

Applause

Volume 18, Number 4

School of the Arts, North Charleston, SC
soa-applause.com

February 2017

GREASE



Meet the people behind SOA's production of *Grease*, pgs. 5-8, 11,12,14
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RUBY

Rhoda Ascanio and Mark Lazzaro
Alan Brehm

AMETHYST

Susanne Drennan
Sylvia Edwards
Bryan Fisher
Dr. Mark Teseniar

GARNET

Christine Bednarczyk
Debbie Dekle
Robin Grieg
F. Rutledge Hammes
Beth Webb Hart
Heath Orvin
Bill Smyth

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Jennifer Graham
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Edward Hethington
Brett Johnsen
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Dr. Robert Perrineau
Eyamba Williams

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Naja Aleem
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Piper Reinwald
Kristina Kerr
Jackson McQueeney
Britany Gionoukos
Rae Kinlaw
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Letter from the Editor

Dear Readers,

This school year is flying by. Somehow we're already speeding our way through the second semester, and the much anticipated SOA musical, *Grease*, has arrived.

Our latest issue of *Applause* is devoted to *Grease*, featuring interviews with the cast and crew and other glimpses behind the scenes of this wonderful production. Want to read about the history of *Grease*? Flip to page 4. Think you're a *Grease* expert? Try answering our trivia questions on page 19. Want to read about something other than *Grease*? We got you covered. Check out one of our staff members' experience at the presidential inauguration on page 13.

In our effort to continue to keep our readers informed and entertained, *Applause* is working to enhance our on-line presence. Our website, soa-applause.com contains our seventeen-year archive, and we are beginning to upload the current volume, which will include the elusive Holiday issue. Due to time constraints involving the holiday break, *Applause* published the December issue in an on-line only format. All four recent issues of *Applause* will be available on our website before the end of the month.

My co-editor, Cheyenne, and I are taking turns filling the highly demanding role of editor-in-chief. I have enjoyed being in charge of the production of the February issue, and she will take over for the March issue. I would like to thank her and the rest of the staff for their dedication to this special edition of *Applause*.

Thank you also to parents who submitted well wishes to cast members and to all our patrons and advertisers for your continued support.

Hope you all enjoy this issue as much as I enjoyed putting it together. Have a great time at the show!

Sincerely,
Nick Huss,
Applause Editor-In-Chief



Applause

since 1999, the official student
publication of

School of the Arts

Founded in 1995 by Rose Maree Myers

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 Rizzo-Hannah Burton and Betty Manaris
 Frenchy-Eden Teichman and Nathalie Delson
 Marty-Shayd Williams and Olivia Levins
 Jan-Tillman Simons and Morgan Roddey
 Patty-Bryce Buchanan and Sarah Catherine Gillard
 Cha Cha-Jenna Flaherty and Mary Grace Hutzler
 Miss Lynch-Taylor Kornegay

Female Chorus

McKayla Nesmith, Maggie Wallace, Cass Wauben,
 Caroline Conway, Lalia Aleem, Quinn Wilder, Bethany
 Weeks, Megan Fennell, Abril Acosta, Bennet Dickison,
 Ally Vanderpool, Kellen Gatton, Erin Porter, Aris Jeffers,
 Grace Courville

Grease Calendar

(all shows are in the Rose Maree Myers Theater)
\$8 for Students, \$12 General Admission
Tuesday, February 21st,
Wednesday, February 22nd, 6:30 pm
Thursday, February 23rd, 6:30 pm
Friday February 24th, 6:30 pm
Saturday, February 25th, 2:00 pm & 6:30 pm
Sunday, February 26th, 6:30 pm
Monday, February 27th, 10:00 am & 6:30 pm
Tuesday, February 28th, 10:00 am & 6:30 pm



Cast List

Males

Danny-Osayende Lessane
 Kenickie-Joseph McGuinn
 Doody-Dylan Enriquez and John White
 Sonny-Joe Brennan
 Roger-Nick Fisher
 Vince Fontaine-Kyle Harris
 Eugene Trevor Bierdz -Alec Pourmoghadam
 Johnny Casino-Ethan Dotta
 Teen Angel-Lance Wilder

Male Chorus

Trevor Bierdz, Malachi Cleveland, Mosiah Williams,
 Matthew Grant, Mark Wolfe, Victor Sherman, Alec
 Pourmoghadam, Ethan Dotta, Harrison DaHabi, Dre Davis,
 Dylan Enriquez, John White, Lance Wilder

History of Grease

by Reese Fischer

The story of the origins of *Grease* is often glossed over and fast forwarded to the story of the 1978 movie. But *Grease* debuted in a Chicago nightclub in 1971 as an explicit, raunchy, hilarious story of the senior year of high school in Chicago. As *Grease* grew and was performed all over the country, it became less of a Chicago tale and more of a general American one. By the time it closed on Broadway in 1980 it was the longest running show of all time, soon to be surpassed by *A Chorus Line*. It was revived on Broadway in 1994 along with four US tours from 1993 to 2011. It was revived again in its hometown of Chicago in 2011. There have also been numerous international productions of *Grease*.

In 1978 John Travolta and Olivia Newton John starred in a film version of the new classic. The cast looks fondly upon the summer *Grease* was filmed, saying the same goofy, energetic, dramatic, sexy energy found on screen was still around when the cameras weren't rolling. The cast stayed in character throughout the day, giving themselves a true chance to be transported back to their senior year. At the *Grease* world premiere, Travolta and Newton-John truly felt like superstars for the first time. Teens scrambled towards to their cars and flooded the path to the red carpet. *Grease* was an instant phenomenon, grossing over \$400 million, making it the second highest grossing movie musical of all time (after 2008's *Mamma Mia!*). The movie, though it glossed over and sped through some key parts of the musical, still borrowed from original choreography, used the same music, and struck the same emotional chords.

Grease is a story of what it's like to be living through your final days in highschool, a truly American story that transcends time.

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Grease Director and Cast Interviews

Mr. George Younts: Theater Director

Nick Fisher: Who decided on this musical, and why?

Mr. Younts: Administration has to give approval to proposals from the Fine Arts faculty.

NF: What is your prior experience with *Grease*?

MY: I have done musical selections from it in musical reviews as a performer and have probably seen it in about five different live versions from high school to professional productions.

NF: Just how severe is the lack of male actors in this show?

MY: We will be fine. We have enough to tell the story.

NF: What was the reason for removing the pregnancy scare from the show?

MY: Family friendly viewing experience that will bring more folks into the show. Plus, it will provide younger audiences the great experience of seeing an SOA level of performance.

NF: What kind of set can viewers of *Grease* expect to see?

MY: A functional one that provides a simple background so the audience can focus more in on the performances and the *Grease* story.

NF: What is your favorite song from *Grease* and why?

MY: Mooning. Funny.

NF: On a scale of one to ten, how sexy is John Travolta?

MY: Younger one is a 10. The current one is a negative 3.

Man knew how to strut in his younger days.

NF: How does *Grease* differ from those SOA has done in the past?

MY: It has gone back to being an extracurricular activity after the last three were part of the classes offered at the high school level. Plus, it is being put together and will be finished in 37 days which has never been done.

Ms. Baker: Lead Costumer Designer

Lydia Cook: Have you ever designed or chosen costume clothing for a play before?

Caroline Baker: The last costume-designing I did was making outfits for my dance group at my seventh grade talent show. (We looked fabulous by the way.) This is my first play. It is very exciting, and I love trying new things. Costume is also incredibly time-consuming, pretty stressful, and requires an extraordinary amount of organization to keep the students accountable. However, I have rediscovered a love for the theater that I did not have time for as a full time fashion designer.

LC: What's the hardest thing about being the lead costume designer for the play?

CB: The hardest part is letting go of the individual character designs and entrusting them to the students who signed up to design for them. It is my nature to just jump in and get it done, so it is stressful to take a backseat and watch students handle their jobs, but I know how much better they will feel when they are finished.

LC: How big of a role do you think costumes and colors play in the play?

CB: Costumes are critical in a story. They tell so much about the character: time period, setting, age, mood, status, wealth, personality, etc. 65% of people are visual learners, so the vast majority of the audience is taking in the plot visually. If your costume does not tell the story of your character without words, it is a failure.

LC: What are the challenges of this particular musical?

CB: *Grease* is beloved. Everyone has feelings, favorites, attachments and ideas about *Grease*. Respecting your audience involvement while expressing yourself as a costume designer is a fine line for *Grease*.



Debra Benson: Musical Director

Tessa Abedon: Describe the main job of the vocal director.

Debra Benson: We teach the songs to the singers and ensure that they learn the music and can sing it to the best of their ability. We also assist with making sure that the music we teach is aligned with the music the band is playing and the choreography.

TA: Which song are you most excited about?

DB: That is a hard question. I like the song the girls are doing- "Raining on Prom Night." I think they do it well and it is staged well. I also like the excitement and spirit that the guys have when they sing "Grease Lighting."

TA: What is your favorite part about working on this musical?

DB: The excitement of the students. One student didn't even have to be at rehearsal last Saturday but she said she came because she was having fun. Our students are so amazing, so talented and creative!

TA: Do you have any hesitations or trepidations?

DB: Not really. I've worked on musicals before. They seem like they will be impossible to get done, but you keep on working and suddenly it comes together.

TA: Which musicals have you worked on before?

DB: *Fiddler On the Roof*, *Gypsy*, *Lil Abner*, *Mame*, *Anything Goes*, *Peter Pan*, *Big River*.



Applause would like to congratulate the *Grease* cast and crew. All of your hard work has paid off. Good luck and stay pink!



Ms. Fitz: Vocal and Musical Director

Courtney Wickstrom: Could you describe your role in the musical?

Sarah Fitzgerald: I am working with Ms. Benson as a vocal coach, as well as teaching the songs in the musical.

CW: What are your major responsibilities?

SF: I'm helping the singers learn the music and style of 1950s rock and roll. I also make sure the singers are taking care of their voices by warming up properly.

CW: Have you performed this role in any other musicals at SOA?

SF: This is my first time coaching a musical ever. In college, I performed in the pit orchestra for many musicals but never onstage.

CW: Do you have any personal connection to *Grease*?

SF: I have a can next to my stove where I collect bacon grease. And sometimes my hair gets greasy.



Daphne Brion: Sandy

Tessa Abedon: First off, congratulations! How does it feel to be the major character in this show?

Daphne Brion: Aw, thank you!! It feels rather surreal. Being given the opportunity to play someone as iconic as Sandy is extremely intimidating and exciting at the same time! I was so lucky to be chosen considering all the wonderful talent that auditioned.

TA: How can you personally relate to the character Sandy?

DB: Sandy and I couldn't be more different, but her courage is what stands out to me. Sandy doesn't ever say she can't do something, and she stands up for herself when she needs to. I love that about her!

TA: How do you plan to deal with any stage trepidations?

DB: Oh, gosh, I always get really jumpy. I like to distract myself by being goofy with other cast members! Usually keeping happy and positive helps me! Or coffee— coffee's always the answer!

TA: Have you ever done a show before? If yes, which ones, and how was the experience?

DB: Yes I've done shows with Woolfe Street Playhouse since freshman year! I've performed in *13*, *Urinetown*, *Addams Family*, *Rock of ages* and *Rent!* All of them were challenging, but left me with some of the best memories I will ever have! They are like family to me there!

TA: How are you prepping for the part?

DB: I love the movie and the live version (which is on Netflix), and I watched those after I got the part!

TA: Do you have a favorite musical?

DB: My favorite? That's tricky! I'd have to say *The Addams Family* is my favorite! I got to do that two Halloweens ago and I loved every minute.

TA: What would you like to say to the fans?

DB: Hi, fans of *Grease*! I hope you all come see the show and love it! It's going to be a little different from what you'd expect, but I can't wait to hear you all singing along and having fun with us!!



Ms. Tillotson: Choreographer

Damon Lockwood: What inspired the movement for the choreography?

Kristin Tillotson: The movement and dances from the 70s and the Broadway, movie, and live production of *Grease*. Also I used my knowledge of musical theater dance.

DL: How long did it take to come up with the choreography?

KT: I began working on the choreography over winter break. I am still working on some numbers and revising others.

DL: Is this style of dance different from your regular style?

KT: I normally teach Ballet, Modern, Improvisation, Jazz, Tap, and World dances. I've studied all styles in graduate and undergraduate school. For this play I needed to stay in the era of the 70's.

DL: Is this your first time choreographing for a musical?

KT: No. I worked at a school in Philadelphia where I choreographed *Hairspray*, *Fame*, *Annie*, *High School Musical* and *High School Musical 2*.

DL: Was it difficult to teach the choreography?

KT: No it has not been difficult to teach the choreography. The majority of the time the cast is willing to learn. We only have a short amount of time to produce this show so everyone needs to be focused.



Naomi Marchant: Sandy

Tessa Abedon: First off, congratulations! How does it feel to be the major character in this show?

Naomi Marchant: It feels fantastic and I'm very excited!

TA: How can you personally relate to the character Sandy?

NM: We're both sweet, innocent, and blonde.

TA: Which part of the show are you most excited for?

NM: Probably "We Go Together" because everyone is on stage enjoying themselves and just having fun.

TA: How do you plan to deal with any stage trepidations?

NM: Well I've been on stage so many times if a problem comes up I try not worry about it.

TA: Have you ever done a show before? If yes, which ones, and how was the experience?

NM: I've been in around 15 different shows. My favorite lead characters are: Annie, Ariel, and Millie in *Thoroughly Modern Millie*. The experience was amazing, I love being on stage.

TA: How are you prepping for the part?

NM: I'm taking inspiration from Olivia Newton John and researching certain things about the time period.

TA: Do you have a favorite musical?

NM: This is such a hard question to answer but I think *Something Rotten* is probably my favorite.

Osayende Lessane: Danny

Jada Orr: What other productions have you been a part of?

Osayende Lessane: I've been a part of a couple other performances. I've been in five shows since 2015, including *The Lion King*, *Into the Woods*, *Legally Blonde*, and others. However, I think my favorite role I've played so far was Harold Hill in the *Music Man* over the summer.

JO: Were you surprised when you got the role of Danny?

OL: Honestly? 100 percent. Although I prepared for the audition, I went in feeling extremely unprepared, and I felt like I gave a bad audition. As much as I'd like to say that I knew that I was going to get the role from the get go, I can't.

JO: How would you interpret this role different or better than John Travolta?

OL: John Travolta's performance as Danny Zuko is an extremely iconic performance, and so when I was preparing for the role I found it hard to come up with my own way of playing such a well known character. However, I feel as if John Travolta kept Danny really closed off emotionally throughout the movie, so I've been doing my best to try and make Danny a little more vulnerable.

JO: What sparked your interest in being a part of *Grease*?

OL: *Grease* has actually been one of my favorite musicals for a really long time, so when it was announced that *Grease* was the school musical, I knew I had to audition.

JO: What skills from vocal are you applying to your performance?

OL: The show has me hit a couple of notes that are in my higher register, and so vocal has taught me how to use better breath control to be able to hit those higher notes.

JO: What characteristics do you have in common with Danny?

OL: Danny is extremely indecisive. He's constantly falling in and out of love with Sandy and can never figure out what he wants. I'm the same way, just with other things like whether or not I want to get my haircut or if I want pizza or fried chicken, big things like that..

Joseph McGuinn: Kenickie

Courtney Wickstrom: How did you prepare for your role?

Joseph McGuinn: To prepare for *Grease*, I sang "Greased Lightning" over and over for a month.

CW: Is this the first musical you've been in?

JM: Yes! The very first!

CW: How would you characterize your experience so far?

JM: Tiring. I feel like death.

CW: Which part of performing has been most challenging for you?

JM: Memorizing the choreography. I'm sorry, dancers. I know how you feel now.

CW: What has been your favorite part of contributing to *Grease*?

JM: GREEAAASED LIIGHTNNIING!!!!



Betty Manaris: Rizzo

Luke Gair: What made you want to audition?

Betty Manaris: At first the idea of auditioning kind of made me nervous so I wasn't sure if I would. After talking with some of my friends, I decided to audition along with them because I thought it would be a fun experience.

LG: How do you prepare for the role of Rizzo?

BM: Rizzo is kind of a hard character to nail. I wanted to see how others portrayed her so I watched both the *Grease* movie and the more recent *Grease Live*. She's tough and sarcastic, but underneath, she really cares what others think about her. It's hard to find a balance between confidence and jealousy.

LG: If there was another character you could play, who would it be and why?

BM: I think it would be fun to play Marty. Marty and Rizzo are good friends even though they seem to have a bit of a competitive relationship. I also really like "Freddie My Love," which is Marty's song. I'm excited to see how it will turn out!

LG: What is your favorite song in the show?

BM: My favorite song would have to be one of the group numbers like "We Go Together" or "Born to Hand-Jive", just because everyone's on stage having a good time. The dance for "Born to Hand-Jive" is kind of hard, though, so I would have to prefer "We Go Together."



Hannah Burton: Rizzo

Luke Gair: What made you want to audition?

Hannah Burton: I wanted to audition for *Grease* because I enjoy getting the experience, as every audition is a little different. For this audition, I had to perform in front of a bunch of upperclassmen, which was a little intimidating!

LG: How do you prepare for the role of Rizzo?

HB: Being almost opposite from Rizzo, I had to do a lot of homework on the character! I watched the movie a few times and took a lot of inspiration from friends I have, while channeling my inner mean girl.

LG: If there was another character you would like to play, who would it be and why?

HB: I would probably want to be Marty. I like how cool and sassy her character is. I am very happy with the role I received though!

LG: What is your favorite song in the show?

HB: I don't know if I can pick a favorite song! There are lots of good songs and each one is unique.



John White: Doody

Nick Huss: What is your biggest challenge about taking on *Grease*?

John White: The biggest challenge I had taking on this role has been figuring out who this character is and determining how he would act in his environment

NH: How is this character like you? Different?

JW: I can relate to my character because we are both funny and likeable, but he is less confident and kind of timid at times.

NH: How has being a T-Bird made you bond with the other guys in the group?

JW: Being a T-Bird has made me bond with the other guys because they are portrayed as this very tight-knit group of friends that always have each others backs.

NH: What kind of people will like your character?

JW: I think anyone can relate to my character in some way because he is definitely a dreamer but can lack in confidence at times.

NH: What's your favorite part about *Grease*?

JW: My favorite part of *Grease* has been getting to know everyone in the cast, it has been a really great experience

**Joe Brennan: Sonny**

Lydia Cook: Do you personally relate to the goofy personality of Sonny? How so?

Joe Brennan: I do relate with Sonny to a degree because I'm a big jokester like he is. I'm also very loud and obnoxious like him. I think I'm like him in the sense that I say I don't care about anything, when in reality I'm concerned about everything.

LC: Do you think Sonny is an important character to the makeup of the T-birds? Why?

JB: I think that Sonny is an important character in the T-birds because he is the comedian of the group. He is zany, unpredictable, and sporadic. He tries to be intimidating, but it doesn't work out most of the time which I think is a really funny quality about him.

LC: Have you ever played a role where you have to be able to sing and dance?

JB: I have played lots of roles where I had to sing and dance at the same time since I do musical theater more than any other kind of theater. It can be challenging at times but once you have fun with it, it becomes really easy.

LC: What have you learned in your theater career that has prepared you for this role?

JB: I've learned how to develop character through my theater class and my extracurricular theater activities. I've learned how to exaggerate body movements, both in dancing and in walking, so that the audience could see it. I've learned how to make a good character voice while singing which I use as Sonny.

**Shayd Williams: Marty**

Cheyenne Koth: Did you have any difficulty getting into Marty's persona and portraying her on stage?

Shayd Williams: Marty is a lot more collected than I am. All of her expressions and responses to things are super calculated and reserved so that she seems more mature. I tend to get really excited really easily so it's definitely been a challenge to be as seemingly chill as Marty is.

CK: How did you prepare yourself for this role, aside from rehearsals and memorizing your lines?

SW: I watched a ton of videos of people playing Marty. Obviously not everyone who plays the role is great so I was able to also see how not to portray Marty, haha.

CK: What has been the most challenging part of performing this classic musical?

SW: It's a lot of pressure, you know, to put on a musical like *Grease*. Everyone knows the songs, everyone knows the classic Pink Ladies' jackets, everyone knows the memorable quotes, etc. Because of this, we don't really have as much freedom with interpreting our characters the way we want.

**Olivia Levins: Marty**

Cheyenne Koth: Did you have any difficulties getting into Marty's persona and portraying her on stage?

Olivia Levins: She's a lot like me, which makes it harder, actually. It makes it hard to find a character—we're both flirty girly-girls. It's difficult because some stock character females like that are sometimes hard to make unique. I don't want her to be this dumb girl, you know, but you can't always bring something to it, because it's just kind of her character. It wasn't crazy hard to feel her out, though, just to make her different.

CK: How did you prepare yourself for this role, aside from rehearsals and memorizing your lines?

OL: I watched both *Grease* and *Grease Live*, even though I'd already seen them both. It was helpful to see how both of those actresses portrayed Marty. I tried to practice a voice for her a lot, but I wasn't sure if I was going to do an accent, because a lot of people are doing 50s accents, so I just kind of had to trial and error the voice thing for myself until I found the right one.

CK: What has been the most challenging part of performing this classic musical?

OL: For me, it's the fact that it's *such* a classic! She's been done so many times that it's easy for the character to be boring, even if you don't want it to be. Because of that, it's easy to grab onto someone else's way of portraying it, but you can't. You have to make it your own. *Grease* is not very revolutionary, though, It's just sort of THE high school musical, so that was a big challenge for me.

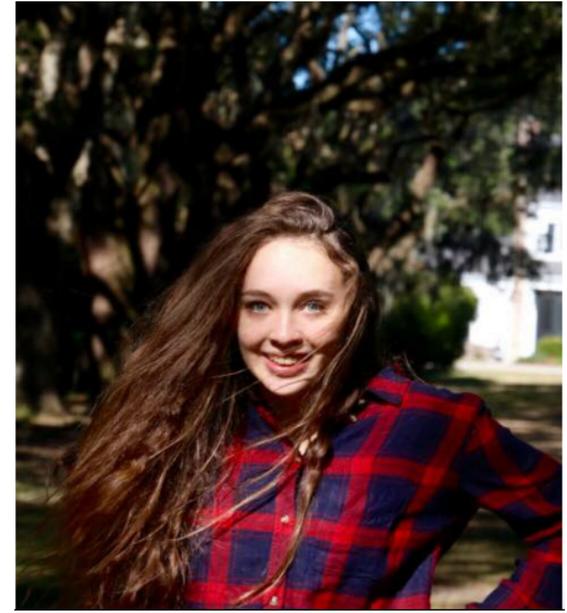


Osayende Lessane



Congratulations,
Osayende, on your
role as Danny!
We are so very
proud of you and
can't wait to see you
on Broadway!
Love, your Family!

Bryce Buchanan



Bryce, We are so proud of you and excited to see
you in the *Grease* production! Go, Patty!

We love you!
Mom, Dad, and Ashton

Kellen Gatton



Kellen,
Wishing you
success in the
show!
Mom, Dad, and
Conor

Nathalie Delson



To our shining star.
Have fun and
remember forever
as shoo-bop sha
wadda wadda
yippity boom de
boom.
Love, Mom and
Dad!

Ethan Dotta



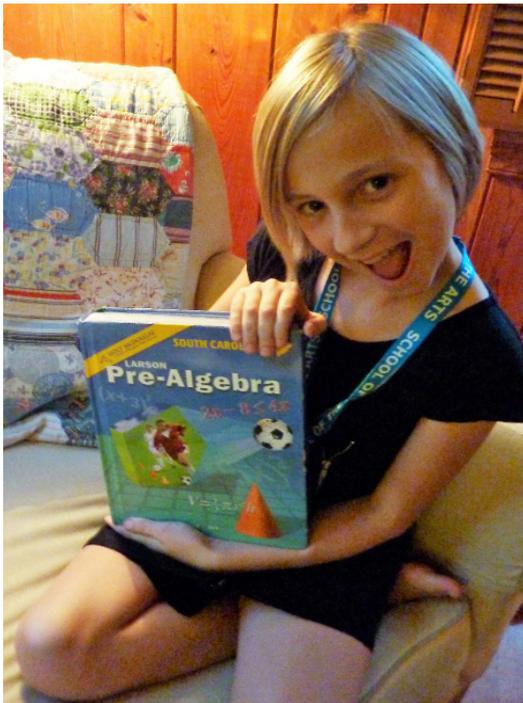
We're so proud of you! Have fun up there!
Love you, Mom, Dad, Nuni, Pappy, Chance,
Bam, Bear Kat, and Tesla

Megan Fennell



So proud of you,
Megan!
Enjoy the
experience of
GREASE — Sing,
Dance and have
a Blast! It's your
senior year!
Love, Mom, Dad
and Dorothy

Sarah Catherine Gillard



Break a leg, Sarah
Catherine!
You always have
loved the first day
of school and make
a perfect Patty!
Love, Mommy and
Dad

Joe Brennan



We are so proud of
you, Joe!
Wishing you
and the entire
cast an amazing
performance.
Love Mom, Dad,
Nick and Justin

Morgan Roddey: Jan

Lydia Cook: Is Jan your favorite pink lady? Why?

Morgan Roddey: Jan is definitely my favorite Pink Lady because I think she's the most fun. She's always telling jokes and trying to be the life of the party.

LC: Do you personally relate to Jan's "tom-boy" personality?

MR: Yes, I feel like she doesn't really care what everyone thinks and that shows in her jokes and her attitude.

LC: Have you ever played a role before in which you had to dance and sing?

MR: Yes, Eleanor Fairchild in *Starmites*.

LC: Which scene is your favorite and why?

MR: My favorite scene is the school dance because everyone is dancing together and doing the same thing. It's a great ensemble moment and it's so much fun to be a part of.

LC: What have you learned in your theater career that has prepared you for this role?

MR: I have been at SOA since 6th grade and every year is something new, so I'd say that every year of my "career" at SOA has prepared me more and more for roles like this one. I guess one specific thing that I have learned is that sometimes you have to do things that make you uncomfortable in order to achieve what the character wants.



Tillman Simons: Jan

Lydia Cook: Is Jan your favorite pink lady?

Tillman Simons: She wasn't at first but now she is. I love her personality and how she portrays herself as a character!

LC: Do you personally relate to Jan's "tom-boy" personality?

TS: Absolutely, wearing converse and not taking lip is totally my thing!

LC: Have you ever played a role in a musical before where you have to dance and sing?

TS: Many (*Music Man, Fiddler on the Roof, Charlie and the Chocolate Factory*)

LC: What have you learned in your theater career that has prepared you for this role?

TS: I've learned to sing, act, dance, work well with others, design sets, build sets, work backstage, sew costumes, manage props, usher, sell concessions/tickets, direct, market, makeup/costumes (which is different from being able to sew them), manage sound, and do lights. Yeah I've learned a lot in nine years.

Nick Fisher: Roger

NH: What is your biggest challenge about taking on this role?

NF: This role is challenging at times because it's not easy to balance the character's personality in a realistic way. One gets the urge to do an overblown hyper-exaggerated fifties Chicago accent, but that's what everyone expects to hear.

NH: How is this character like or different from you?

NF: This character is not very much like me at all, I'm afraid. However, this is why actors are trained to lie with their whole body.



NH: How has being a T-Bird made you bond with the other guys in the group?

NF: Hahahaha

NH: What kind of person is going to like your character?

NF: The kind who likes slapstick comedy.

Alec Pourmagodom: Eugene

Cheyenne Koth: How have your past experiences with the arts prepared you for this role?

Alec Pourmagodom: I have done a lot of vocal training with many teachers, and taking Mr. Yount's comedy improv class has helped me grow more acting techniques. I feel SOA has definitely pushed me to be the best performer. And of course, jamming out to show tunes with **Peyton Corder** may or may not have helped.

CK: What kind of a T-bird do you think you would make?

AP: I feel like I would definitely be Doody. He has huge dreams and always sings off key. I have big dreams of performing, but I can definitely get off key while jamming to Phantom of the Opera and Spice Girls in the car. I am not as tough as any of the T-Birds, but their style is the style I most relate to in the show.

CK: In what ways do you identify with Eugene?

AP: Throughout his high school career, Eugene changes from a shy nerd to one of the "cool" kids. I identify with this journey because as a freshmen I was shy and kind of nerdy, but now I feel more comfortable and open with myself. And Eugene's nerdy side definitely mirrors to my nerdy student council side.

CK: What was your favorite part of perfecting your performance for this musical?

AP: Definitely the Eugene glasses! As soon as I put on those glasses, it's like Eugene just comes alive. A true struggle is trying to do dance moves without oversized glasses flying off my face, but Trevor has been so great and helpful with developing Eugene.

Trevor Bierdez: Eugene

Cheyenne Koth: How have your past experiences with the arts prepared you for this role?

Trevor Bierdez: Eugene is definitely a presentational character. Being in mostly presentational musicals has really helped me prepare for this role.

CK: What kind of a T-bird do you think you would make?

TB: If I were a T-bird, I think that I would be the one who gets paid to do the other T-birds' homework.

CK: In what ways do you identify with Eugene?

TB: Eugene is a total nerd, and I definitely show my nerdy side when things I'm interested in get brought up. I also connect with Eugene because we both wear super cool glasses! Haha.

CK: What was your favorite part of perfecting your performance for this musical?

TB: Doing dance numbers with a nerdy mindset has been my favorite part of perfecting my character.



Taylor Kornegay: Miss Lynch



Reese Fischer: Are you glad your role isn't double cast? What kind of pressure does that add?

TK: I love that my character isn't double cast because I get the chance to act with the actors of both casts and get to do all ten shows. It does add a little pressure because I can't review lines or blocking with another person.

RF: What aspect of Principal McGee are you most excited to portray?

TK: Miss Lynch has a funny bit where she hands out tickets to students getting in trouble, and that part of my character is super fun to play.

RF: How have you been preparing for your role, and what kind of twists are you adding to the classic character?

TK: The principal popularly known in the movie is more of an old maid, but I decided to play Mrs. Lynch much sassier and intimidating.

RF: What's been your favorite behind-the-scenes moment so far?

TK: My favorite behind-the-scenes moment so far has been trying to hand jive with the two-left footed **Kyle Harris**.



Matthew Masse and Eva Lamar rehearse a number for *Grease*.

SOA and AMHS rally behind Coach Johnson

By Jada Orr



Academic Magnet and SOA students and staff have come together in support of Mr. Brian Johnson's courageous fight against leukemia. Student council members from both schools created t-shirts in his honor and devoted a recent AMHS basketball game to raising awareness of the disease and donations for his family.

Mr. Johnson, husband, father, physical education teacher, championship cross-country and track coach, and topped ranked long distance runner, has exemplified the epitome of a healthy lifestyle for his physical education students and athletes. One of his most recent milestones occurred in the fall of 2014 when he placed first in the Greenville Marathon, covering the 26.2 mile course in 2 hours and 36 minutes. Before becoming head coach of AHMS's track and cross-country team, Mr. Johnson served as assistant cross-country coach at the College of Charleston.

The news of Mr. Johnson's diagnosis shocked our campus. "Of course we were all devastated," says SOA PE teacher Ms. Cynthia Branscome. Our natural instinct was to ask "How can we help him and his family?" Students and staff began sending cards and created a special Christmas tree for Mr. Johnson's hospital room at MUSC. Teachers also signed up to take meals to the Johnson family. Mr. Johnson underwent a bone marrow transplant on February 17. SOA is planning another fund-raising event and tribute in the spring, and *Applause* will keep readers posted.

"Mr. Johnson knows no other way than to be positive! He is a problem solver and a fighter. He remains optimistic throughout his battle, with the loving support of his family, his strong faith, and his friends," Ms. Branscome says.

You can follow his progress by going to the Johnson Family Update page on Facebook. <https://www.facebook.com/johnsonfamilyrun/>

Ravens? More Like Slayens

by Tessa Abedon

February 3rd marked the first game of the Raven's Rugby team. The boys took on James Island High and, in a thrilling start, swept the field with an final score of 42-0. Team Captains **Nick Brandon** and **Giovanni Meli** were major contributors to this success.

"Our team played really well. It was a great start to the season," Brandon said.

Meli, a fly-half, was charged with the high pressure task of earning the extra point from a goal kick, similar to football. He scored each one and kept the team spirit high, even when he suffered intense leg cramps. Elliott Sim, who plays wing, was also a key to the team's success. With quick feet, he was able to evade all defenders, passing straight into the goal. It was an auspicious opening game, and we can expect to have a successful rest of the year. Come out to future games to support the Ravens!



***Applause* sends reporter to recent presidential inauguration ceremony**

by Finian Butcher

One of the oldest political traditions in America is the inaugural ceremony. This event not only celebrates the change and hope of a new administration, but the peaceful transition of power that has made America's democracy unique. Considering the importance of this tradition combined with the intensity and divisiveness of the 2016 Presidential election, *Applause* decided to send a journalist to cover the inauguration in Washington, D.C. for the first time since *Applause* reporter **Kimberly Jenkins** covered President Barack Obama's historic inauguration of 2009.

Early Friday morning, the streets of Chinatown in D.C. were already crowded with families in Trump apparel, hurrying towards the National Mall. On every street, kiosks and tents selling Trump fan gear were manned by enthusiastic vendors who were loudly shouting Trump's famous campaign slogans at people passing by. As I approached the National Mall, more streets were blocked off and sparse car traffic turned into foot traffic directed by National Guardsmen and heavily armed police officers. I came upon a public gate and saw about six lines of people crammed into a large crowd, hugged by barriers.

The large crowd mostly consisted of Trump supporters with protesters sprinkled in. These protesters were dressed in black, waving signs presenting common anti-Trump slogans and many of them donned the white masks associated with the anarchist symbol, "Anonymous." I attempted to interview a few of these college-aged agitators, but the request was either denied or met with unintelligible responses.

I walked down the street in the direction of the gate that corresponded to my orange ticket, and it wasn't long before I saw more protesters. There was a bearded man pulling along alpacas on a leash in a demonstration against corporate farming, and soon I ran across a brightly clothed group loudly advocating for the elimination of wireless technology. On the other side of the Canadian embassy, drums sounded as teenagers in black hoodies and red bandanas jumped around waving flags of anarchy and communism, while brandishing flares and torches against a background of smoke. Behind them a crowd of college-aged men and women pretended to be dead Syrian militants. I walked past them and managed to reach the safety of riot police.

Eventually, the crowd thinned into small groups of Trump fans. I finally found the orange gate and waited in line with a group of Trump supporters until I made it through the TSA security checkpoint. After this, the flow of the crowd picked up and I found myself at the outer edge of the ticketed audience. Inside of the viewing area, the ratio of security to crowd dropped, allowing the *Applause* a presence in the media viewing section. This was in front of the second seating section, right behind the VIPs and highly ranked military officers. The second section contained an audience representing all walks of life, from well dressed New Yorkers, doctors, lawyers to intense Trump fans and teenagers. It was several hours before people filled in behind the crowded ticketed seating and the band started playing patriotic fanfare.

The event started as prominent political leaders filed out onto the stage and took their seats. The crowd of spectators was full of energy and reacted with cheers whenever politicians such as Paul Ryan appeared, and boos at the appearance of Hillary Clinton, Nancy Pelosi, and former President Jimmy Carter. After the people had taken their seats, Senator Chuck Schumer stood at the podium as the crowd booed and rumbled with displeasure. He told a story about Americans coming together and then took his seat. Rabbi Marvin Hier and the Reverend Franklin Graham then deliver remarks and offered prayers. Afterwards, Vice President Mike Pence was sworn in by Chief Justice Clarence Thomas.

Donald Trump stood at the podium and placed his hand on the Bible, taking the oath of office with Chief Justice Roberts swearing him in. While President Trump took the oath, protesters with whistles, who had smuggled themselves in, quickly started yelling from a few sections back, but the rest of the audience silenced them. After Trump was officially sworn in as commander-in-chief, the crowd went wild and the marine band started to play.

In the first moment of his presidency, President Trump gave an inaugural speech that focussed on unity and how he will fight to destroy what he sees as an establishment controlled by career politicians and the elite. He also swore that he will fight to his last breath in order to protect every American citizen, putting American interests and values over all else.

Filled with the energetic spirit of entering this new era of American history, the crowd filed out of the viewing area. I went to look for lunch along with the rest of the mass as they wandered around D.C. After lunch, most people headed towards the parade viewing areas and arranged themselves into long lines. Once the parade started, whether the audience was cheering on marching Marines or shouting at Nancy Pelosi's limousine, the crowd was interactive. After the new president passed in his motorcade with his family, I followed the stream of people leaving.

As I walked home, I saw groups of unhappy teenage protesters dressed in black, gathering in the parks and distributing communist pamphlets. As the day came to a close, I could feel that the coming presidency would offer an eventful four years.



Ethan Dotta: Johnny Casino

Damon Lockwood: What will be challenging about getting into this character?

ED: I think my main challenge for this role will be getting into the time era. Johnny Casino is a funky, charismatic DJ, but I'll have to carry myself in a way that captures the 1950s.

DL: What roles have you played that were similar to this one?

ED: I've never really played a character like this before. I've played characters that people look up to, but I've never played someone that's the center of attention like Johnny.

DL: What have you done to prepare yourself for your role in the play?

ED: I've tried to live as Johnny does during rehearsal. I'm working with a lot of new people and I'm trying to be out there and kind of get noticed as Johnny would.

DL: What are some skills that you learned in theatre to help you with this role?

ED: Theatre in general will help you with character development. I'd say one important rule for this character is voice projection. Johnny must be heard!

Bryce Buchanan: Patty

Cheyenne Koth: How do you keep up with Patty's energy throughout your performance?

Bryce Buchanan: I'm always on my feet, always aware of the energy in my body (have to keep a steady amount), and almost always have to flaunt a smile on my face. Patty is annoyingly happy and cheery. I really have to push that on myself in order to achieve her character.

Drinking lots of water and stretching before attempting at her crazy and hyper moves usually helps me.

CK: Do you think that playing Patty has changed you at all?

BB: Honestly, the character is extremely naive and annoying, yet I love playing her as she is mostly the opposite of me. Though I am often very cheery, I don't flaunt it or attempt to be a bully to my peers.

CK: Do you find that you and Patty go through similar struggles? How so?

BB: I like to think of her as sort of comedic relief and a second hand Pink Lady. She always wanted to be seen as "cool" and "in" but is too narcissistic and immature to own up to their high standards. So instead she just pushes them and pretends they're her friends. Honestly, I have trouble making friends and being social (a struggle Patty and I share), but I don't pretend to be cool or degrade the people I aspire to be with. Patty and I are similar, but not entirely.



Kyle Harris: Vince

Lydia Cook: Have you ever played a character like Vince before?

Kyle Harris: Not at all! Portraying a suave, yet somewhat sleazy television host was never a role I thought I'd have. This is really a first for me!

LC: If you could have been any character in the play, would Vince have been the one you chose to be?

KH: There is no doubt in my mind Vince is the right character for me. His constant energy might be a hard task to accomplish, but that's what a double shot of espresso is for. Fontaine brings a very bizarre vibe to the show, which I think is what makes the character such a fun one to play! Hypothetically, If I could not have the part of Fontaine, I would probably choose Sonny. If a 32-year-old actor could play an 18 year old in the film, I think I could pull it off, at least decently.

LC: How are you going to prepare for this role?

KH: Practice my lines until I can't mentally take it anymore. Vince has a lot of energy, so it might mean a few sleepless nights for my neighbors because of my practicing. But, come on, this is *Grease* we are talking about! Also, watching a lot of old Youtube videos featuring 1950s radio shows might help.

Sarah Catherine Gillard: Patty

Cheyenne Koth: How do you keep up with Patty's energy throughout your performance?

Sarah Catherine Gillard: I'm used to high energy parts in shows, so it isn't too difficult to keep it up for Patty (especially since she and I are very similar).

CK: Do you think that playing Patty has changed you at all?

SG: I don't think playing Patty has changed me since our personalities share a few characteristics.

CK: Do you have any past cheerleading experience? If so, how does it translate to the stage? If not, how did you learn all of the moves that Patty has to do?

SG: No. I don't have any cheerleading experience, but the routines are pretty simple. A peppy attitude is the main thing we have to pull from cheerleading.



Mary Grace Huzler: Cha Cha

Finian Butcher: Who is Cha Cha?

Mary Grace Huzler: She goes to a different school and she goes to a dance with Kenickie, and she thinks she's the best dancer in school.

FB: What made you want to try out for Cha Cha?

MH: I'm a dancer so I figured I'd be a perfect fit.

FB: How do you feel about having a limited but important role?

MH: I really like it because I have an ensemble role, but I still get the chance to play a fun character.



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Where Are They Now: Rachel Hunsinger

by Courtney Wickstrom

This month's edition of "Where Are They Now?" features Class of 2014's **Rachel Hunsinger**, a former Theater major who took on the lead role of Tracy in SOA's 2013 production of *Hairspray*. Rachel answers a few questions about continuing her interest in theater, as well as what it was like to have a hand in an SOA-produced musical.

Courtney Wickstrom: Have you pursued Theater since graduating from SOA?

Rachel Hunsinger: Since graduating from SOA I've been pursuing a degree in Theater Education at Emerson College. I've still been performing since high school in productions through Emerson Stage such as *Caucasian Chalk Circle* and *Richard III*, and through Emerson Student Theater in *Late: A Cowboy Song*, *Alchemy of Desire/Dead Man's Blues*, and *Into the Woods*.

CW: What are you working on now?

RH: I'm about to start rehearsals for the show I'm directing titled *The Zero Hour* by Madeline George. I'm also the company manager for the Emerson Student Theater group, Mercutio Troupe. I've also begun curating performances as the Performance Coordinator for Emerson College's 36th Annual Evvy Awards, which is an entirely student-run awards show, done in almost the same capacity as an actual televised award show that the college puts on.

CW: What was your experience contributing to SOA's production of *Hairspray*?

RH: Playing Tracy in *Hairspray* was a dream of mine since I had first really started exploring the musical theater world. Back then, Tracy felt like the one chance for me as a bigger girl to ever be given the opportunity to play a lead in a musical. And also a musical that slightly addresses the issue of what it means to be bigger in a world that tells you to keep shrinking. My experience playing Tracy was a chance to really say something important about myself through the art I love to do.

CW: What is your favorite memory of performing as Tracy?

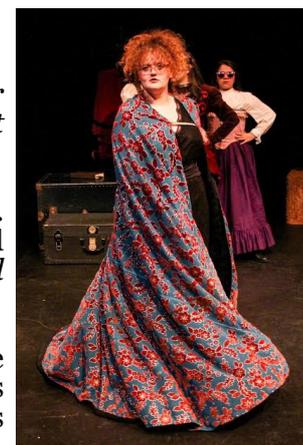
RH: That's pretty hard. Every time I sang on that stage, it felt too good to be true. But I will say there was one night when we all were performing "I Know Where I've Been" that felt incredibly powerful. Honestly, every time we sang that song with our hands all clasped together made me feel like we were really saying something with that show. And who knew that message would become even more important now.

CW: What advice would you give to any of the current cast members of *Grease*?

RH: I'd say never forget what you're trying to say with a show. And I don't mean individually. Discover what brings each character to life, whether it be a lead or someone who walks onstage then off: contribute to the *purpose* of putting on this show. Because if you don't understand those ideas, then you don't know what's holding you all together as an ensemble or why you're doing the show at all. In the end, every person in a cast is looking to tell the same story, and the best stories are made up of tons of interweaving lives that remind us that we are all a part of something greater to be said. To put on a show isn't to play the best part or belt the highest note, it's to find community through storytelling. It took me a really long time to figure that out for myself.

CW: What are some of your goals for the future?

RH: I base my theatrical aspirations off of the Maya Angelou quote: "There is no agony like bearing an untold story inside of you." I want to do important theater from the perspective of those who've never had the opportunity to be given a space in which they can remind the world that they matter. Technically, I would love to be a part of a non-profit theater for social action that also provides social services for the members of their community. I'd mainly want to direct shows, but would still like to have a hand in educational engagement through theater in any capacity, whether that be bringing theater to schools, or running programs with students that devise shows based on their world view.



Rachel in costume for *Into the Woods*.

Black Comedy lights up the stage at South of Broadway

by: Emily Shorter

SOA was well represented on the stage, in the audience, and behind the scenes at South of Broadway Theater on February 9 during a hilarious production of the 1967 farce *Black Comedy* by Peter Shaffer (*Equus*, *Amadeus*).

SOA theater instructor **Andrea Catangay** directed this first-rate production, while her colleague in the theater department **Ms. Meagan Link** starred in the show.

The plot revolves around Brindsley Miller, played brilliantly by class of 2010 theater major **Addison Dent**, a struggling London sculptor caught between two women, Carol, his fiancée, and Clea, his estranged girlfriend. In an effort to impress his future father-in-law, a no-nonsense British military officer, Brindsley decorates his otherwise shabby apartment with furniture secretly "borrowed" from his fastidious neighbor Harold while he is out of town.

While Brindsley and Carol await the arrival of a millionaire art collector who has expressed interest in Brindsley's work, a faulty fuse causes a blackout in the apartment complex, and one disaster after another befalls the unfortunate Brindsley. While he struggles around in the darkness (Shaffer's stage directions call for light during darkness and darkness during light) the easily flustered neighbor Harold shows up, tasking him with the burden of sneaking all of the borrowed furniture across the hall into Harold's apartment before the lights go back on.

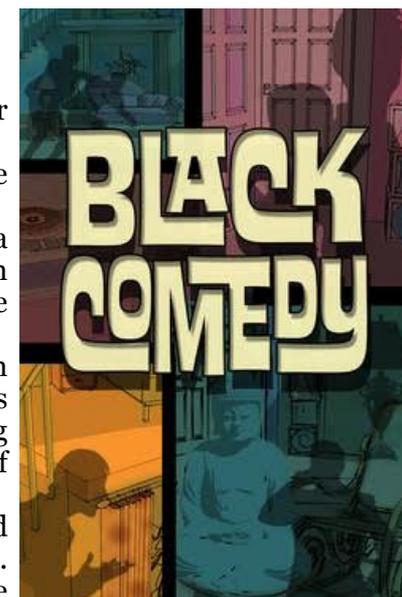
When his old girlfriend shows up, and eventually an electrician and the millionaire, mistaken identities and other confusion abound in this highly physical comedy, augmenting Brindsley's misery and the audience's laughter.

Ms. Link's portrayal of the teetotaling neighbor Miss Furnival was spectacular. As drinks get switched in the darkness, the spinster indulges a bit too much, sprawling around the apartment delivering wild, comic oratories.

Off stage, more than sixty of **Dr. Cusatis's** senior AP and Honors English students filled the audience, greeting the actors with raucous applause at curtain call. It was a fun-filled ninety minutes in a cozy atmosphere, just minutes away from SOA on East Montague Avenue.

South of Broadway will present *The How and the Why* by Sara Treem every weekend between March 2 and March 18.

Congratulations to Ms. Catangay and Ms. Link for their excellent work on this production.



What's Still Hot And What's Just Dropped: Music Kicking Off 2017

by Jada Orr

Childish Gambino's *Awaken, My Love!*

A project with no features, strictly just Gambino stepping out of his comfort zone to create some real music. How do you prove the presence of the funk? George Clinton co-writing the track "Riot." Keep it up with the Bootsie Collins vibes, Donald.



J. Cole's *4 Your Eyez Only*

Carolina's finest followed his 2014 *Forest Hills Drive* with an album conceptually richer than the last. After lyrics from "Jermaine's Interlude" referred to his "thoughts of retirement," Cole had his fans worried. But it's all good now. In relief, the album was already available for pre-order on iTunes weeks before. It's been a "cole" start to 2017. But the fire J. Cole dropped should keep you warm.



Kid Cudi's *Passion, Pain & Demon Slayin'*

The "man on the moon" followed *Speedin' Bullet 2 Heaven* taking an approach with a personal connection. From Willow Smith's vocals on "Rose Golden" to Pharrell's contributions to production, Cudi continues to structure his craft. Similar to his "Man on the Moon" album, Cudi released "Passion, Pain & Demon Slayin'" as two acts, a double disc album. Sensational.



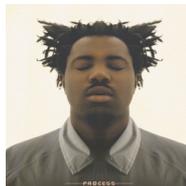
Syd Tha Kyd's *Fin*

The former songstress of The Internet returns to the music scene with her first solo album (and hopefully not the last). Though still a part of the band, Syd isolates herself from The Internet for a project of her very own. Half the tracks Syd plays with 90's R&B elements, while the rest of the album is Syd's approach to neo-soul. With only 2 features (Steve Lacy and 6LACK), Syd leads the rest of the album as her own.



Sampha's *Process*

Music's best kept secret is out. From the uses of Drake, Solange Frank Ocean, and FKA Twigs, the musical genius returns, reminding us what he's capable of. The British artist continues to play with his love for the piano, with tracks such as "(No One Knows Me) Like The



Break a leg, Grease cast!

Grease Live!: A Film Review

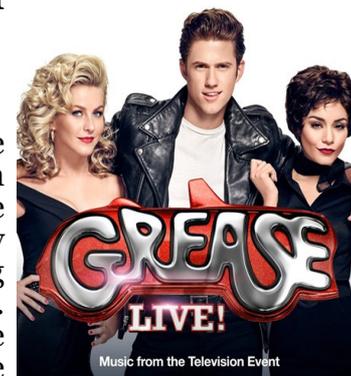
by Luke Gair

ABC recently revamped the classic 1971 musical hit *Grease*, jam packed with a star-studded cast. Unlike previous Broadway reproductions by NBC, ABC used an array of sets, bringing the story to life in a realistic manner. Costume design was excellent, and the costume changes between scenes were astounding. In Marty's performance of "Freddy My Love," during a transition from the bedroom to a stage, many viewers were left wondering how she managed to change from her nightgown to a dress in such a short amount of time.

The audience participation makes the show more engaging for viewers. Audiences were incorporated into numbers, including "Freddy My Love," and "We Go Together," holding props and interacting with the cast. The grand finale certainly stands side by side with the original, using actual fair equipment to make it more realistic, along with the cheering audience.

Grease cleverly uses an ensemble of naïve teens to express undertones of teen sexuality and how it relates to high school students. The production is targeted to many audiences: young teens who are experiencing the show for the first time and adults who had seen the show as a child.

Grease Live! is a production not to miss, now streaming on Netflix.



Sass Attack: Grease Edition

by Tessa Abedon

So here's the thing. Sandy is super blonde and Australian. She's this li'l Betty with a penchant for finding bad boys and wanting to fix them. This I understand. But why would a beach babe like her leave her whole life in beautiful Australia, get on a twenty-six hour flight (with two stops) and wind up in "small town USA," aka, Chicago, and get with a slimy high school boy.

You guys, don't change yourself for a person to gain their attraction. You don't need to quit the cheerleading squad, or exchange your poodle skirt for a pair of leather pants that cut off your circulation. The thing is, if you find someone really special to you, and you think that they've got a chance to make you real happy, they aren't good enough for you if they don't care about what you do. Suppose, for example, you are just fascinated by sports cars - absolutely can't get enough of them. Now your "sig-O" doesn't need to drive a Lambo to earn your love, but they shouldn't just brush off your hobbies. They should encourage whatever you love and maybe even go with you to a car show or two.

What I don't like about the love in *Grease* is that even though Danny also changes for Sandy, he ends up not having to conform like she does. He puts on a cute little yellow sweater, but it's off within five minutes. My advice would be to do what you love, and if your buddy isn't into it - hey, maybe consider that they aren't the one for you!

Internships offering exciting new opportunities for 2017-2018 school year

by Luke Gair

Internships will be available for students in the 2017-2018 school year. Mr. Smyth says that internships at SOA are “a great opportunity to work in Lowcountry businesses and cultural centers to learn about careers, acquire new skills, and begin to prepare for a college major.” In past years, students have had opportunities to work in establishments including the Gibbes Museum of Art, MUSC, and The Post and Courier.

I had the privilege of being an intern at The Post and Courier for the 1st semester of my senior year. It was such a great experience to explore one of my possible career paths, and I encourage all interested underclassmen to pursue an internship next year.

Internships must be finalized by June 1st so your guidance counselor can begin arranging student schedules for the 2017-2018 year. To apply for an internship, talk to Mr. Smyth in the breezeway during lunch in April and complete the application.

Sign of the Month: “Go Greased Lightning”

In this issue, **Cheyenne Koth** visits to the Deaf and Hard of Hearing Department and asks for a demonstration of how to sign “Go Greased Lightning.”



With your hand starting near your face in a pinched position, move it down to your hips until your fingers are pointing down.



With your hands in fists, move them in front of you as if you are driving a car.



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A theater poster for the play 'The How and the Why' by Sarah Treem. At the top left is the 'S. of BROADWAY THEATRE COMPANY' logo. The main text reads 'EVOLUTION AND EMOTION COLLIDE IN THIS SHARP PLAY ABOUT SURVIVAL OF THE FITTEST.' Below this, the title 'THE HOW AND THE WHY' is written in large, bold, distressed letters, with a silhouette of a person's head and shoulders behind the word 'HOW'. The author's name 'BY SARAH TREEM' is written in a smaller font. A large red flag is draped across the bottom half of the poster, with silhouettes of several people behind it. The dates 'MARCH 2 - 18' and the website 'SOUTHOFBROADWAY.COM' are printed in white. At the bottom, it says 'USE DISCOUNT CODE: SOA FOR \$10 OFF'.

Behind the Scenes



SOA continues to stun Poetry Out Loud competition

by Courtney Wickstrom

SOA's winner of our school-wide Poetry Out Loud competition, **Abby Edwards**, recited two poems in the regional event Sunday, January 22nd. Held at the Stern Center at the College of Charleston, Edwards performed "The Gaffe" by C.K. Williams and "Revenge" by Letitia Smith. The night resulted in her success, as Edwards will attend the state Poetry Out Loud competition held March 14 in Columbia.



Two other regional winners move along from this round with Edwards: Julie Crosby from Goose Creek High School and Janae Claxton, a former SOA student, from First Baptist. Each finalist will add another poem to her repertoire in order to recite three for the state's panel of judges; Abby Edwards has chosen "Dream Song 13" by John Berryman. The winner of the state round moves on to the national level, an honor held in Washington, D.C, April 24th-26th. School of the Arts has had a student compete at the national level of Poetry Out Loud four times, including Nicole Sadek in 2016. We'll be rooting for you, Abby!

Paint the town Red and Gold

by Cheyenne Koth

Front Beach Fest!

March 4th, 12:00 pm-4:00 pm

Front Beach, Isle of Palms

Locals and tourists alike come together in this street festival to celebrate spring at Front Beach on Isle of Palms. Don't miss live beach music by The Carolina Soul Band and The Tams, swing dancing, and local arts and crafts vendors. Kids and kids-at-heart can enjoy jump castles, balloon artists, and face painting. Admission is free, so bring your friends!

Charleston Fashion Week

March 14-18

Marion Square, Downtown

Join the greatest designing minds of our city in a week long celebration of fashion and clothing. Held under tents in Marion Square, this event is not something any fashion thrill-seeker ought to miss in five nights. Charleston Fashion Week will have more than thirty five runway shows with interactive entertainment, including up-and-coming local artists everywhere. Buy your tickets now!

Charleston Antiques Show

March 17-19

Gaillard Center, Downtown

The Historic Charleston Foundation is celebrating its 70th anniversary in a big way this year in the Gaillard Center on Calhoun St. This event will showcase a plethora of antique pieces from all over the world, ranging from the 17th to the 20th century. Anyone who enjoys history and fine craftsmanship should attend this important event.

Trivia Challenge

by Reese Fischer

In this special edition of trivia, staff member Reese Fischer asks our two contestants an array of questions related to Grease.

Questions:

1. In its original production, the teenagers in *Grease* were based out of what city?
2. In 1978 the *Grease* soundtrack was the second best selling album of the year behind the soundtrack to what other John Travolta movie?
3. Which character originally sang "Greased Lightning" in the stage production of *Grease*?
4. What company's logo had their labels blacked out in the movie due to a deal with a competitor that the set designer wasn't aware of?
5. Which 1970's country-pop artist turned down the role of Sandy?
6. What was the original name of the T-Birds?
7. Which character doesn't participate in any dance numbers in the movie?
8. Due to her age, Jamie Donnelly's hair was already turning grey and it grew so fast that even though they dyed it brown they still had to color her roots with black crayon every day. Which Pink Lady did she play?
9. What happened the day "Look at Me I'm Sandra Dee" was filmed that made the line "Elvis, Elvis, let me be!" especially eerie?
10. What made filming "You're the One that I Want" difficult for Olivia Newton John?

Harrison Reed

1. Baltimore
2. Pulp Fiction
3. Jan
4. Coke
5. Dolly Parton
6. U Birds
7. Richie
8. Frenchy
9. Elvis died that day
10. Her pants were too loose?



2/10

Virginia Doran

1. New York
2. Mamma Mia
3. Tim
4. Coke
5. Madonna
6. Razor Hawks
7. Sandy
8. Sandy
9. Elvis died
10. She had a sore throat



2/10

Tie Breaker

11. Stockard Channing (Rizzo), was the oldest of the gang, how old was she during filming?

Harrison: 45

Virginia: 30

The Victor

The winner is **Virginia Doran**, outscoring Harrison by being the closest to the correct tie breaker response.

Answers:

1. Chicago
2. Saturday Night Fever
3. Kenickie
4. Coke
5. Marie Osmond
6. The Burger Place Boys
7. Marty
8. Jan
9. Elvis died
10. She was sown into those
11. 33



Eliza from *Hamilton* because I want all my friends to do their best.
Clara Collins, 8th Grade Creative Writing



Troy Bolton from *High School Musical* because I like to sing.
Nash Doar, 6th grade Strings



The Tin Man from *Wizard of Oz* because he is cool.
Soloman Adams, 10th grade Piano



The title character from *Anastasia* because she is strong, independent and unafraid to fall in love.
Cathie Dinicola, 12th grade Visual Arts



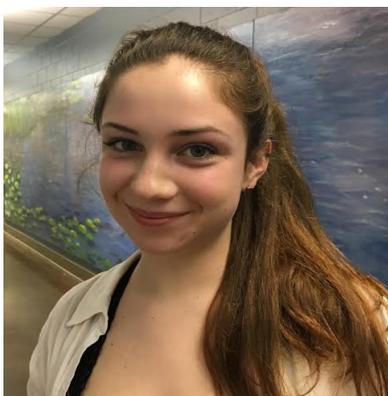
Bert from *Mary Poppins* because I'm constantly dirty, and nobody understands my cockney accent.
Mr. Hammes, Creative Writing teacher

Which character from a musical do you relate to the most?

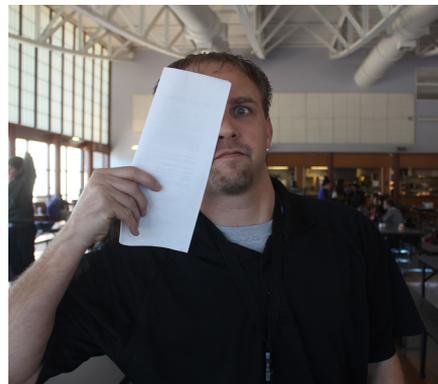
by Cheyenne Koth and Emily Shorter



Jean Valjean from *Les Miserables* because he pushes through all of the hardships he faces.
McCormick Emge, 11th grade Piano



Tracy from *Hairspray* because I admire her confidence.
Alicia Bouchard, 12th grade Visual Arts



I like the phantom from *The Phantom of the Opera* because he finds great aspects of life that are hidden in mystery.
Mr. Johnson, 8th grade Science



Maria from *The Sound of Music* because she likes to frolic in the hills.
Claire Conway, 12th grade Creative Writing



Mark from *Rent* because I am so lonely.
Chase Godwin, 12th grade Vocal