

I had to watch him sink into the sofa,

Piercing the layers of night with flames that melt the long hours before dawn,

And I stay.

And I stay.

Applause

April 2015

Volume 16, Issue 6

And we talk beyond this world, the way we always do,

may she admire our wars and our men on the moon, may she believe our infomercials, buy designer perfumes and underwear, drink Starbucks, drive a Humvee, and have a dream, may she never doubt America, may this be her country more than it is mine when she lifts her Diet Coke like a torch into the June sky and clutches her faux Chanel purse to her chest, may she look into New York Harbor for the rest of her life and hold still when I say, *Smile.*

until the howl of one human heart filled the universe.

in the wind, a carved smile on the face of the moon— just any familiar sign from one of a billion stars.

This man who looks like someone I once loved, looks like a man who is making love—a man who is here, but not here.

Island Time

Eden

Tonight I count my blessings
awake in the silence after love,
when scent is moving everywhere
in the bedroom, as if rain had fallen
during night's reconciliatory hours.
Wine-dark honey for the world,
Streetlights are still burning. Beneath them,
cars pass. Weary ships with passengers
given time to rearrange the memories of night,
as the day spreads itself before them
like an unwanted offering.

Let your hair down.
Hold onto me.
Hold onto me.
Hold onto me.

Beach Walk

A man who looks like someone I once loved,
passes me on the beach today.
The man is with a woman. Of course, he would be
with a woman. The man I loved loves women,
not in a lascivious way. He just loves them. And he'd say it,
just like that, *I love women, you know. Always have.*

until the howl of one human heart filled the universe.

may she never remember the sea or her life again in Cuba selling glossy postcards of the revolution and *El Che* to sweaty Germans, may she never forget the broken toilet and peeling stucco of her room in a government-partitioned mansion dissolving like a sand castle back into the Bay of Cienfuegos,

And I stay. When he is gone my heart rearranges
And I stay. within my body, where nothing seems to move for weeks or months. Alone I wait for his scent to return to the empty pillow beside me.

River

The river is a woman who is never idle.
Into her feathering water
fall petals and bones

of earth's shed skins.
While all around her edges
men are carving altars,

the river gathers flotsam,
branches of time, and clouds
loosening the robes of their reflections.

Piercing the layers of night with flames that melt the long hours before dawn, the sun gently peels a shroud of fog from the island.

Heaven ascend.
Shoulders high in the wind.
adorn bracelets of woven rain, rise with islands of sweet grass and stars strung to their backs

And while shrimp boats glide out to sea on the rows of first light, she watches a dolphin caught in the marsh swimming an endless circle around and around itself.

The Nest of Stars

The night she died

His head of silk and blood becomes a ball of light

stars were nesting near my window.

The wind was so still I hold everything I need.

When he is gone my heart rearranges within my body, where nothing seems to move for weeks or months. Alone I wait for his scent to return to the empty pillow beside me.

I am your breath, your strength, I move inside you like a pulse no one else can see.

Letter from the Editors

Dear SOA,

Welcome to the April Issue! In honor of National Poetry Month and Richard Blanco's visit, the theme of this issue is poetry, focusing on the art of verse and how it affects us. Be sure to read excerpts from interviews with esteemed poets, including Mr. Blanco, conducted by Dr. Cusatis's AP Lit class in previous years. *Applause* is also proud to present an interview with South Carolina Poet Laureate and former SOA creative writing instructor Marjory Wentworth, who will share the stage with Richard Blanco on April 22.

Be sure to check out coverage of SOA's newsworthy events, including the Spring Showcase, Scholastic Art and Writing awards, Art Camp, and more! Read about your classmates' highlights from Spring Break and discover how SOA is giving back to the community with the 10th graders reading their self-created children's books at local elementary schools.

As always, to see any past issue of *Applause*, go online to soa-applause.com to browse through our extensive 15-year digital archive. Thank you to all of our patrons and advertisers for making the paper possible.

The end of the year is almost here-- enjoy it!

Love,

Graham Crolley, Suzanne Jackson, and Taylor Dahl

Poetry quoted on cover from *Looking for the Gulf Motel* by Richard Blanco and *Noticing Eden* by Marjory Wentworth

Applause

the official student publication of
Charleston County School of
the Arts

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**Scholastic
Art & Writing
Awards**

90 YEARS OF CREATIVITY

SOA poets and writers win prestigious national prize

With such notable alumni as Donald Lipski, Truman Capote, John Lithgow, and Ken Burns, the Scholastic Art and Writing Awards is not something to be taken lightly. This year, SOA took home nineteen national awards earned by fifteen talented creative writers and one gifted visual artist. As if that wasn't enough, of the two best in grade (B.I.G.) awards given to the 9th grade, creative writers **Carson Peaden** and **Courtney Wickstrom** took home both.

High School

Zoe Abedon, Grade 12, God Medal, Poetry "Summer Afternoon"
Reese Fischer, Grade 10, Silver Medal, Short Story "Cup and String"
Reese Fischer, Grade 10, Silver Medal, Poetry "Weak Adhesive: Temporary Love"
Jessica Leiker, Grade 9, Gold Medal, Poetry, "Drop of Peach"
Julia Lynn Goller, Grade 11, Gold Medal, Short Story "Sleep"
Glenys Morton, Grade 10, Silver Medal, Dramatic Script "Some Things Come in Threes"
Carson Peaden, Grade 9, God Medal and Best in Grade Award, Poetry "Black Ice"
Savannah Porter, Grade 11, Silver Medal, Flash Fiction "And I'm Shaking the Bones"
Cora Schipa, Grade 9, Silver Medal, Poetry, "Sitara"
Emily Shorter, Grade 10, Gold Medal, Short Story "Nothing More Than Names"
Courtney Wickstrom, Grade 9, Gold Medal and Best in Grade Award, Poetry "Roots"

Middle School

Arden Dodge, Grade 8, Gold Medal, Flash Fiction "Into the Blue"
Elliot Hueske, Grade 8, Silver Medal, Flash Fiction "Onyx Typeface and Peach Pit Rings"
Macleon Hueske, Grade 8, Gold Medal, Flash Fiction "For the Rocket Ship Man"
Kathryn Dorn, Grade 7, Gold Medal, Poetry "Her Vision of Life"
Roey Leonardi, Grade 8, Silver Medal, Flash Fiction "Things That Are Empty"
Roey Leonardi, Grade 8, Silver Medal, Flash Fiction "Magnolia Wings"
Roey Leonardi, Grade 8, Silver Medal, Short Story "Silver with Rain"

AP Exam Schedule

Monday, May 4th

AM- Chemistry, Environmental Science
PM- Psychology

Tuesday, May 5th

AM- Calculus AB, Calculus BC
PM- AP Seminar, Chinese Language and Culture

Wednesday, May 6th

AM- English Literature and Composition
PM- Japanese Language and Culture, Physics 1: Algebra-Based

Thursday, May 7th

AM- Computer Science A, English Language and Culture
PM- Art History, Physics 2: Algebra-Based

Friday, May 8th

AM- German Language and Culture, United States History
PM- European History

Monday, May 11th

AM- Biology, Music Theory
PM- Physics C: Mechanics
PM 2- Physics C: Electricity and Magnetism

Tuesday, May 12th

AM- United States Government and Politics
PM- French Language and Culture, Spanish Language and Culture

Wednesday, May 13th

AM- English Language and Composition
PM- Statistics

Thursday, May 14th

AM- Comparative Government and Politics, World History
PM- Italian Language and Culture, Macroeconomics

Friday, May 15th

AM- Human Geography, Microeconomics
PM- Latin

Reminder: All AM Exams begin at 8, PM exams begin at 12, it is recommended to be at the testing facility about an hour before testing starts.

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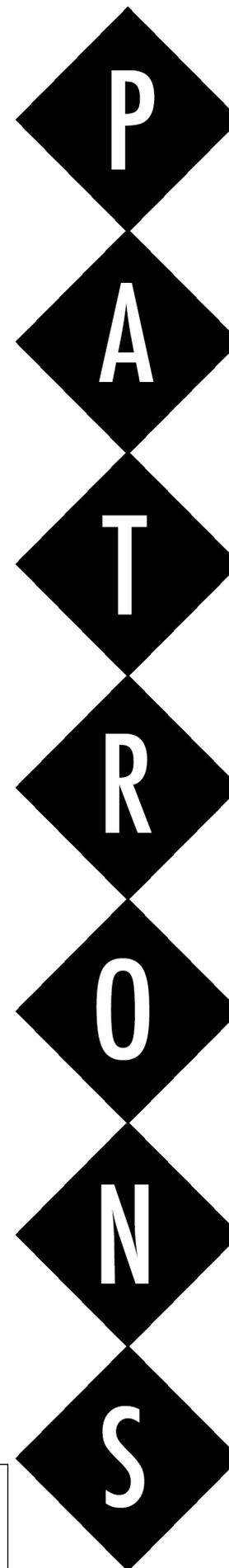
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taylor@soa-applause.com.

SOA welcomes poet Richard Blanco

Richard Blanco, who will visit SOA on Wednesday, April 22, speaking in the media center in the morning and giving a reading in the Academic Magnet Lecture Hall at 7 PM, was the 2013 Presidential Inaugural Poet. Reciting his poem "One Today," at the request of President Barack Obama, he joined the ranks of such esteemed American poets as Robert Frost, Maya Angelou, and James Dickey. Dr. Cusatis's AP Literature students interviewed Mr. Blanco via Skype on May 23, 2014, and what follows is a brief excerpt from their 90-minute talk.

SOA: I am very touched by your poem "Crayons for Elena," which suggests a correlation between identity and color. You compare "sienna brown, peach and white" to "la piñata colors—lemon-yellow, cornflower-blue; the we / don't know English colors." How has your understanding of your own identity developed during your lifetime and to what degree has this development affected your poetry?

Richard Blanco: Growing up in Miami was like growing up between two imaginary worlds. One was the 1950s and 60s Cuba of my parents: the stories, the letters, and photographs from the country we

came from, the paradise that we had to leave behind and that we were going back to someday. That was still an imaginary place. The other imaginary place, which might not be so obvious, was America. As we like to say in Miami, we like living there because it's so close to the United States and you don't need a passport. And I grew up in a very tight-knit Cuban community. Everybody was Cuban, not only my classmates and the gardener, but also the mayor and the lawyers and the doctors. Everybody was Cuban. So America still felt like some place that I was going to someday. And Miami felt like a cultural

purgatory, a waiting ground between the real-imagined Cuba and the real-imagined America that I would go to someday, one or the other. That shaped a lot of my quest for identity and place, perhaps differently than growing up as a minority within a larger sphere where you are surrounded by "the other," so to speak. I was the peer pressure. [Laughs] The kids that got picked on in high school were kids like Brian Kunkle, the peach colored, freckled kids. It was a reverse kind of prejudice, which I always found weird and interesting and odd. I tried to navigate that sense of home and place. So my work doesn't stem from the more mainstream, say, Mexican



www.poetryfoundation.org

American writers, that have hundreds of years of history and a whole other experience. I had to negotiate that sense of wanting to go to either Cuba or America. So what you see in that poem are all those weird colors. Cornflower, really? [Laughter] All these magical names of flowers and places and colors that existed somewhere in America that I'd never seen. It was just as mysterious to me as Cuba in that way.

SOA: Your poem "America" portrays a caring but somewhat anxious grandmother or "Abuelita" adopting an

American tradition for her grandson's sake, yet "A Queer Theory: According to My Grandmother" portrays the grandmother in a negative light, due to her fears that her grandson might be a

"queer." Assuming these poems are primarily autobiographical, and that this is the same grandmother, how were you able to reconcile these conflicting aspects of her personality?

RB: A lot of that is much more fleshed out in the big memoir that is coming out in September [Prince of Los Cocuyos: A Miami Childhood.] Like every human being, she was multi-dimensional, multi-faceted. My grandmother was both the smartest

and most ignorant person I ever met. [Laughter] She's much more complex than just a homophobic woman or just "uno Abuelita," who wants to cook and please her grandson. There's a poem in the second book in which she is even more scathing and more verbally abusive than in "A Queer Theory: According to My Grandmother." But I think there's a soft side. "A Queer Theory" ends, "even though I know you are one." So her problem wasn't necessarily that I was gay. The real "crime," was to be effeminate, in her world. In her own twisted way she was trying to protect me from a very cruel world that would make fun of me, and all the rest, by just butchering me up. [Laughter] I think that's the complexity I was trying to play with in there, and of course the other thing in there is what I call "cultural sexuality." I can't separate who I was as a gay boy from what it meant to be a Cuban boy. And in that poem there's also this sense that she's fearing anything that is culturally unknown. She doesn't want me to play with Henry because he's too pale. [Laughs] She's very suspicious of anything that's culturally odd, which she equates with being queer. So Cub Scouts were queer [Laughs]; Froot Loops were queer [Laughter]. There's a much more complex element going on there that I hope was brought out.

Continued on Page 9

Interviews from the SOA Archives

AP Literature students at SOA have conducted interviews via conference call or Skype with 46 nationally esteemed American poets over the past six years. For April's National Poetry Month issue, Applause chose excerpts from three of these. Each of these interviews is printed in its entirety in the Dictionary of Literary Biography, Volume 374: Twenty-First Century American Poets, edited by John Cusatis.

Philip Levine (1928-2015) Former U.S. Poet Laureate, Pulitzer Prize and National Book Award winner

SOA: Your newer poetry seems to

be less blatantly angry than it was in the earlier collections. In what ways do you feel that your work has evolved both thematically and stylistically?

Levine: Yeah, you're right. I am less angry. [Laughter] Why am I less angry? Well, I would say the biggest reason why I am less angry is I am much happier. When I was in my thirties, I saw myself as an outsider. And I never dreamed --I take that back, I dreamed but I didn't think these dreams would be fulfilled-- that I would be, you know, an acclaimed writer, that I would win major awards. I just didn't see it coming for me. I had no connections. I grew up in Detroit. I didn't go to a fancy



school. I went to Wayne University, the city school of Detroit. And here I was living in Fresno, which is a real dump. [Laughter] And it's many miles from the centers of American culture. And so I viewed myself from that perspective.

At about the age of forty, I started to be acclaimed. I got a better publisher. The books got more attention, and then the books got these awards. Also, my children --I have three sons-- grew up and left, and they're doing well. I always worried about them, especially during the Vietnam War, when there was the possibility of their being drafted. And I was very anti-war. My oldest son had to register for the draft. They had a lottery, and he was

lucky. He got a good number and he wasn't drafted. I didn't know what he would have done. He was eighteen, and he, too, was anti-war. America was no creepier than it is today. It seems to me, today, America is a mess. We're ruining the environment. We're fighting two wars. I know the president said the one in Iraq is over, but it's not. Our meddling in other people's affairs has gotten us into great debt and trouble. So it isn't that different, but the second time around it isn't killing me the way it did the first time. [Laughs] America is still a racist society, but not to the degree it was then, and certainly not to the degree it was when I was a boy growing up in Detroit when it was very racist.

Continued on the following page

Marjory Wentworth on censorship and the art of poetry

In honor of National Poetry Month and her upcoming reading with Richard Blanco at our school, Applause interviewed SC Poet Laureate Marjory Wentworth, whose poetry collections include Noticing Eden, Despite Gravity, and What the Water Gives Me. Her other works include non-fiction book Taking a Stand and children's book Shackles. Her most recent work, New and Selected Poems, is now available to the public. Wentworth has been nominated for the Pushcart Prize five times. Her poetry is deeply rooted in place, and Wentworth used to teach in SOA's very own Creative Writing program. Applause staff member Dmitri Grigorieff asked her a few questions.

Dmitri Grigorieff: As the poet laureate of South Carolina, you're certainly more qualified than most to pass judgment on the state of poetry in 2015. How do you see the national landscape of poetry currently, and where do you think the future lies?

Marjory Wentworth: BIG QUESTION. It's an exciting time for poetry. No matter what you think about the abundance of MFA programs and 15,000 writers attending the AWP Conference last weekend;

SOA Interviews Prestigious Poets Continued

Detroit was a very racist city. It's had two gigantic racial wars during my lifetime. So that has changed. Also, you asked about "stylistically." I would say stylistically my first couple books are in, what I would have to call, traditional form. They're rhymed. They're metered. There are different meters I employ, some the traditional ones, some what we call accentual. Some are in syllabic rhythms, a relatively new form that came into being in the early part of the twentieth century. And that provided a more conversational voice and a more relaxed poem. It allowed me to deal with, I would say, more ordinary and mundane subjects. When you're writing in metrical and rhymed verse, you tend to exalt what it is you're writing about. So either you're very serious or you're very comic. Whereas I found, in the other form, I could be much more myself: serious and comic. [Laughs]



Billy Collins (1941-) Two-term former U.S. Poet Laureate

SOA: The voice in your poetry is so distinct and so refreshing. Since we have a few young writers in the room today, what advice can you offer them about

developing a voice in their poetry?

Billy Collins: Okay, well that's a good question. I have a good answer for it. [Laughter] The expression "finding your voice" is one you'll hear often. Unavoidably, you will hear it if you study writing, and there is something wrong with the way it is posed, I think. "Finding your voice" seems to imply a kind of inward gazing, an introspection, as if your voice in poetry is sort of tied up with your own sense of authenticity as a person. It is almost as if you have to decide whether you're one of the elect or not by careful self-examination of your content. I think that mystifies the process. It clouds it over. I think your voice is not lying within you somewhere, in some pocket of yourself that you need to access. Your voice

it all bodes well for poetry. The fact that there are so many people passionately interested in poetry, an art form with NO FINANCIAL REWARD, is enormously heartening. It's hard to predict the future or what this all means in the long, but if it creates and deepens American's interest and knowledge in poetry then it's all good.

DG: Where do you see National Poetry Month accommodating these visions of the future, or do you think that it's more of a time to reflect on the history of American poetry?

MW: I think it helps raise awareness of all the poetry swirling out there in all fifty states. We certainly have a rich poetic history, but textbooks focus too much on that. If contemporary poets and their work were better known to the general public, then it would become something that is part of our everyday lives. That's the goal.

DG: You recently were prevented from reading your poem, "One River, One Boat," at Governor Haley's inauguration. How did that incident shape your opinion about the interpretation and importance of political artwork on a national level?

MW: It has changed how I view my position as poet laureate. Despite receiving no stipend I continue

to do the work that is expected of me. I think of it as public service. The "banning" of the poem is a reflection of this governor's general attitude toward the arts and education, and I am in more of a position than ever before to try and change that. I would like to take advantage of the groundswell of support I have received to find ways to increase funding for arts education.

The enormous interest in the poem from media all over the US and the support I've received from people all over the world, reminds me of the power of poetry to speak truth to power. We don't always have the opportunity to write about the things that matter deeply, and I am lucky to have had the opportunity. Now, the poem is dedicated to Walter Scott, and I read it last week at a press

conference in North Charleston. We are still "stuck" at the place in the river, aren't we? **DG:** I also heard you are currently teaching a class at the College of Charleston on banned literature. What are some of the books you've selected for your syllabus, and how has becoming a banned author yourself influenced your interpretation of them?

Continued on page 6



Charleston City Paper

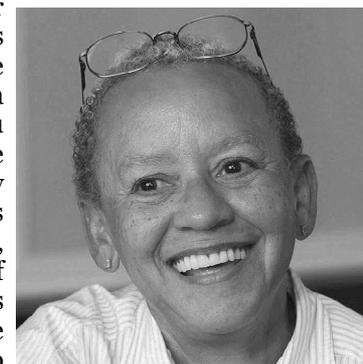
in poetry has an external source, and the source of the voice is basically the poetry books in the library. You form a voice through reading, and through borrowing tonal effects or stylistic mannerisms from other poets. So if you read any poet who seems to have a distinctive voice, that poet has formed that voice through the borrowings and influences of other poets. He or she has just combined those influences in such a smooth way that you can't recognize the sources. The poet may go through a process of slavish imitation, but then he or she, if they are lucky, ends up internalizing these effects. So the way to find your voice is not to sit around, kind of gazing into yourself, it's going to the library, or going to the bookstore, or going online and reading tons of poetry. Edward Hirsh says one of the paradoxes at the center of the writing life is that that the only path to originality is through imitation.

Nikki Giovanni (1943-) iconic poet and activist

SOA: Having been an activist and writer yourself during the counter-culture movement of the 1960s, what role do you feel that Bob Dylan played as a poet and as a leader of that movement?

Giovanni: I don't think of Dylan as a poet. I know other people do. And other people want to say John

Lennon was a poet. I think of Dylan as a songwriter, and I don't see anything wrong with that. Of course every time we want to compliment somebody, we take it to poetry, which shows us the importance of poetry: "poetry in motion," or whatever. Anytime we want to raise high praise we use the word poetry. But Dylan was incredibly influential, even though his forays into electronic music didn't seem to suit most of his fans. I think he had a lot to say about justice. And, of course, Joan Baez, who was his mentor, had a lot to say. They stood for something. Singers are a little bit different from writers, and their work lives on in a different way. But I think Dylan was an incredibly important young man.



Marjory Wentworth Interview, continued

MW: It was amazing to be a banned author during the first week of class. We are focused on international literature, and we've read snippets of everything, Satanic Verses to *Harry Potter*. The three full books we are reading are: *The Witches* by Ronald Dahl, *Snow* by Orhan Pamuk, and *Fun Home* by Alison Bechdel. ALL censorship is based on fear of ideas that make those in power uncomfortable. The extremes vary, but the similarities are frightening similar. SOA graduate **Delaney Hogan** is in my

class. She's fantastic.

DG: Who do you think some of the most important poets for young Americans to study and why?

MW: Whatever they love. Most of my favorite writers are not American, so I say read what you love. Read the best and learn. But since you asked: Have fun with Billy Collins, Learn to love nature with Frost, Dickinson, Mary Oliver and Jane Kenyan. Read Langston Hughes and learn how to infuse your beliefs into your poems with constraint. Read Whitman and fall in love with America. Read Terrance Hayes and imitate how he plays with language. Think about the amazing journey of poet Richard Blanco and his family.



Sophomores share self-created children's books with elementary students

Sarah McCord

This past month, the 10th graders took field trips to Chicora School of Communications for elementary level students in North Charleston to read the children stories they had written and illustrated in their English class with Mr. Holloran.

Our students learned how to write children's books, and they did an excellent job structuring stories that were interesting and easy to follow but also included a plot line and a moral for the children to relate to.

The 10th grade students were divided into groups of two or three to present their story and to follow up with a craft that related to the story.

Many crafts were simple coloring-by-numbers or free sketches, but the children seemed

to really enjoy themselves as they took what they had learned from the story and applied it to what they decided to draw.

All the children were so excited, and their faces lit up as soon as the groups walked into the rooms. They constantly fought for the attention of our students as they were very eager to show off their drawings.

On the bus ride home, I heard many of our students go on about how wonderful and rewarding the experience was as they recalled the events of the trip and certain children that stood out to them because of their enthusiasm or charming nature.

I think the experience of using arts to benefit the community and the education of our youth overall was very enriching for both SOA students and the appreciative students at Chicora.



Sophomore **Nina Kremser** reading to kindergarteners.



Second graders work on arts and crafts.

Pennies for Patients Fundraiser: We're Halfway There

by Cherry Hu

Pennies for Patients has raised more than seventeen hundred as of April 4th, crossing the halfway point of our \$3000 goal.

The annual fundraiser started in March to raise funds for the Leukemia & Lymphoma Society. Though

Mr. Karl Clark promised to let students shave his head if the fundraiser exceeded 3 grand before spring break, he has been kind enough to extend the offer to April 30th. The logic behind the sum of 3k was that SOA had a rough student body population of 1000, therefore if each person donated 3\$, the goal could be reasonably attained.

Teachers have a collection box in their classrooms for donations, which is counted biweekly. From the latest count, Ms. Fairchild is in first place with a sum of \$141.48. She's followed closely by Ms. Lasley with \$131.71, and then Ms. Rickson with \$102.73. Out of our nine majors, piano is leading with \$84.90. What amazing progress!

We give Applause to these fantastic efforts and wish to thank everyone who has donated. The Leukemia & Lymphoma Society is an organization "dedicated to funding blood cancer research, education, and patient services," none of which could happen without your donations.

Three grand is in sight, and if you look a little closer, you might even catch that shine from Mr. Clark's soon-to-be bald head.



Mr. Clark looking good in makeup to celebrate reaching the halfway mark.

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SOA dancers dominate regional dance festival

by Sarah McCord

SOA's dancers earned several scholarships and awards in recognition for their highly trained and developed abilities as the freshman, sophomore, and junior dance majors recently participated in the Regional High School Dance Festival.

The festival is held every other year in Norfolk, Virginia. This year it was held March 4-8 and was attended by over 1,000 high school dancers from across the country. During the weekend, a wide variety of classes ranging in various modern styles, conditioning, improvisation, and cultural dance forms were offered to all the dancers at the festival to broaden their experience and allow them to work with other dancers and styles.

Each night, concerts were also held that the dancers could attend to see what other schools work on in their dance departments.

The sophomore and junior dancers attended an audition that was judged by a panel of 50 people from different colleges, universities, and dance companies from across the USA. The dancers were judged based on their ballet technique, modern technique, and improvisation, and were awarded scholarships and other dance recognitions.

Mrs. Ratigan explains that several SOA students were able to perform repertoire by Bill T. Jones in an informal concert, an incredible experience for the dancers.

Because of her "hard work, perseverance, and constant push by the dance teachers here," junior **Jordan Benton** won a scholarship to Pointe Park Summer Intensive in Pennsylvania as well as a scholarship to Hollins University in Virginia. She describes her experience as "amazing [as she] got to take classes

from such an inspiring group of people."

Ashley Green, also a junior, won a full scholarship to the Paul Taylor Dance Intensive in New York City. She was selected by a panel of judges to perform her solo in one of the concerts put on by the festival as well.

Sophomores **Morgan Bronk**, **Nina Kremser**, and **Angeleki Zecopolous** were personally invited and given a scholarship to attend the Johnson C. Smith University summer study program, and many SOA dancers were selected to attend the Joffrey Ballet's summer intensive and residential program, a selective and rigorous study to further develop the dancers' talents.

Mrs. Cline states how proud she and the entire dance department are as she remarks how these opportunities are not available every day for the dancers. They have worked very hard and have truly earned all their awards.



Sarah McCord

(left to right) Junior dancers **Ashley Green** and **Jordan Benton**

Student-organized Art Camp an opportunity for young artists

by Sarah McCord

SOA's annual Art Camp, headed by the Jefferson Service Club and the National Honors Society, is a truly rewarding experience for both the SOA students heading it up and the children who participate.

For those who are unfamiliar with Art Camp, it is a three-day long program during spring break that is completely student led and is offered for local children who are interested in the arts or who may not get much experience in their school with the arts.

The children choose to participate in one of the many art forms offered: percussion, vocal,

theatre, creative writing, visual arts, or dance.

In preparation, the SOA leaders must attend one meeting a week with their art form to discuss planning and organization of getting necessary supplies. If they attend all the meetings hosted and all three days of Art Camp, they can get all 20 of their service hours.

But for many students, it is much more than community service hours. Senior theatre major and theatre instructor CeCe Fish says that art camp is fun because it allows her to use her major to "positively affect the kids of our community."

Throughout the week, the children learn basic techniques and sometimes play games or participate in other activities to develop team building and exercise their brains and bodies to prepare for the day.

On the last day of camp, the children have a showcase for the parents, in which all the arts display what they have been working on throughout the week. This is organized by the SOA students, and they sometimes participate too, in order to help

direct some of the performing arts.

The children highly enjoy the Art Camp experience each year, as they seem very intrigued and entertained by the chance to express their artistic side.

Second grader Kiyarla expresses that her favorite part of the visual arts class is "when [they] get to color." Many of her friends also state how they love working with their friends and with the SOA leaders to learn more about art.

Art Camp would not have been able to be as much of a success as it was without Devin Donaldson and Ted Anastopoulo heading it, as well as Sabrina Sanchez working to get everything organized to run as smoothly as possible.

Devin admires the way she gets to see "the joys art can capture that we may sometimes forget exist" and this motivates her as she can see "young artists discover a passion that we have too."

Below: Art Camp students express their gratitude.

Sarah McCord



Where Are They Now: Fletcher Williams

Staff member Jakob Lazzaro got a chance to catch up with Fletcher Williams, 2005 SOA graduate, whose art career continues to flourish. He was recently the subject of a two page profile in the Post and Courier.

Jakob Lazzaro: How did you first become interested in the arts?

Fletcher Williams: I was introduced to the arts in elementary school. Funny thing is, I recently reconnected with my elementary school arts teacher Carolyn Hennessy. It's been a little over twenty years since we last saw each other. We immediately recognized each other when she walked through the doors to see my latest exhibition on Spring St. The only difference between now and then was my hairstyle. It's simple now but at the time it was a high top fade with my name cut out on the back of my head. I was a student of hers at Goodwin Elementary on Dorchester Road. I asked her if she had any work from my early "career". It's possible she does. Under her guidance, I began experimenting with the idea of creating my own images. The world-renowned Crayola crayon and a few markers, and kid friendly paint on those special days. I remember creating elaborate maze-like pencil drawings on computer paper. They were fun to draw but also something that never required a finishing point, unless I ran out of room to draw on the paper in which I just picked up a new sheet and began a new drawing. There were no restrictions when it came to art and it's something she encouraged and something I carried over to School of the Arts.

JL: How did your time at SOA influence your career as an artist?

FW: At SOA, under the instruction of Jaycie Rappold, Marie Nichols, and Mr. Moore I learned that creating



some parameters for yourself could also yield some great results. Mazes can be abstract and errors can be disguised. Self-portraits on the other hand, aren't so forgiving. I was introduced to watercolor painting, clay sculpting, oil painting and photography. All of these mediums I use today. Ms. Nichols never let me or my classmates take the easy way out. "Come on Trey, YOU know you can do better than that. Do another drawing." Of course, that was followed by an eye-roll and some huffing and puffing and by the end of class a new drawing was created looking much better than the first. It's these moments where discipline was learned and engrained. And aside from being surrounded by peers of equal talent and incredible creativity, it's this discipline that I carry with me today.

JL: Can you share some of your fondest memories from SOA?

FW: My ten year reunion is this year. I've been thinking a lot about my time at SOA. I'm still very close with many of my friends. I emphasize this because my fondest memories I have of SOA are the school performances, student art shows, and large theatre and dance productions. It's like having a yearly membership to the Dock Street Theatre but the performances come to you and admission is free!

JL: I understand you attended the Cooper Union School in New York City.

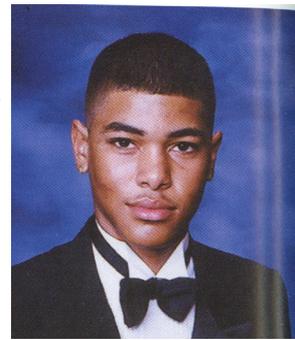
How did this influence your artistic career?

FW: Cooper Union was an art boot camp. It rewired my artistic thinking and process and it's definitely at Cooper that I began to construct a social and cultural political element to my work. After studying artist after artist you realize that the most important component of their work is their experiences. Up to this point I knew how to represent something I see or recreate it, but I hadn't yet started to interpret and share my own experiences. Thus, I began incorporating my own interests- Rap, Jazz, gold jewelry, gold teeth, fashion and hairstyles.

JL: What is your favorite medium of art to

work with?

FW: I don't have one specific medium of choice. It depends on what my subject is at the time. I paint with oils, I draw with pencils and charcoal, but I also use laser cutters, led lights, synthetic hair, metals, dyes, and waxes. Now that I've moved back to Charleston from New York I use a lot of local materials- palmetto leaves, grasses, and flowers.



JL: What other artists have inspired and influenced your work?

FW: There have been a few artists that have made an impression. I've always been a fan of Hank Willis Thomas. His combination of humor, history, and pop-culture is impressionable. I saw Kara Walker's Sugar Baby at the factory in Brooklyn, NY. The size of that thing is incredible. Every aspect of the work is significant, from the materials used to the location of the sculpture.

JL: Where do you look for inspiration for your work?

FW: In everyday experiences. People. Music. The local landscape. There's a something to be used from everything.

JL: Why did you look to tales of crime in Charleston as inspiration for your latest show, "Souvenir"?

FW: The crime isn't necessarily inspiring but the sheer number of violent crimes in Charleston is enough to illicit action, and that came in form of my latest exhibition. Growing up in North Charleston, crime was always common. I went away to New York and upon returning witnessed a wave of the same occurrences. But as I learned during my time in New York and at Cooper Union, art can have a very loud voice. I wanted to use the skills I've acquired over the years to address an issue of crime facing this celebrated tourist hub we call Charleston.

JL: What advice would you give to artists wishing to follow in your footsteps?

FW: Create. Create. Create. The only thing that matters is the work you create.

JL: If you could say anything to your high school self, what would you say?

FW: I'm glad you chose art over baseball.

The Evidence of Talent: SOA Spring Showcase

by Jason Wintz

When asked what it's like to go to an arts school, those who ask are often expecting responses that sound like High School Musical or an episode from Victorious. However, on April 10th, School of the Arts showed the

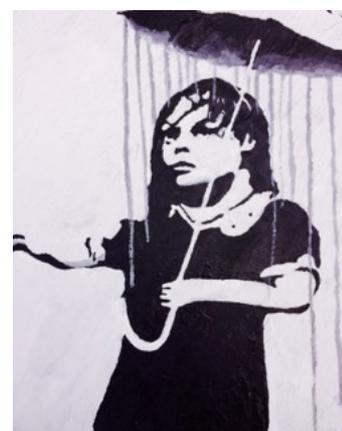
magic it is made of and exhibited the true meaning of being an arts school.

The campus was full of 3,000 parents and children eager to find out what our school was about as they saw 80 continuous performances and displays by our majors. From Visual Arts pieces, to the vocalists in the cafeteria, to band performances spanning all the way down the breezeway, the school was alive. Not only were those who came impressed with the beauty of the campus, but they

also were given the chance to enjoy the family-like aura of the faculty, staff, and students.

Ticket purchases and a silent auction raised \$10,000, money that will be divided amongst the nine majors to help support the programs. The Spring Showcase was made possible by the incredibly supportive Friends of SOA, the school's foundation comprised of parents, teachers, and Dr. Cook. The event was an amazing reminder of the magic the arts create within a student body.

Visual Artist **Leo Horton** had his work displayed at the 2015 Spring Showcase for parents, teachers, and students to admire.



SOA welcomes poet Richard Blanco continued

SOA: Your grandparents and other relatives are frequently mentioned in your poems. In an interview with Greg Barrios, you mention that because you were a baby when you immigrated to America, your parents and grandparents were your only link to your family history. In a culture that is becoming increasingly global, what are some of the benefits of connecting to one's history, and in what ways, as an adult, have you strengthened that connection?

RB: I didn't start writing until I was twenty four, and until then all of this that I'm talking about right now --all these questions you're asking me and that I'm answering-- I didn't think about any of that. I had three things on my mind when I was twenty-four, and you can guess what those three things were. [Laughter] It wasn't about family history or where I'm from. So I started writing poetry. That's a long story, but I walked into my first creative writing course, and my first assignment was to write a poem about America. Writing led me to ask these different questions and realize the importance of grounding yourself in your cultural history and re-claiming all that history. Not just long term history, just reclaiming that cultural heritage. I think my life was completely changed because certainly, as the cliché goes, you have to know where you're from to know where you want to go. Until that moment I was just sort of floating and feathered. It was writing that brought me to ask those important questions, such as "What was all this deal with Cuba, this place where the sugar was sweeter and the salt was

saltier?" And "What about America? When am I finally going?" Writing makes you think, and thinking makes you write. I recently delivered a similar message in a commencement speech at the University of Rhode Island, the idea that everybody needs a village. You can't lose sight of that village. Even if you leave that village, it's always there for you. Those memories are still the roots from which you can continue to grow. And I thank the path that writing led me on to claim all this, and also to claim my American heritage. My identity as an American became very clear during the inauguration. I realized that I really belonged to this country. It was no joke, the significance of my story and my parent's story of immigration. I think right about your age is when you start asking those questions: "Where are we from?" It's interesting how so many people have been coming out of the immigration closet.

SOA: Your inaugural poem, "One Today," celebrates unity, but some of your other poems, such as "Queer Theory," express points of view that have threatened unity and acceptance of differences. During your lifetime you have surely witnessed the drastic evolution in people's attitudes towards those who do not share their ethnicity, sexual orientation, religion, class, or other traits. Can you comment on what changes you have witnessed in your lifetime, and what you foresee happening?

RB: Sure. The inaugural poem has been a very big turning point for me. It was a spiritual, emotional

transformation. It turned a new page. I recently spoke at a gay-straight-transgendered alliance at a high school in Boston. In my day, the idea of coming out in high school was not even possible. If you had all the guts in the world, it just wasn't a possibility. It just wasn't. There was no such thing. That's why these groups step in, because a lot of support is needed. And if I think about the generation before me, coming out at age forty wasn't even a possibility. You had to pretend you were a confirmed bachelor.

I think we're moving towards a much more European sensibility regarding these social issues. What I learned during the inauguration was that movement is slow, and that in some ways every generation thinks that the story stops where they're at. What

I've learned is that the story of America is still being written. And each of us contributes a chapter; each of us contributes a line, a paragraph. We are all trying to write this history, and the founding principles are still very strong. As President Obama said in his inauguration speech, the idea of liberty and justice for all, means all. I think that we're still evolving, and we have to know that our work isn't done in our lifetime, that it just keeps on going. There's still human trafficking and slavery in the world. We thought that we were done with that, and we're not. I'm hopeful. The inaugural poem is not saying we are all one today, and we are all holding hands and singing "Kumbaya." It says this is the best that we can be, but we still have to work towards that.



www.richard-blanco.com

SOA athletes shine in spring sports

by Nick Scapellato

When it comes to soccer, center back **Devin Donaldson** is one of the fastest, most-vicious players on the field. You can hardly see the dark 11 on her back, because in the second it takes you to look up from the ball you're dribbling, she's taken said ball and is already five yards from you.

Devin graces the Wando Girls team daily with her technical skill and die-hard dedication. As a self-proclaimed competitive person, Devin strives to make sure she's doing the best she can when she's out there on the field.

This can be hard, what with school and friends and chores and family to worry about. But Devin says when she's out on the pitch, "stress fades, and the only thing I feel is drive."

In a completely different spectrum of ball sports, senior **Julia Brandon**, sophomore **Janie Brandon**, and freshman **Maggie Scapellato** have just completed another rocking season of lacrosse for West Ashley HS.



The three went through two months of intensive conditioning to prepare for the season, but now that they're done, the only thing on their mind is next year. That is, for two of them at least. Julia enjoyed her last year, starting every game. Playing varsity her first year, Maggie remarked on how the coach was tough, sometimes too tough. However she also noted that there was always a benefit. All three agreed that the bus rides to Janie, Maggie, and Julie (left and to right) at a lacrosse practice far away as Myrtle Beach) gave the girls a good opportunity to grow closer, and that, in the words of Janie, "makes everything easier."



Devin Donaldson sporting her soccer uniform

Nick Scapellato



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"This spring break..."

Applause staff asked students what they did during Spring Break 2015.



"I road the new roller coaster at Carowinds!"
-**Michaela Buttell**, 12th grade Strings Major



"I visited UNC Chapel Hill with my parents who showed me around the campus, which is where they first met several years ago."
-**Carly Edwards**, 11th grade Vocal Major



"I went to Chicago to visit Loyola Chicago, a university just outside of the city. I was able to walk around, go to Adler Planetarium, and go to the Art institute where I saw works by Van Gogh, Chagal, and Pascal."
-**Anna Woodward**, 12th grade Vocal Major



"I took my baby Brother, Caelix, to Myrtle Beach for the first time."
-**Micayla Bordallo**, 11th grade Visual Arts Major



"This Spring Break I traveled to Virginia, Delaware, and Pennsylvania to tour colleges with my parents. Here I am at the first school I visited, Virginia Commonwealth University."
-**Emily Kucklick**, 11th grade Vocal Major



"I preached at Hebron Zion Presbyterian Church."
-**Shamond Riddy**, 11th grade Theatre Major

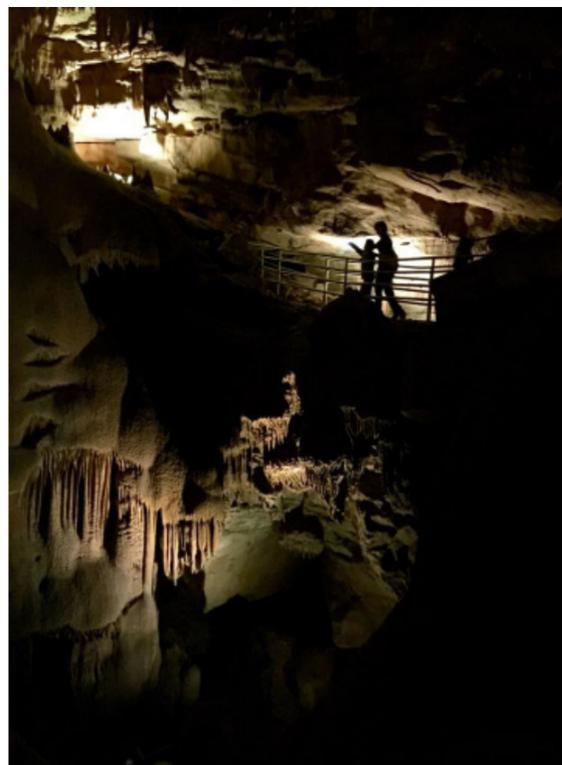
I went to New York City and learned that my existence is brief, fragile, and insignificant, but it's the things that I leave behind that will live forever."
-**Nikita Narodnitskiy**, 12th grade Creative Writing



"I had a great time spending spring break with my cousins on Miami beach!"
-**Hunter Simes**, 9th grade Strings Major



"I spent my spring break working on a massive project to help get into Trident Tech's 3D animation program for high school students."
-**Joey Wintz**, 10th grade Vocal Major



"We went to Mammoth Cave in Kentucky. It was dope"
-**Erika Ludden**, 10th grade Strings Major

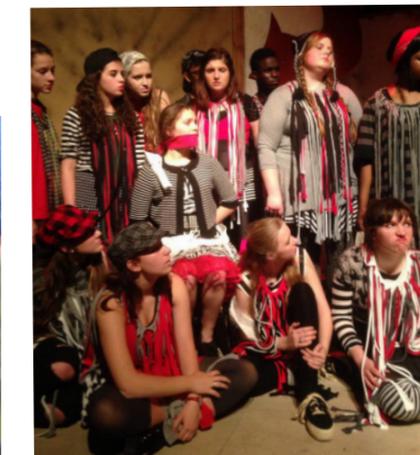


"I went to Chicago to visit my college. The city was phenomenal!"
-**Lee Ryan**, 12th grade Visual Arts Major

"Our family traveled to Florida for the final week of spring training."
-**Dr. Cusatis**, English Teacher



"I spent my spring break preparing my ego for one day being bested by my son."
-**F. R. Hammes**, Creative Writing Teacher



"I spent spring break rehearsing tirelessly for Urinetown the Musical."
-**Teresa Elj**, 12th grade Vocal Major



"I went sailing."
-**Frances Jelks Hart**, 8th grade Creative Writing Major

Catching up with Madeleine Vath

Madeleine Vath 2013/2014 Applause editor has continued to pursue her passion for journalism with The Daily Gamecock and currently serves as the senior copy editor, an impressive title for a freshman. Last year's staff was lucky to have her as a leader; we are very proud of her current and future accomplishments.

Suzanne Jackson: Are you considering the possibility of majoring in Journalism at USC? If not, what else are you considering?

Madeleine Vath: I am currently a journalism student at USC and plan to stay on that course. The J school (School of Journalism and Mass Communications) is actually getting a new building next year, which will be nice because currently we are in the basement of the Carolina Coliseum, a suffocating labyrinth with no windows. Windows will be nice.

SJ: What is your official position on the staff?

MV: I am the senior copy editor, which basically means that next semester when one of our chief copy desk assistants leaves, I will be next in line to move into her position. Right now, my main job is checking grammar and facts, a job description which never ceases to elicit looks of bemusement and feigned interest from my peers, but hey, it's what I do.

SJ: How did working on *Applause* for two years prepare you for the workload of *The Daily Gamecock*?

MV: Having to meet deadlines for *Applause* prepared me well for the setup of *The Daily Gamecock*'s production each night. Everyone on staff depends on everyone else to do their jobs in a timely manner so we can send by our deadline. Obviously,

things are done ahead of time and we have templates for the basic designs and such, but production is only six hours each night. *Applause* taught me that working with other people can produce a beautiful product if each person's work is completed swiftly and efficiently, and *The Daily Gamecock* is only continuing in that teaching.

SJ: What was the largest difference that you experienced



Provided

when moving from a newspaper with a middle and high school audience to a newspaper with a college audience?

MV: With a college newspaper, we can voice our opinions quite a bit more, although we are funded by the university just as *Applause* is funded by the school, so we still have to be careful. However, the university handles criticism much better than the

school district, I must say. Not that we criticize them often, but when we do, we do not get flack for articulating our opinions, as long as they are well-worded and civil. Along with this line of coverage, we can also write about more risqué topics such as R-rated movies, local plays containing adult content, and music containing curse words. It is still my job, however, to make sure that no such words make it into the paper uncensored. Fortunately, each article goes through multiple pairs of eyes, making it easier to catch undesirable words.

SJ: Is there a particularly interesting story that you have worked on that you would be willing to share with SOA?

MV: The opinion section is my favorite section to read because of how well they are able to express their views and even poke fun at certain ideas. I read an opinion column recently that essentially made a joke out of the whole idea of "meninism," a movement of men against feminism because they feel it threatens their masculinity. It brought to the reader's attention leaders of this movement and essays they had written with titles such as "When is it OK to Punch Your Wife?" and holidays they advocated for such as "Bash a Violent B---- Month." The whole idea of meninism is just so absurd that I was laughing the whole time I was checking it.

SJ: How is the workload varied between the USC paper and *Applause*? Do you spend more time working on the USC newspaper than you did working on *Applause*?

MV: Because there are far more staff members on *The Daily Gamecock* staff than there were on the *Applause* staff in both of my years there combined, I have a much smaller portion of the work to do. That is not to say I am not busy, because, after all, we do put out a paper every class day as opposed to

once a month, but I have more people to lean on. I am also doing a more focused job than before as editor, and even as business manager, when I was doing a little bit of everything: interviewing, writing, researching, designing, proofing, you name it. *The Daily Gamecock* has a specialized staff, so while we all are supposed to know a little bit about what everyone else does, each staff member's main job is more specific than my job on the *Applause* staff every was.

SJ: Do you miss Dr. Cusatis?

MV: Yes, of course. It is somewhat difficult to find such a high-quality mentor when there are 30,000 other students on campus looking for the same thing.

SJ: Would you be willing to impart some wisdom on the current editors as they begin the daunting task of creating the graduation issue?

MV: Kerning is your friend. Don't use Comic Sans. Ever. Make pictures a priority. Learn how to do that thing with your computer screens that makes them turn yellow so they don't hurt your eyes. You'll get used to it after a little while, and your eyes will thank you later.

SJ: What are your hopes and dreams for the future of *Applause*?

MV: I hope that there continues to be an emphasis on the online aspect of newspapers, because honestly that is where this issue is heading. I hope that the current and future staffs delve deeper into the foreign creature that is InDesign to properly conquer it and be able to confidently write on their resumes that they are competent in the fickle product. I hope also that the work required to produce *Applause* always inspires more laughs than tears, as I can honestly say it did for me.

Upcoming School Events

Wednesday, April 22

Poet Richard Blanco to speak
AMHS Lecture Hall
6 pm

Thursday, April 23

High School Orchestra Concert
RMMT
6:30 pm

Monday, April 27

Vocal Senior Thesis Performance
RMMT
6:30 pm

Friday, May 1

Dance Senior Thesis Performance
RMMT
6:30 pm

Wednesday, May 6

9th Grade Creative Writing Reading
Blackbox Theater
6:30 pm

Saturday, May 16

8th Grade Semiformal Dance
Cafeteria
6:00 pm

Monday, May 18-Friday, May 22

Senior Spirit Week
SOA

Wednesday, May 27

Visual Arts Senior Thesis Showcase
RMMT
6:30 pm

Have anything to say to Applause? Write us a letter to the editor! Email your questions, comments, or concerns to

suzannejackson1996@gmail.com.

April Literary Calendar

Jakob Lazzaro

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 1841 Edgar Allen Poe publishes "The Murders in the Rue Mourage", considered the world's first dectective story.	2 1805 Famed author Hans Christen Anderson is born.	3 1783 Washington Irving, author of <i>The Legend of Sleepy Hollow</i> , is born.	4 1928 American poet Maya Angelou is born.
5 1837 British poet Algernon Charles Swineburne is born.	6 1869 American poet Edwin Arlington Robinson dies.	7 1770 English poet William Wordsworth is born.	8 1896 Lyricist E.Y. 'Yip' Harburg, who wrote "Somewhere Over the Rainbow", is born.	9 1821 French poet Charles-Pierre Baudelaire is born.	10 1925 F. Scott Fitzgerald publishes <i>The Great Gatsby</i> .	11 1901 American novelist Glenway Wescott is born.
12 1916 Children's book author Beverly Cleary is born.	13 1939 Irish poet and Nobel Prize Winner Seamus Heaney is born.	14 1785 British poet William Whitehead dies.	15 1861 Canadian-American poet Bliss Carman is born.	16 1890 Gertrude Chandler Warner, author of <i>The Boxcar Children</i> , is born.	17 1897 American playwright and novelist Thornton Wilder is born.	18 1915 American poet Helen Joy Davidman is born.
19 1931 American poet Etheridge Knight is born.	20 1884 Armenian poet Daniel Varoujan is born.	21 1894 George Bernard Shaw's play <i>Arms and the Man</i> opened in London.	22 1960 Poet Anne Saxton publishes <i>To Bedlam and Part Way Back</i> .	23 1616 Famed playwright William Skaespeare dies in Stratford-upon-Avon.	24 1905 Robert Penn Warren, the first American Poet Laureate, is born.	25 1873 British poet Walter de la Mare is born.
26 1564 Famed playwright William Shakespeare is born.	27 1904 Cecil Day-Lewis, British poet and UK Poet Laureate from 1968-1972, is born.	28 1926 <i>To Kill A Mockingbird</i> author Harper Lee is born.	29 1947 American Pulitzer Prizewinning poet Yusef Komunyakaa is born.	30 1888 American Poet John Crowe Ransom is born.		

Prom Season is upon us

by Nikita Narodnitskiy

It's just about prom time, so in the midst of your lunch being interrupted by cafeteria promposals, you probably have questions pertaining to the specifics of your special night. Prom will start at 7:00 pm and rage through the night until the ungodly hour of 12 am.

Mrs. Cimballa has ordered us hand-crafted, starry night themed cupcakes. There will be various finger-food items, as well as tea and water for drinks. SOA's own DJ Centimeter Mom and DJ Ocean Mom will be spinning hot fire throughout the evening so if you don't like dancing, maybe you should sit this one out.

It'll all be popping off at the Founders Hall at Charlestowne Landing on Saturday, May 23rd. Tickets are \$60 per person as of now and will be \$70 per person starting on May 1st, so get yours as soon as you can. This prom isn't one you're going to want to miss.

**Prom:
Saturday, May 23
Charlestowne Landing
7:00 pm - 12:00 am**

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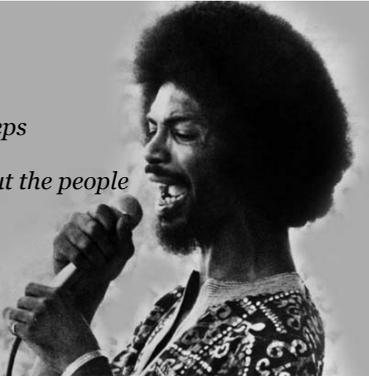
Ask the Staff

As we celebrate National Poetry Month, the Applause staff decided to share with the readers their favorite lines of poetry. The responses ranged from the poems of Charles Bukowski to the songs of Pink Floyd. As our readers are accustomed to all kinds of creativity, we hope that these artists will provide inspiration and motivation that you may then channel into your own work.

Noah Jordan

*Just thirty miles from Detroit
Stands a giant power station
It ticks each night as the city sleeps
Seconds from annihilation
But no one stopped to think about the people
Or how they would survive*

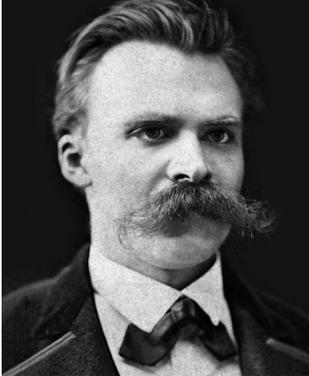
Gil Scott Heron,
"We Almost Lost Detroit"



Cherry Hu

*And those who were seen
dancing were thought to be
insane by those who
could not hear the music*

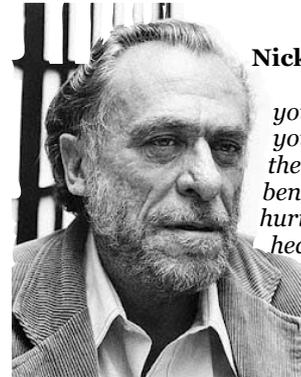
Friedrich Nietzsche



Nikita Narodnitskiy

*Hammering a dent out of a bucket
a woodpecker
answers from the woods*

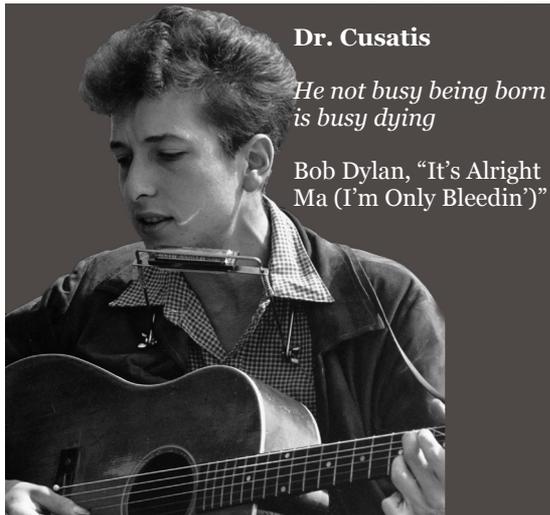
Gary Snyder, "A Dent In A Bucket"



Nick Scapellato

*you said
you had a crying bench and it was by a bridge and
the bridge was over a river and you sat on the crying
bench every night and wept for the lovers who had
hurt and forgotten you. I wrote back but never
heard again*

Charles Bukowski, "An Almost Made Up Poem"



Dr. Cusatis

*He not busy being born
is busy dying*

Bob Dylan, "It's Alright
Ma (I'm Only Bleedin')"



Jason Wintz

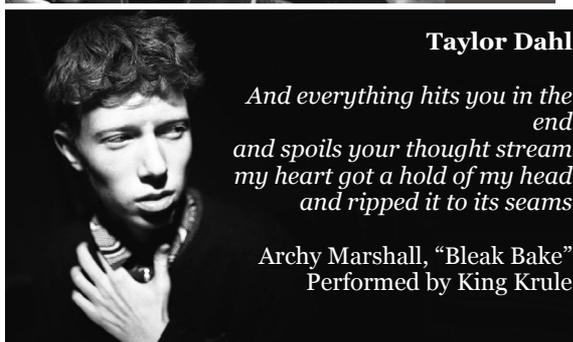
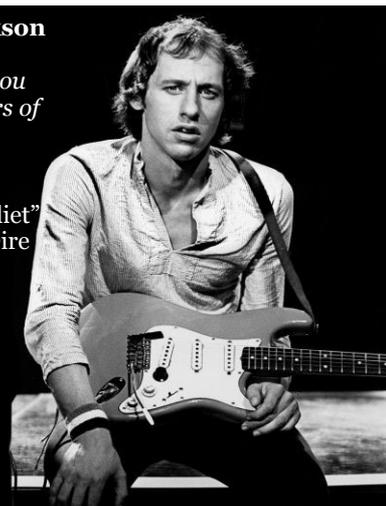
*Where sky and earth touch, a fiery kiss
Can you see it, can you feel it?
Colours are fading and calmness
returns here
Clad in dark robes the night's
drawing near*

Anna Kränzlein, "Prinzessin"
Performed by Schandmaul

Suzanne Jackson

*All I do is kiss you
through the bars of
a rhyme*

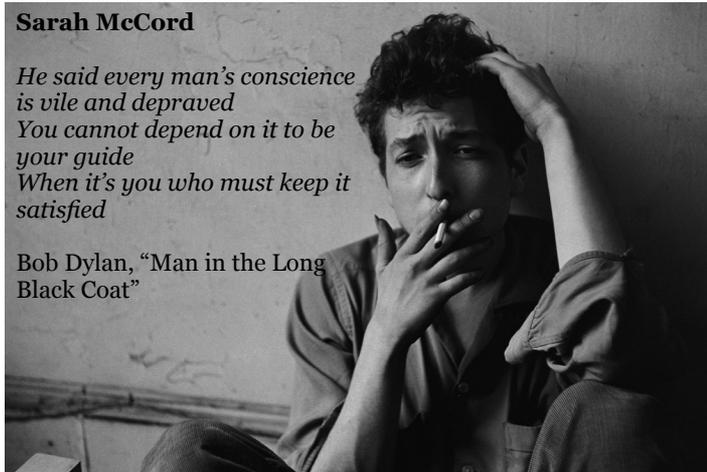
Mark Knopfler,
"Romeo and Juliet"
Performed by Dire
Straits



Taylor Dahl

*And everything hits you in the
end
and spoils your thought stream
my heart got a hold of my head
and ripped it to its seams*

Archy Marshall, "Bleak Bake"
Performed by King Krule



Sarah McCord

*He said every man's conscience
is vile and depraved
You cannot depend on it to be
your guide
When it's you who must keep it
satisfied*

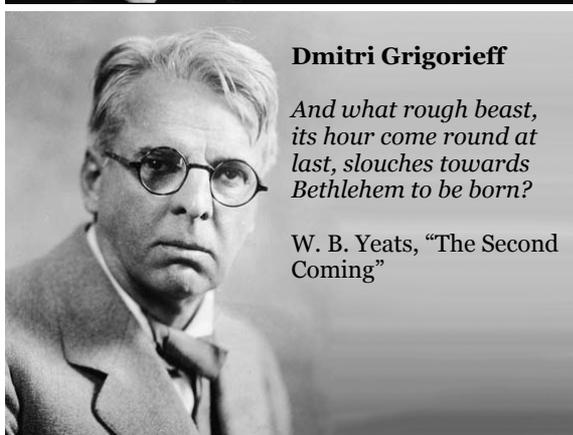
Bob Dylan, "Man in the Long
Black Coat"



Graham Crolley

*Jesus freaks out in the street
Handing tickets out for God
Turning back, she just laughs
The boulevard is not that bad*

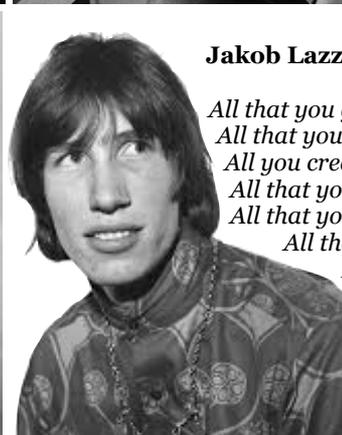
Bernie Taupin, "Tiny Dancer"
Performed by Elton John



Dmitri Grigorieff

*And what rough beast,
its hour come round at
last, slouches towards
Bethlehem to be born?*

W. B. Yeats, "The Second
Coming"



Jakob Lazzaro

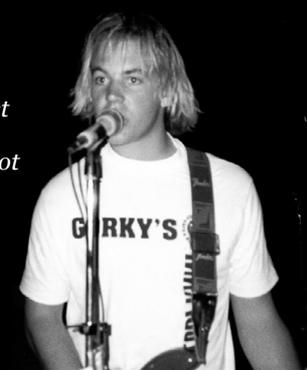
*All that you give and all that you deal
All that you buy beg, borrow or steal
All you create and all you destroy
All that you do and all that you say
All that you and eat everyone you meet
All that you slight and everyone you fight
All that is now and all that is gone
All that's to come and everything under
the sun is in tune
But the sun is eclipsed by the moon*

Roger Waters, "Eclipse"
Performed by Pink Floyd

Savanna Osborne

*Life is too short,
so love the one you
got.
Cause you might get
run over
or you might get shot*

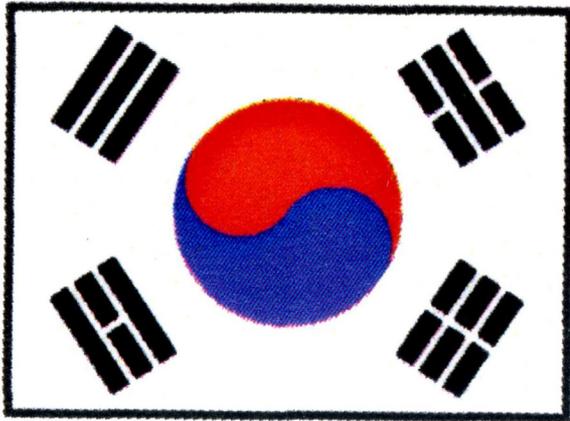
Bradley Nowell,
"What I Got"
Performed by
Sublime



Mama Kim's

Korean & Japanese Restaurant

Dine In, Take Out & Delivery



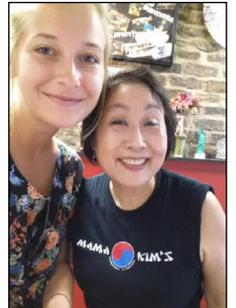
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6th vs 12th

Do you ever wish you could go back in time to give yourself advice? Or, even better, go forward in time and know what to expect? *Applause* staff member Jason Wintz does the closest thing physically possible and asked 6th grader **Aiden Quertermous** and 12th grader **Gabby Hilario** what was the most difficult math concept they had to grasp.



When letters were introduced into math, I was thrown for a loop.

Finding the area of three-dimensional figures and ratios is the *worst*.



WE'RE HERE FOR THE APPLAUSE

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Student Writing

Thanks to the hard work of the Creative Writing booster club, there are now posters featuring excerpts from the writing of all the students arranged around the school.

excerpt from
Clockwise

In India, they do things clockwise. They love differently. They contort into the two respective teardrops of yin and yang and circle each other in a cyclone, until their pieces gradually meet and harmonize. In America, lovers take turns being puddles to discover the most beautiful ways to drown.

- Vasantha Sambamurti, 11th grade

excerpt from
THE UNWRITTEN DELIRIUM

When a dream comes to fill the dull emptiness of sleep it doesn't ask before coming in. you find it waiting for you then envelops you like a blanket straight out of the dryer on a cold winter's night.

- Cannon Yarborough, 8th Grade



excerpt from
snake one down

And today had been in monotone when she said she was healing and thank you and you really shouldn't do all of that for me, and while she said these things, it was a solid blue outside. But not a blue that lunged out. It was one of those soft feathery blues that would fluff your sheets and hold you in its hands until you feel warm and safe and go to sleep. Like a blanket. Like that shade of blue that they had picked out but would never buy it because they had turned to she and the reason to buy the paint no longer matched.



- Molly McConnell, 8th Grade

Want to see more writing?

excerpt from
SMELLS THAT BLEND

Angie never wanted to have to drive up that mountain, to the old faded yellow house. The house that had the baby blue shutters and the flower boxes by the window. And even in the middle of winter there would still be purple jasmines lining the boxes. She didn't want to see the backyard and the thin, cheap crisscross iron gate that circled the house. She didn't want to drive down the long winding, dirt road drive way. She didn't want to go into the kitchen, that kitchen where she used to eat her mama's homemade cherry pies with extra sugar just for her.

- Frances Hart, 8th Grade



excerpt from
lila

we would climb up onto the steel skeleton of the boat lift, lavender barnacles blossoming in faint constellations beneath our hands, and sit and talk and count the boats that passed, wave to the boys and the old fishermen whose dark skin shone with sweat beneath the opaline sun.

- Roey Leonardi, 8th Grade

excerpt from

LADY MOON



It was a beautiful picture. Old Missus Calloway, sitting on the limb of a banana tree, arms wide open like they were when she told a story, eyes closed, singing the spiritual to Lady Moon, laughing with her about the little boy Carter who ate sweet bananas and asked too many questions, and praying to her about his little sister Lane who couldn't even eat honey and ran fevers higher than the egrets flew.

- Liv Provosty, 8th Grade

An excerpt from "The Path to Success"

God, she **hated** it. She **hated** it so much, the lake and the trees **smug** with the knowledge that they had become a **catalyst**, the **supernova** at the center of a black hole, the **dam** holding back the river from sweeping her away like it had swept away Eve.

Lucinda Siegler, 7th Grade

excerpt from

For the Rocket Ship Man

And it took all he had his little mind, but he did it for his father and for his mommy that was lost in her own head or wherever she had gone when his father had died. He did it for the mermaids that lived in the creek behind his home and for the strange little boy with green eyes and tangled mop of brown hair that looked up at him from the puddles on the sleek sidewalk every time it rained. But mostly for the old man who read him stories in the hot Mississippi sun. So that maybe he would stop closing his eyes like he did so often now, and maybe the cancer would leave his body so that Mr. Reid wouldn't have to leave Theo like everyone else in this world.

- Maclean Blake, 8th Grade



An excerpt from
"Hidden Valley"

I came to my bathroom that night, with blood still on my hands. As I cupped them to wash the blood away I looked at my palms and I swear in that moment I saw the Hidden Valley, as the sun slipped behind the mountains, turning the valley a dark red.

River Abedon, 7th Grade

Check out the rest of the posters in the Creative Writing hallway!

IT WOULD BE HARD TO BREAK ME DOWN
I MADE OF 18,000 PIECES OF IRON
SYMBOLIZING BEAUTY AND ELEGANCE
PEOPLE SAID WE WOULDN'T LAST
BUT TODAY WE ARE STILL STANDING



AN EXCERPT FROM "EIFFEL TOWER" BY BREONA GREEN, 6TH GRADE

Student Artwork



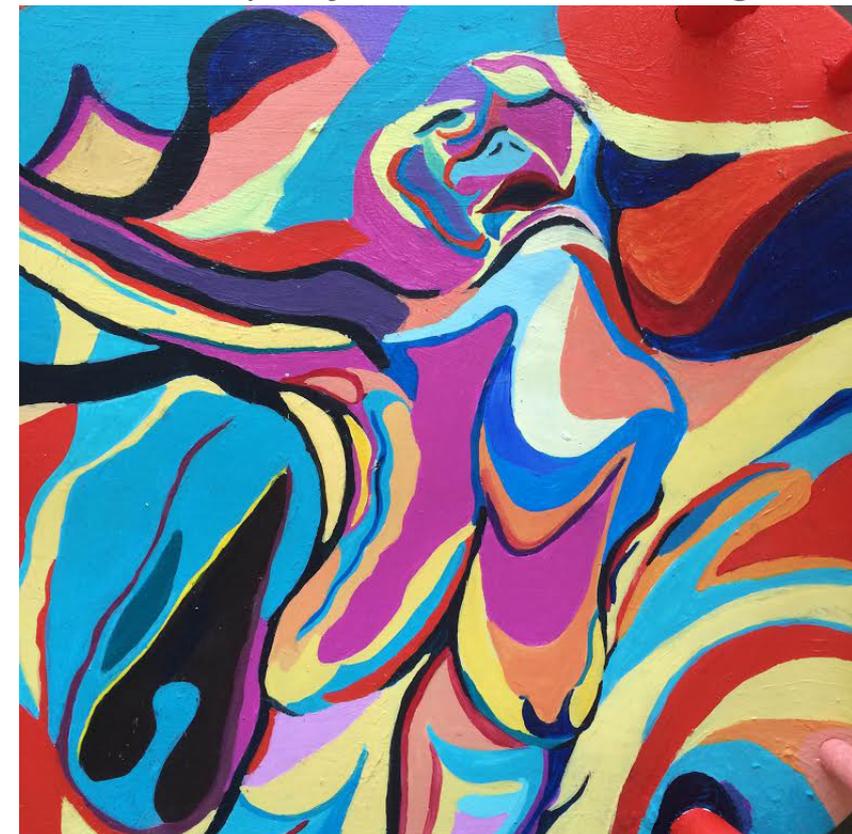
Above: Sylvia Watkins

Works by various Visual Artists from all grades are on display in the Fine Arts building as well as the halls of the High School building. If you wish to see more of their creativity, walk through the building on your way to lunch. You won't be disappointed.

Below left: John Peterseim, Below right: Liuba Canizales



Above: Kevin Boyd, Right: Julian Gatch, Below: Gigi Fusco



Puzzles & Games

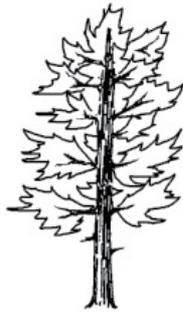
Help Richard Blanco find his collection of poetry!



Tree Word Search

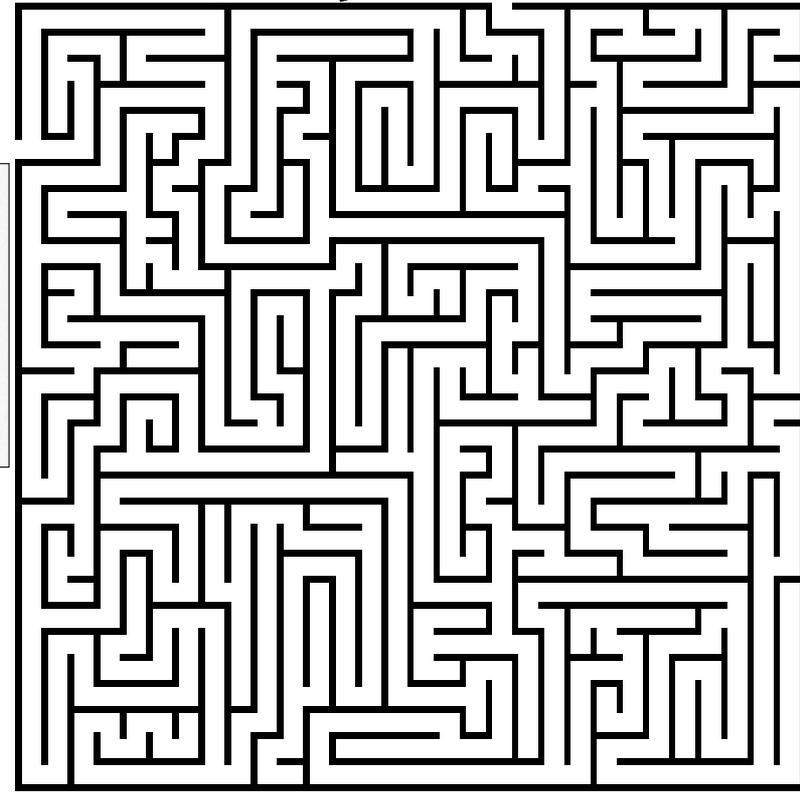
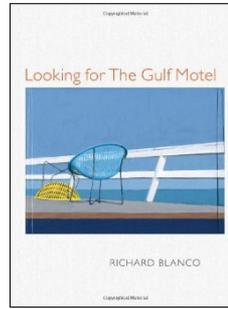
J K K S N C V T R C O V Z C A
 U Z C F B H R B M A P L E O S
 W F R O F N A Q R N C P V T P
 H C R A L S Q A V E Q V M T E
 C W Q C S M L M D I R K H O N
 P E O W D P E A G I V F S N L
 Z V O B O T R H F U O H B W E
 E O Y P E Z Y R O K C I H O R
 D N I M I E S E K M A B N O G
 P E I W F T C R Y M U N E D Q
 Y A Y P C Q V H Y D T A C C S
 B M V O S C L L D Y Y F U G N
 S M X O T F Q V T X O H R Z K
 T P M W G Y C E W T C J P C A
 B O E L M B S A H C J L S J O

- ASPEN BASSWOOD BEECH
- CEDAR COTTONWOOD ELM
- FIR HEMLOCK HICKORY
- LARCH MAPLE OAK
- PINE POPLAR SPRUCE



Riddle

Dare trespass my threshold? Don't dream
 you shall flee;
 The strongest, the swiftest, cannot evade
 me.
 I'll seize you and crush you and wrench you
 apart,
 Though no one may gaze on my singular
 heart.



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

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Riddle Answer: a Black Hole

Horoscopes



Aquarium

Don't tap on the glass.

Reese's Pisces



Incorporate some peanut butter chocolate flavor into your life.

Ares

You're probably feeling like a god today. However, try not to start an all-out war.

Centaur

Half man, half horse? That's pretty radical.



Gremlin

Don't eat after midnight. Trust me, just don't.



Can'tcer

Today may be difficult for you. Just remember: you can't do it.



Leonardo DiCaprio

There's an Oscar in your future...



Virus

Spread the love today. Make sure not to wash your hands before spreading it.



Nacho Libre

Nachoooooooooooo!



Scorpion

Don't get caught in the pincers of life; they might just give you a good sting.



Secretariat

Go fast today. I believe in you.



Candy Corn

Try not to be so corny, and you just might find a sweet surprise in return.



Haikus of the Month

Challenge

This is a haiku
You could write a better one -
Go ahead and try.

What

I so dislike things
That are redundant and things
That repeat themselves.

What Pt. 2

Years may come and go
but our friends and memories...
what was I saying?

Deep Thoughts

While the smoothest stones
try to skip in defiance
The pond claims them all.

School

Happy Wednesday, friend!
May today's coffee be strong
And the day inspired.

The Trivia Challenge

Are you interested in competing for the title of Trivia Emperor in The Trivia Challenge? The winner will receive a \$15 Barnes & Noble gift card and eternal glory. If you are interested in competing talk to Dr. Cusatis in room 1115 during High School lunch or email jakob@soa-applause.com with the subject line "Trivia".

To celebrate the visit of poet Robinson Jeffers, this game of trivia is focused on literature and poetry. **CeCe Fish** returns as empress to battle **Cody Beasenburg** in this linguistic contest.

The Questions:

1. Where was the first public library in America (it opened in 1698)?
2. True or False. JK Rowling is the first author to become a billionaire.
3. Who wrote the world's first novel?
4. Who printed the first books with his invention of movable type?
5. Name the poet who wrote *Leaves of Grass*.
6. Name the poet who penned *I Know Why The Caged Bird Sings*.
7. Who is the current South Carolina Poet Laureate?
8. Other than the Bible, what is the bestselling book of all time?
9. What is Dr. Seuss's first published children's book?
10. Ray Bradbury maintained until his death that *Fahrenheit 451* was not about censorship, instead being focused on what?

CeCe Fish



1. Charleston
2. True
3. Voltaire
4. Johannes Gutenberg
5. Walt Whitman
6. Maya Angleou
7. Martha Market
8. *Lord of the Rings*
9. Pppppth... Mulberry Street.
10. I have no #&%\$*&% clue.

Cody Beasenburg



1. Philadelphia
2. True
3. It was a Japanese woman but her name escapes me.
4. Gutenberg
5. Robert Frost
6. Maya Angelou
7. Ms. Drennan- and if its not, it should be.
8. *Tale of Two Cities*
9. *What I Saw on Mulberry Street*
10. Overdependence on technology.

The Victor

Although **Cody** posed a valiant challenge for the throne of Trivia Emperor, **CeCe** quashed his imperial dreams with an AP Literature textbook to the head. Thus, **CeCe retains her Imperial Crown and Scroll and will return next month to battle again!**

Answers

1. Charleston, South Carolina, 2. True, 3. Murasaki Shikibu, in 1008, 4. Johannes Gutenberg, 5. Walt Whitman, 6. Maya Angelou, 7. Marjory Heath Wentworth, 8. *The Lord of the Rings*, 9. *And to Think That I Saw It on Mulberry Street*, 10. The dangers posed by the over usage of technology

Do you want to go up against Cece for the final issue of Applause and overthrow her reign? Contact Jakob at lazjak37@yahoo.com.



"The End by Jim Morrison."
Joe Roddey, 12th grade
Band major



"Come As You Are by Kurt Cobain."
Patrick Wonder, 7th grade
Theatre major



"Sugar by Maroon 5."
Lilly McCully, 7th grade
Piano major



"Cycling is Good For You by Mark Slaughter."
Megan Lebarron, 9th grade
Band major



"Fruit Salad by the Wiggles."
Terry Roddey, 11th grade
Band major

Question of the Month

by Nikita Narodnitskiy
and Dmitri Grigorieff



"Ride The Lightning by Metallica."
Henry Osborne, 8th grade
Creative Writing major



"Sing About Me, I'm Dying of Thirst by Kendrick Lamar."
Tavaris Brooks, 12th grade
Visual Arts major

"What is your favorite song or poem?"