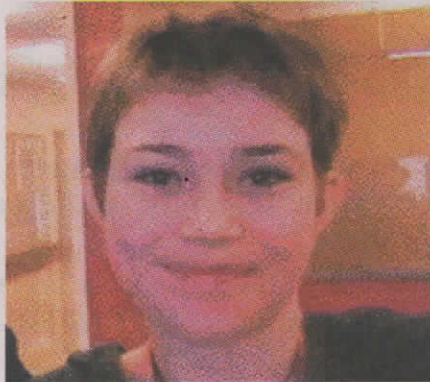
"Beyoncé because she's, like, a goddess."
Bethany Yeung, 7th Grade Strings



"Wiz Khalifa because he is cool."
Bethany Schroeder, 11th Grade Vocal



"Michael Jackson because he has inspired me to follow my dreams."
Chase Godwin, 8th Grade Vocal



"Lorraine Hansberry because she is an awesome playwright. She was very helpful in AP Literature."

Karin McQuade, 12th Grade Strings

What African American artist has inspired you the most?

By Shelby Oltmann & Madeleine Vath



"Bill Cosby because he taught me valuable life lessons through humor."
Ms. Looney & Officer Snipes



"Alicia Keys because her music is uplifting."
Arden Dodge, 6th Grade Creative Writing



"Khari Lucas because he is a shining example of what people should do with their lives."
Ren Fish, 12th Grade Strings



"Louis Armstrong because he was revolutionary to music."
Michael Convertino, 11th Grade Visual Arts



"Queen Latifah because her acting really touches me."
Imari Jones, 6th Grade Dance