

APPLAUSE



celebrate black history ★
February 2021 volume 22, number 5

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From the Editors

Hey, SOA!

Welcome to our Black History Month issue. This February, *Applause* is celebrating the extraordinary accomplishments of Black individuals on both the national and local scale, from an editorial on Amanda Gorman and Kamala Harris making history on Inauguration Day, to interviews with current SOA students Enrique Boyd and Justice Wooden, who are already making an impact in the community with their art. We also have interviews with former band teacher and Grammy Award winning musician Charlton Singleton and Charleston Poet Laureate Marcus Amaker, who were both involved in Inauguration Day performances, and a feature on Jericho Brown, whose recent book won a Pulitzer Prize.



In other exciting news, both editors-in-chief of *Applause* are now back in-person! We're looking forward to collaborating from six-feet apart rather than miles, and we remain committed to bringing you three more issues with the same quality journalism you've come to expect from *Applause*.

Happy Valentine's Day and enjoy Black History Month!

Logan Baker

Cultural Calendar

by Logan Baker

Every 3rd Monday: **Amor Healing Kitchen Virtual Community Cooking Classes**

(6:00pm-8:00pm, see website for details)

Sat, Feb 13: **Cupid's Chase 5k** (starting 10:00am, James Island County Park)

Sat, Feb 13, Sat, Feb 20, and Sat, Feb 27: **Awendaw Green Barn Jam** (6:00pm-9:00pm, Sewee Outpost, Awendaw)

Fri, Mar 5: **First Fridays on Gallery Row** (5:00pm-8:00pm, Broad Street)

Thurs, Mar 11-Tues, Aug 17: **Festival of Houses & Gardens** (assorted times, see website for details)

Applause

since 1999, the official student publication of

School of the Arts

Founded in 1995 by Rose Maree Myers

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by Peter O'Malley

A Conversation with Poet Laureate Marcus Amaker

by Logan Baker

Jada Orr Discusses Her Life at Howard University

by Lizbeth Perez

Editorial: Celebrating Black History Month

As February rolls around, we celebrate the accomplishments and achievements of Black people throughout history. This year, as we ushered in a new administration, we also ushered in not only the first female vice president, but also the first Black vice president, Kamala Harris. This monumental moment shows just how far we have come since women were given the right to vote in 1920 and the civil rights movement began in the 1950s.

Black History Month started in 1926 as a week introduced by Carter Woodson, an educator, that occurred in the second week of February, as Abraham Lincoln's and Frederick Douglass's birthdays both fall within that week. The event was primarily created to place pressure on the public school system to teach the history of Black Americans. It was originally met with major pushback from the Department of Education; however, in the many years following, the week grew in popularity and eventually was lengthened to a month. By the 1970s, February became widely recognized as Black History Month, President Gerald Ford solidified this further when he acknowledged it in the celebration of the United States Bicentennial. Since then, school districts across the country have incorporated black history into the curriculum, making Carter Woodson's original goal a reality.

The last one hundred years have brought many milestones for the Black community in America: the rulings of *Brown v. Board of Education* and *Loving v. Virginia*, Martin Luther King Jr's legendary "I Have a Dream" Speech, the Civil Rights Act of 1964, the Selma to Montgomery marches, Shirley Chisholm becoming the first Black woman to run for president with a major political party, the election of Barack Obama in 2008, and recently, the Black Lives Matter movement. After the inauguration of Obama in 2008, many people believe we were living in a "post-racial America." However, that was clearly not the case.

It's important for us to recognize and celebrate the progress that has been made so far, but there is also so much work left to be done. The push for total racial equality, comprehensive Black education in school curriculums, and diversity throughout our nation must live outside of the month of February.

Editorial: Biden Administration Makes Promising Start

by Peter O'Malley

In the past few weeks, President Biden has already taken great steps towards the healing of our country. The new administration has already started to work on advancing racial equity, reversed the Muslim ban, rejoined the Paris Climate Agreement, introduced a new immigration bill, re-engaged with the World Health Organization, and mandated masks, amongst many other things. These first few acts of the new presidency are crucial to help fight the ongoing pandemic and make advances in racial justice.

Just after his inauguration, President Biden got straight to work, signing several actions focusing on the



most important issues our country is currently facing. Especially with the spread of new Covid variants, the pandemic is not going away any time soon. Biden's mandate of masks in federal buildings will not only limit the spread of the virus, but encourage citizens to continue to wear masks in public and follow the necessary guidelines. On top of that, having a president who acknowledges the threat of the pandemic and regularly wears a mask is very important. Though there is great uncertainty surrounding Covid, I am confident that the Biden administration will do whatever it can to fight it.

Racial injustice is something that has plagued Americans for centuries, weakening the glory and reputation of the United States. America cannot truly be the land of the free until everyone is seen as equal by both their fellow Americans and the law. Most recently, with the deaths of George Floyd, Breonna Taylor, and countless other black Americans, the fact that things absolutely need to change has been at the forefront of many Americans' minds. President Trump failed to acknowledge and bring change to this huge problem, and it is so important that the new administration fights for the equality of black Americans. Racial justice is vital for our country's well-being, and I am so glad our president acknowledges this.

The past four years have been rough, but I know that the Biden administration will do whatever it can to heal our country and fight some of its biggest problems. Our new president has four years to fulfill his agenda, and I am confident that those four years will be used wisely.

Editorial: Biden's Presidency a Step in the Right Direction

by Hannah Elledge

Much like everything else this past year, the 2021 Presidential Inauguration was unique. Chairs for the government leaders invited to watch were socially distanced, the National Mall was planted with American flags to represent the thousands of citizens who could not attend due to the pandemic, and Bernie Sanders' mittens circulated the internet. With the recent violent attack on the Capitol, many could not help but hold their breaths during the inauguration. However, the day's peacefulness was not challenged. Instead, the newly sworn-in President spoke of unity and of being a President for all, not just those who voted for him, a relief for people like me, who have been waiting for a moment like this for the last four years.

The swearing-in ceremony began with our new Vice President, Kamala Harris, who drew attention for her choice to wear purple in honor of Shirley Chisholm, the first African American woman to ever run for President, who Harris has credited in the past for being a large inspiration to her. She also notably decided to be sworn in on two different bibles, one that belonged to a woman who helped raise both Harris and her sister, and one that belonged to Thurgood Marshall, the first Black Supreme Court Justice, another important figure who Vice President Harris credits with inspiring her politically. This celebration of ground-breaking Black Americans as Harris herself made history as the first Black American Vice President seemed to be an almost tangible step forward for the country.

Black representation in the inauguration ceremony continued



with the first National Youth Poet Laureate in history, Amanda Gorman, who read, “The Hill We Climb,” a poem that tackles the topic of division in America and the way in which the country must come together to overcome these divisions. Her yellow dress was not only a nod to the First Lady, Dr. Biden, who invited Gorman, but also matched the joyous tone behind her eloquent words, “We lift our gazes to not what stands between us, but what stands before us.”

Her poem struck a chord with every person watching that day because, after the year this country has faced, it was the perfect reminder that unity is not just a fantasy. Gorman has said before that she plans on running for President in 2036, so maybe in fifteen years, someone else on the *Applause* staff will be writing an Inauguration Day article on her.

A future that used to seem so far away is now upon us. I used to think the day would never come, the day in which Trump no longer has the title “President” in front of it, the day in which a black woman is Vice President, the day in which the term “Second Gentleman” is added to the dictionary. “We look ahead in our uniquely American way—,” said President Joe Biden just after being sworn in, “restless, bold, optimistic,” and look ahead we do.

I, personally, do not believe America has been a country worth trusting in, and I do not think I stand alone in that statement. Time after time, the government has taken advantage of the support of the American people. Time after time, this country’s citizens have had to protest and fight for basic human rights. Time after time, we have entrusted our democracy in the hands of people who do not deserve it. And, because of these “time after time’s,” having faith that the country could ever heal the deep-rooted divisions that plague it seems to become an impossible feat. While I am not naive enough to think that one President can correct years of discrimination and hatred, it is important that we celebrate the small steps towards “liberty and justice for all.”

Strings Seniors Perform Virtual Thesis

by Lilly Tipton

On January 20th, the senior Strings majors performed their thesis solos. There is no doubt that this year has taken a toll on the class of 2021, but they have still managed to do one of the things they have been looking forward to since 9th grade. Although it was a recording, the students were still looking forward to stepping on stage to perform their piece they had worked so hard on.

They started preparing their pieces at the beginning of the school year, some earlier, going through multiple tests performed in front of their peers, and then a final Jury before their performance.

Performers were fortunate to be accompanied by the incredible pianist Chee-Hang See as he worked with them for an in school rehearsal, the jury, and



by Sandra Nikolajews

Senior thesis “was definitely sad for all of us as all our hard work resulted in a single recorded performance in front of three people. It was very weird to play for an empty hall and to remember how last year, our family and friends were able to cheer us on, Now not even our parents were allowed,” says violinist Emma Joyce.

then our recital.

The thesis can be viewed on YouTube at the link below:
<https://youtu.be/e-qqVGWle9o>

Seniors performed the following pieces:

Bartók Concerto For Viola And Orchestra

Marshall McArthur, *Viola*

Haydn Concerto No. 1 In C Major For Cell

Sophie Stalnaker, *Cello*

Koussevitzky Concerto For Double Bass, Movt. 1

Lilli Sustaita, *Double Bass*

Koussevitzky Concerto For Double Bass, Movt. 2

Avea Diamond, *Double Bass*

Telemann Concerto For Viola And Orchestra

Margaret Carter, *Viola*

Mozart Concerto No. 3 In G Major For Violin

Tristan Wells, *Violin*

Viotti Concerto No. 23 For Violin

Lily Thames, *Violin*

Mendelssohn Sonata In F Minor For Violin And Piano

Isabela Cawley, *Violin*

Veracini Gigue, From The Sonata In D Minor

Kaitlyn Kogler, *Viola*

Barber Concerto For Violin And Orchestra

Isabella Andrews, *Violin*

Haydn Concerto For Violin, Movt. 2

Anya Newby, *Violin*

Mendelssohn Concerto In E Minor For Violin

Emma Weeks, *Violin*

Bruch Romanze For Viola And Orchestra

Lilly Tipton, *Viola*

Vieuxtemps Concerto No. 5 In A Minor For Violin

Emma Joyce, *Violin*



by Sandra Nikolajews

“Playing in front of an empty audience is something that I never imagined I would do for my senior thesis. I have been imagining this moment for the last four years of high school, and to have it ripped from my hands is disheartening,” says violist Marshall McArthur.

Art Mentor Club Starts Meetings

by Ella Fritz

SOA’s newest club is centered around both middle and high school students interested in developing their passion for art, regardless of their current major.

Mya Genegrasso, a senior visual artist, heads this new organization, with the help of fellow eleventh and twelfth graders, who serve as mentors to aspiring artists. Mya has attended SOA since the sixth grade, and understands how intimidating the art major may look to outsiders or less experienced artists. Her sister, who is currently a sixth grade visual artist, inspired her to help younger students hone their craft.

The club goes over essential techniques, explains how to best utilize materials around the classroom, and any questions the students may have about their passion. Mya’s goal is to create a stronger and

more communicative art community here at SOA, and hopes to see this club continue long after she graduates high school.

The club meets in the high school art rooms during middle school lunch. Meetings takes place the first B day every week. Mya and her fellow artists hope to see you there!

Adapting to Mental Health Struggles During the Pandemic

by Ella Fritz

Coronavirus has impacted everyone's life in the past year. Mental health, as a result of the pandemic, has proven to be one of the biggest challenges in America recently, especially for teens. *The New York Times* reports, "A recent study of 3,300 high school students found that nearly one-third reported feeling unhappy or depressed in recent months." Feelings of isolation, loneliness, and miscommunication haven't been uncommon aspects of teen's everyday lives lately. The crushing fact that we must stay safe by avoiding friends, family, religious gatherings, celebrations, and activities has proven a substantial negative for everyone.

So, how have the kids at SOA been handling the lockdown, and what have they been up to to keep themselves busy? I interviewed two sixteen year old sophomores to see how they were holding up.

When we first went into lockdown, Student A remembers being excited to have a break from school due to his anxiety over upcoming and tests. Last school year, he felt better doing classes at home, but the return to school in December reminded Student A how much he enjoyed going to school in-person and getting to see his friends. He does recall appreciating being able to spend quality time with his family, and getting to better explore his interests during last spring. Student A had the time to pick up drawing, make online friends, and

chat with his pals out of state. However, he disliked that the lockdown took away his ability to see friends face to face or travel out of Charleston to visit family. To keep sane, he stayed away from the negativity of the media and distracted himself with the things he enjoyed. Student A was able to destress by taking showers, reading books, and watching good TV.

When Student B was first pulled out of school, she told me that she was nervous she would lose her drive for academics, but she found herself becoming a very self-sufficient person during the spring; Student B had never made herself a weekly itinerary until then. Coronavirus also took away the ability for Student B to perform theatre live, her greatest passion.

To cope with the isolation, Student B told me that she found that music was a good escape from her anxiety. She fell in love with music by Harry Styles and SZA, and enjoyed singing along to Wallows. She also went through the baking phase that "everyone and their mom" went through during quarantine.

Though these two students had different answers to what they did with their time this past year, they both agreed on the fact that school has been a weird experience. They also agreed that it is harder to find the motivation to continue to work and show up to school more than ever. Both students have also used the motivation of others to rely on each other for a positive school and life experience.

Ms. Megan Munn, a counselor here at SOA, was happy to give me some answers and advice during these troubling times. Almost every student she has worked with has the same sentence to begin their story, saying, "Since COVID quarantine I have been struggling with..." Ms. Munn has not only recognized the COVID pandemic, but also the mental health pandemic that arrived with it. That said, Ms. Munn tells me that it is more important than ever to reach out to the ones you trust and to not be afraid to ask for help. She notes that the "power of now" is much more important than our past and future, and being able to normalize our feelings and control our thoughts and emotions is extremely important right now. Ms. Munn has also had the personal experience of recovering from COVID herself, along with going through the loss of a family member because of the virus.

Her coworkers have been an important aid in keeping herself afloat during the past ten months, and she stated, "Instead of my previous role of a therapist of standing on the shore waving and coaching my client to row his/her boat to me from the ocean, I am now in the boat with my client and we're figuring out how to row together while also emptying the water coming from the hole in the bottom of the boat that is endangering our safety!" Ms. Munn recommends using mindful activities and apps like "Calm" and "Headspace" to help throughout the day. She also recommended adopting healthy coping skills like reading, exercising, listening to music, making art, cuddling your dog, talking to friends, meditating and praying, or writing in a journal. Through it all, Ms. Munn has also seen good come from coronavirus, including the rekindling of family units, the importance of technology, and being able to reach out to more homes than she ever has before.

She is located in Building 8 right off of the front office, and there, you can find a trusted mentor who can help you through your recovery from hardships and change. Don't be afraid to speak your mind, confide in a friend, and cherish all the loved ones around you.

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Ms. Munn

by Ethan Butler

Visual Arts Majors Paint Murals Across the City

Charlie Hastings sat down with seniors Leighton Webb and Enrique Boyd to discuss the murals they were commissioned to paint for businesses around Charleston.

Charlie Hastings: How were you recruited for this project?

Enrique Boyd: Leighton and I started a website while in quarantine after getting a lot of attention after our first project, which was a mural of a bunch of famous jazz and blues musicians on the back wall of the Forte Jazz Lounge, Mr. Clark's jazz lounge on King Street. We did that mural about a year ago, and because of it we got a lot of offers and commissions, including the one we're working on right now at Avondale.

Leighton Webb: Yeah, like Enrique said it all really started with the Forte mural and our website afterwards. We've had some lucrative offers, but we thought Avondale was the best way to go because it's close to my house, where me and Enrique draw concept art and think of new ideas, and because Avondale already has a ton of art from muralists and graffiti artists we really admire, like Pink Slushie and KOC.

CH: How has visual arts class prepared you for this project?

EB: Obviously we've learned a lot since we got to SOA in sixth grade. Leighton and I have both come a long way with our art and learned to develop our style more as we gain more experience. Ms. Richardson has also been a huge help with all the art supplies she's let us use and, of course, all the stuff she's taught us.

LW: Ms. Richardson has been a huge help to our efforts as artists, she's taught us loads since she's gotten here and we've used all the lessons we learned about depth, mediums, color palettes, and detail in our murals thus far, both at Forte and in Avondale. We're just bringing all that stuff together to create all our work. It's been a long time coming.

CH: What kind of vibe are you trying to give to Avondale with your new murals?

EB: We've both been inspired by what is already in Avondale, but when we saw the opportunity to leave a legacy in the Charleston community, we had to take it. That being said, we're both trying to show our range as artists and that young kids can still make their mark. Overall, the opportunity to bring our own personal touch to our community using our artistic vision has been a dream come true.

LW: I love Avondale's vibe already, it gives off a bright and visually pleasing radiance that I've been surrounded by all my life living there. So obviously adding our own work has been super cool. We're trying to give Avondale an even brighter and lively feel overall, just by replacing



Charlie Hastings

Enrique and Leighton's work on former SOA piano teacher Mr. Clark's Forte Jazz Lounge attracted the attention of other businesses in Charleston and led to their current project in Avondale.

the dated murals with new ones of our own design and by using our creativity to bring a new perspective.

CH: What are you working on right now?

EB: We've got an upcoming commission at Forte Jazz Lounge, doing more mural work for Mr. Clark. We're doing that along with our current work in Avondale, painting murals in the alleys behind stores and on the sides of buildings. We're also working on a bunch of concept art for future projects. Leighton and I are working on this one underwater themed piece that we're really excited about, stay tuned!

LW: Our goal is to make our mark as young artists, so we've both been totally stoked with all the gratification we've received for our past work. The response to our mural at Forte has been positive, so we look forward to going there again and doing more work both there and in Avondale. As for what's in the works, Enrique and I have been trying to focus on realism and attention to detail with a blend of pop art style for future pieces.

CH: What future idea are you most excited about?

EB: The underwater theme mural we're super excited about, but I'm also really excited to do something more realistic and detailed for a future piece. Both Leighton and I love incorporating realist styles into our pieces so that's where we tend to focus.

LW: I'm super excited to continue the work I started sophomore year in the Jazz lounge. That project required realistic portraits, which me and Enrique have been getting into more and more recently. And we're also going to be bringing all the skills that we learned since last time.

CH: Have the differences between both of your styles influenced the route you took with your murals?

EB: Leighton and I have similar styles and agree upon a lot of things as artists. We both love portraits, realism in art, three dimensional patterns, and heavy reliance on depth and we use all these techniques regularly in our pieces. But we disagree sometimes. I'm overall more detail-oriented so our styles can clash if we're discussing detail in our pieces. But it's never anything serious, and we always muster up something we both really like.

LW: I'd never let a disagreement get in our way as artists, but it can happen, and we work through it. Like Enrique said, I love detail, but I'm more prone to rely on grit and rough edges in my pieces.



Congratulations to SOA Band's All State and All Region Players!

Fifty-five SOA band members earned chairs in the South Carolina All State Band and Region 4 band. Those selected are as follows:



Ethan Butler

From left to right: Skyler Waddell, Alex Park, Soren Jones, Jack Attenbach, Emily Severance, Gabby Hylton

Senior All-State Band (Grades 11-12)

Martina Salinas- 7th Chair Flute; **Gabriella Hylton**- 4th Chair Clarinet; **Emily Severance**- 8th Chair Clarinet; **Gabriella Ollard**- 5th Alternate Clarinet; **Sam Kremser**- 2nd Chair Tenor Saxophone; **Maria Alexander**- 2nd Chair French Horn; **Jack Altenbach**- 2nd Chair Euphonium

Clinic All-State Band (Grades 9-10)

Alex Park- 9th Chair Trumpet; **Aaron Ruopp**- 14th Chair Trumpet; **Soren Jones**- 7th Chair Trombone; **Mallory Gum**- 2nd Alternate Trombone; **Abigail Thornley**- 4th Chair Euphonium

SC Jazz All-State Band

Alex Jones- 4th Chair Alto Sax; **Jon Henrikson**- 1st Chair Bari Sax; **Gabe Goldman**- 4th Chair Trombone; **Jack Altenbach**- 1st Chair Bass Trombone; **Skyler Waddell**- Drum Set

Region 4 Senior Band (Grades 11-12)

Sara Coggins- 3rd Chair Flute; **Adam Crosby**- 11th Chair Flute; **Ellie Garner**- 1st Alternate Flute; **Ella Grace Sines Thomasson**- 3rd Alternate Flute; **Sidonie Horan**- 3rd Chair Oboe; **AJ Bednarczyk**- 3rd Chair Bassoon; **Gabriella Ollard**- 4th Chair Clarinet; **Isabel Raykova**- 5th Chair Clarinet; **Alex Jones**- 1st Alternate Alto Sax; **Maria Del Mastro**- 3rd Alternate Alto Sax; **Max Gair**- 13th Chair Trumpet; **Robert Hart**- 2nd Alternate Trumpet; **Sam Feingold**- 4th Chair French Horn; **Tiffany Chan**- 7th Chair French Horn; **Davis Black**- 2nd Alternate French Horn; **Gabe Goldman**- 3rd Chair Trombone; **Michael Hart**- 5th Chair Trombone; **Hannah Jones**- 2nd Alternate Euphonium; **Nicholas Cook**- 2nd Alternate Tuba; **Eli Bundy**- 1st Chair Timpani; **Aiden Roff**- 1st Alternate Timpani

Region 4 Clinic Band (Grades 9-10)

Madeline Church- 7th Chair Flute; **Evy Massey**- 3rd Chair Bassoon; **Ella Kate Marcy**- 1st Alternate Bassoon; **Kamrin Mungin**- 6th Chair Clarinet; **Addison Wood**- 10th Chair Clarinet; **Curry Marchant**- 13 Chair Clarinet; **Joshua Feaster**- 2nd Alternate Bass Clarinet; **Jason Wan**- 6th Chair Alto Sax; **Flora Majkrzak**- 7th Chair Trumpet; **Dillon Moffat**- 4th Alternate Trumpet; **Daniel Condon**- 5th Alternate Trumpet; **Parker Weeks**- 1st Alternate French Horn; **Mallory Gum**- 1st Chair Trombone; **Will Lamar**- 4th Chair Euphonium; **Jeremiah Collins**- 3rd Chair Tuba; **Kasyiah Dunham**- 6th Chair Tuba; **Skyler Waddell**- 4th Chair Percussion

February Slang

by Justice Wooden

*Many modern slang terms originated within African-American Vernacular English (AAVE), and have been appropriated, used by people who may be unaware of the history behind the word. Here, guest writer **Justice Wooden** provides definitions and some history behind eleven popular words and phrases.*

Recently, Black slang has been categorized as “Gen-Z slang” or “TikTok slang,” which neglects to acknowledge its actual origins in AAVE. With the exception of the word *purrrrr*, all of these words have been used in the Black community for years. In addition to this, Black entertainment, such as music and comedy, continues to spread the use of Black slang.

Chile- Usually used to show disgust, shock, or disbelief.

“Girl, when I saw her yesterday, she asked me were you were.” “I said ‘Chile, do I look like a GPS.’” or “They invaded the white house.” “Chileeee.”

Gurl boo- Used to dismiss a conversation in a polite yet assertive way. *“Gurl Boo. We both know that you didn’t want to go to that party yesterday.”*

It’s giving.... Usually paired with “very much” and is used to describe outfits or choices in a positive or negative way by comparing them to something else.

“That outfit is gorgeous.” “It’s giving me Prada lookbook vibes.”

It’s the ---- for me- Used when you want to point something out about someone or something that draws attention.

“It’s the use of AAVE and claiming it’s Gen-Z or TikTok lingo for me.”

Jit- Someone that is younger than you that you have a sibling relationship with. Very similar to *slime*, but mostly used in Florida and Georgia.

“How’s your day going, Jit?”

Mmmkayyyy- Sarcastic validation to someone’s action or behavior. Supportive yet backhanded at the same time.

“I really like this outfit.” “Mmkay, it’s cute or whatever.”

Purrrrr- Validation word similar to “yes,” “period,” or “you did what you had to do.” They can all be used interchangeably.

“I just got into Clemson!!” “Purrrrr I always knew you would do big things.”

Read for read- Refers to when you exchange “roasts” or gentle insults with another person.

“If you don’t leave me alone, we’re about to have a read for read.”

Slime- Someone you care about deeply, like your best friend or a very close friend. Mostly used on the east coast in bigger cities.

“That’s not my best friend, that’s my slime.”

Tea- Can be used in multiple ways, but a new way is more positive. Often used when someone’s actions were interesting and you want to talk about it further.

“Did you hear about what they said yesterday?” “No, OMG, what’s the tea?”

Very much- Used before describing how an interaction or event is making you feel.

"I've been up since three. I'm very much so ready to go to bed."

What Rom Com Should You Watch?

by Kenya Hines

1. How long do you plan on staying out?

- 10 pm, I have a test in the morning!
- 8:30 pm, I need my sleep
- 1 am, I have nothing better to do
- 11 pm or my mom will yell at me

2. What clothing will you wear?

- Fringe jacket
- Anything sparkly and pink
- Black dress or pantsuit
- Bootcut jeans and a t-shirt

3. Where are you going to eat?

- A cool retro diner
- The Cheesecake factory
- A fancy overpriced restaurant
- A buffet

4. Which car would you take for a drive around town?

- 1986 Volkswagen
- 2000 Porsche
- 1978 Cadillac
- 1963 Dodge Dart

5. Someone at the restaurant

tries to take your wallet, what do you do?

- Run away
- Pepper spray them
- Self defense
- Give it to them

6. You see your arch nemesis while you're out. What do you do?

- Hide under a table
- Leave the restaurant
- Provoke them on purpose
- Mind your business

7. Your car breaks down on the way home and no car shops are nearby. What do you do?

- Walk home
- Fix it yourself
- Call a friend for help
- Sleep there until morning

Movies

Mostly A's: *Can't Buy Me Love*

Mostly B's: *Legally Blonde*

Mostly C's: *Moonstruck*

Mostly D's: *10 Things I Hate About You*

Catching Up with Charlton Singleton

Peter O'Malley interviewed former SOA band director and Grammy Winner **Charlton Singleton** to get to know about his career both before and after his time at SOA.

Peter O'Malley: How long did you teach at SOA?

Charlton Singleton: I taught at SOA for five years, and when I got to the school it was about a quarter of the way through the semester. This was in 2002. They had a band director who had moved kind of abruptly, and Mr. Kerr was the high school director at the time. I was a student of Mr. Kerr at Wando back in the 1980's, but he heard me on a sports radio talk show one day and called me up, saying "Hey, I need a big favor." I kind of dodged him for a while, and he'd call the talk show and say, "Charlton, I know you're listening out there. Call me." And he asked me to basically fill in for the rest of that year. It turned into five great years, and I had a blast.

PO: What do you remember about SOA's old campus?

CS: Well, my door from the middle school band room opened up to this big yard, which was known as Lake SOA, when it rained. I remember the first time I heard that term when it was raining really hard at school. Someone brought it up, and I didn't know what he was talking about. It was one of those things where it rained really hard, and by the end of the day it stopped raining and I looked out the back door, and I actually saw students swimming. I thought, "This is amazing." The water would come up so high that it would seep through the back door and the tile flooring in my old band room would actually start to float. That's how old and grimy that building was. But actually, the students and the faculty liked it because there's so many great things that come out of SOA, and here we were in this old building that was falling apart, but when we would go out and perform it was just like that didn't matter. We had great students, great teachers, parents, staff, and everything.

PO: You were a student of Mr. Basil Kerr, who has taught band at SOA for more than two decades after leaving Wando. What do you recall about those days?

CS: I met Mr. Kerr when I was in eighth grade at Laing Middle School. He was the high school director around 1984, I believe. Going into high school and being in high school band was really a fantastic experience, so much so that I knew that I wanted to be a band director because of my experience both in middle school and high school. Mr Kerr really instilled a love of music, and a passion for classical music, a love of music in general for me. Mr. Kerr always had a good story to go with whatever we were doing in class. Musically, he'd always give us a good backstory about the song or composer we were working on, and I think that really fed into the amount of stories I would tell now when I speak to students. There's always something I try to do to connect the dots so everyone will be involved with it, not just to hear it. I learned a lot from him, and I still



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Singleton, who taught band at SOA for five years, has been able to collaborate with former SOA student Calvin Baxter on Ranky Tanky's Grammy-winning album.

Featured Artwork



"Ceco"
Enrique Boyd, Senior



"Niah"
Leighton Webb, Senior

do. I still talk to him on a regular basis and ask him for advice and stuff like that. It was a fantastic time.

PO: Are there any SOA students you still work with today?

CS: Actually, I was reflecting on that recently. Someone asked me about accomplishments. They were talking about the Grammy and everything, something I think every performer or musician might have an aspiration to. But one of the big thrills for me is seeing my former students successfully in their particular field of work now, whatever the profession is. I bumped into a student of mine who is now teaching, and that was just an amazing thing. She's very successful, and her kids

love her, and she's very passionate. I have some other students that have played in ensembles that I have put together, they've produced records for me, so it's been an amazing thing to see their growth as professional musicians. Calvin Baxter and Demetrius Doctor, who were in band, are now amazing, well sought-after composers, arrangers, and producers who have a multitude of credits in the music world. As a matter of fact, Calvin co-wrote a couple songs on the Grammy winning album. It's a special time when you can work with any student who is now on a professional level.

PO: What did you do in your years after teaching at SOA? What brought you to form Ranky Tanky?

CS: Ranky Tanky came way after the fact. Ranky Tanky is only about four and a half years old. We started that band somewhere around 2016, officially. Even though that's about five years ago, we've known each other for years, and played with each other in various different ensembles. The band consists of myself, Quentin Baxter on drums, Kevin Hamilton on bass, Quiana Parler on vocals, and Clay Ross on guitar. I met Kevin and Quentin in 1994, I believe. I met Clay around 1996. Kevin and Quentin and I would do trio performances together. Clay joined us, and we had a band called The Gradual Lean, which did jazz towards the end of the twentieth century. I met Quiana through Quentin when she was singing in a show in Charleston called Serenade, which Quentin was the drummer of. I didn't officially play with her until the mid-2000's. Everyone was doing their own thing. Clay actually lives in Brooklyn, New York, Quentin was out on the road with major jazz musicians, Quiana was on American Idol in 2002, travelling all over the world. Around 2015, Clay approached Kevin, Quentin, and I about forming Ranky Tanky to celebrate the music of the lowcountry. We did maybe one or two gigs where it was all instrumental, and that's when we decided to get a singer. Quentin got Quiana on the phone, and she joined the band. In 2016 we did a performance or two, and in 2017 we went to this big conference called APAP. We had a few fifteen minute presentations and our whole thing was that we hoped we could maybe get ten or fifteen performances throughout the year, because everyone was busy and doing their own thing. Apparently they liked it, and instead of doing ten gigs that year, we ended up doing about fifty. We went to Europe, got on Fresh Air with Terry Gross, which



Ranky Tanky's 2019 album *Good Time*

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has about five to seven million listeners. It sent our debut album to the top of the charts, and it sort of snowballed from there with other offers from performing arts centers, festivals, and things like that. It led to us doing another album, which debuted at the top of the charts and got the attention of a lot of people who ended up getting it nominated for a Grammy, and we won. Our history as this particular band is short, but our history as a family that have been friends performing together for so many years goes back twenty years.

PO: You won a Grammy in 2020 and performed at the Biden-Harris Inaugural Event. What stands out about these accomplishments and what are your plans for the future of Ranky Tanky?

CS: There are a lot of things that have to happen before we actually get to the inauguration and see the president. There are a lot of parties, celebrations, ceremonies, and other things that happen, leading up to the actual day. There was a celebration of HBCUs (Historically Black Colleges and Universities), largely due to Vice President Harris, so being a product of an HBU myself helped. A few other dots connected, and we ended up with the radar of the inauguration committee. We sent them a video that we really liked, and we were like, "Wow, there we go. That's another one for the resume!"

PO: Was there anyone you met at the Inaugural Event?

CS: Actually, we weren't at the event itself. While all the Late Night hosts were still having interviews on Zoom, Stephen Colbert was doing this segment on his show called "Play at Home," and he was having musical guests that were doing that. We did this video to submit to The Stephen Colbert Show, and we filmed it at the Charleston Music Hall, and while we were there we decided to film three or four songs. We sent them in, and they actually ended up not using any of those recordings, and instead we went and did another one that we used, which ended up airing on Stephen Colbert. But we had these great videos that were nicely produced at the Music Hall that were sort of in the can. When it came time for the inauguration, we thought it would work, and so we used one of those recordings. So a lot of people like us sent in videos for the event. A lot of people thought we were there, so my phone was ringing off the hook, and I was getting text messages and emails asking how long I'd be in DC, asking if I'd shake the president's hand, and stuff like that. We were really proud to represent the lowcountry and just be a part of all of that history.

PO: How have your 2020 and 2021 seasons been affected by the ongoing pandemic?

CS: The Grammy Awards Ceremony was on January 26, 2020, and once we won the award, our calendar literally went into hyperdrive for the next few weeks. We started getting all of these offers. In February we had like three gigs, March we had maybe twenty, April we had over 20, we had a tour in Europe lined up, we had all of these major festivals lined up, all the way up until about October. It was packed. We were clearly going to play more gigs in 2020 than we had done in the previous three years. Our last performance before everything shut down was actually with the Charleston Symphony Orchestra at the Gaillard Center, which was when everything shut down. We were all backstage, orchestra members included, wondering if the show was still going to go on. That's how much everything was starting to close up. Mayor Tecklenberg, the people at the Gaillard, and the CSO all tried to squeeze it in. After that, all of the lockdowns sort of began. In the meantime, everything got either rescheduled or postponed. We were able to do a few performances later on in the year, but they were drastically different. They either took place outside, or only about a quarter of the audience could go to the performances. We went from about two thousand people to about two hundred people spread out in these big concert halls with all these

protocols and previsions. Some people sent extra money for us to get together and videotape a performance, and then they would stream it to their patrons. One of the good things that happened was that prior to 2020 I had started working on a new solo recording, and I was able to release it because I was able to focus more of my attention on it. Speaking of Calvin Baxter and Demetrius Doctor, who are graduates of SOA, the two of them produced this recording, and it jumped out there into the universe. I was able to get one of the songs on Sirius satellite radio, it made it onto the charts and everything, so that was a great accomplishment. I don't know if it would have seen the light of day if it weren't for the opportunity to focus my attention on it. I've had some good fortune with 2020.

Marcus Amaker's Poem Performed at The Kennedy Center's Inauguration Concert

Logan Baker interviewed Marcus Amaker, Charleston's poet laureate, to discuss how the pandemic has affected his work, the role his poetry played in the inauguration, and what Amanda Gorman's reading meant to him.

Logan Baker: How have you adapted your creative work during the pandemic, and how has the Charleston poetry community adapted overall?

Marcus Amaker: I've adapted my creative work by being open to virtual experiences, and focusing more on the business side of the arts. When the shutdowns happened, a lot of creatives found themselves without a venue to perform in. So, we pivoted. I've done a few live Instagram readings, and have enjoyed them (after being hesitant about it). I've seen a lot of the local poetry community doing the same.

I've also spent this time looking at my publishing, and strengthening the side of my art that's not as sexy: securing an official LLC, starting my own business bank account, and monitoring my business expenses. Fun stuff! But I made it a goal to make sure that my family benefits from what I'm doing years from now.

LB: What are your thoughts on the role of poetry and art in light of all the events of last year, nationwide and in Charleston?

MA: Poetry has always been the truth bringer. The thing that slows down time. The art form that sums everything up, and touches you in the gut. That's what we do.

With that in mind, poets have the opportunity to tap into their powers to reflect the sign of the times. Black poets are the keepers of truth. Unfortunately, we are too often asked to write about trauma. But it would make sense for people to flock to us in times of social upheaval.

LB: Your adaptation of the lyrics to "My Country Tis of Thee" was performed virtually in the Washington National Opera's Inauguration Day Concert. Can you tell us about that process and experience?



Amaker has been expanding the business side of his career as he tackles new creative projects.

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MA: That was a wonderful experience. In 2019, I was approached by composer Shawn Okpebholo to write a poem for a project he was working on with singer Will Liverman. That poem, "The Rain," was interpreted beautifully for Will's new album. Out of that collaboration grew more things: one of them was the opportunity to write a new version of "My Country Tis of Thee" for the Kennedy Center. That piece premiered in mid-2020. The Kennedy Center liked it so much that they asked for its use for its inauguration concert. I was overjoyed, and happy to be a part of history.

LB: Amanda Gorman was incredible at President Biden's inauguration. What do you think was the significance of her being chosen to read, and what are your thoughts on her poem?

MA: Well, as mentioned before: Poetry sums everything up, and touches you in the gut.

It's simple, really. A plumber fixes toilets. An architect builds houses. A mechanic fixes cars. A poet makes magic with words and touches an emotional center. It's what we do. It's our job.

Having Amanda on that stage was a wonderful showcase for our art form. It also normalized a poet's experience. Now, mass media has redefined what it means to be a spoken word artist.

I'm so thankful for her, and proud of that moment. Her name is known, and what she did was elevate the art form for all of us.

LB: Gorman cited Maya Angelou, Robert Frost, and Martin Luther King, Jr as a few of her inspirations. Who inspires you and your work?

MA: Ani DiFranco, Alice Coltrane, Bjork, Trent Reznor, Cheryl Boyce-Taylor, Fiona Apple, Joanna Newsom, De La Soul, Leonard Cohen, Joni Mitchell, and the people who made the Sega Dreamcast.

LB: What projects are you currently working on and what are you looking to accomplish in 2021?

MA: I recently released my best album, "subversive." It's full of organic, weird beats and half-poems as songs. The album also became a short film (<https://youtu.be/htJOW8BBRe4>). I'm really proud of it.

Soon, I'll be releasing a new album with Grammy award winner Quentin Baxter. It'll be our third poetry & jazz record, and it's called "Muscle Memory."

I'm already designing my next book, and will release that in 2022 or 2023. My latest book, "The Birth of All Things," has been doing well. I'm choosing to honor that book by not quickly releasing another poetry collection.

Senior Justice Wooden Plans Future Around Dance

Hannah Elledge interviewed Justice Wooden, a Senior Dance major who plans on pursuing dance in college, on the success he's found in high school and his goals for the future.

Hannah Elledge: Why did you originally start dancing?

Justice Wooden: Since I was a little kid, I've always danced around the house to music with my grandma and cousins. Eventually, my music teacher saw me dancing with my cousins and encouraged me to apply for the CCSD SMAART camp. After being accepted into the summer camp, I was also offered a scholarship to study at a ballet academy in Charleston. I haven't stopped dancing since.

HE: What role do you think your family, religion, etc. played in you getting as far as you are now?

JW: First off, I have a very large family, so it's nice to have such a strong support system. They are always there for me and encourage me to shoot for the biggest things I could imagine. Also, I used to do dances at my church every Sunday, so it was nice to be able to use my art to inspire others and further their spiritual connection. It's unique because I think that out of every performance I've ever done, my church dances are the best ones because the energy from the congregation feels so positive and inspiring and it always motivates me to recreate that feeling into everything that I do.

HE: Is there a specific college you have in mind that you want to attend, and if so, what will you major in? How do you think college will most benefit your career?

JW: All of the programs I applied to have relatively similar dance curriculums so it comes down to location, and I want to be in either Los Angeles, New York City, or Pittsburgh. I think that the location and curriculum in these programs will allow me to continue my dance training while having the opportunity to work with professional dancers in choreographers that inspire me. Eventually, I want to push myself into choreography and teaching and I think that being in a larger city will allow me to do this.

HE: What is your ultimate goal for your dance career?

JW: I want to do it all. Plain and simple. Broadway, dance companies, choreography, music videos, and going on tour with artists. The sky is the limit and the only way I'll stop is when I have my studio or program that I run to help the next generation succeed.

5. What are steps you have already taken and will take to accomplish your previous stated goal?

Networking. In the dance industry, it's not just what you know, but who you know. I've been establishing connections with dancers at the Juilliard School, University of Southern California, and Point Park University, and expressing ideas through FaceTime and Zoom to discuss future projects and concepts that we want to create for our resumes and portfolios over the next four years. In addition to that, I've been working with a select group of dancers through Zoom on how to start establishing yourself as a dancer in a new city and start making an income while being in college, which has been very informative and hopefully beneficial when applied in the future.

HE: What dance accomplishments make you proudest?

JW: I think my proudest moment was getting \$300,000 in college dance scholarships to Marymount Manhattan College, Point Park University, Southern Methodist University, and other dance programs through New York City Dance Alliance this past summer. It made me realize that I have the potential to pursue dance after high school and that all of the time I've put into dance is worth something.

HE: What is/are your biggest accomplishment(s)?

JW: I guess the biggest dance competition achievement I've had is being apart of the Top 15 Senior Male Outstanding Dancers at NYCDA's National Finale in 2019. It was an amazing experience to work with dancers across the country and to even be named the Top 15 Male



Justice and fellow dancers from this studio, Charleston Dance Center, perform at a competition in Nashville.

Outstanding Dancers was an honor that I will never forget.

HE: What is a dance competition like? How do you prepare, what does the day look like, how do judges score, etc?

JW: Leading up to a competition, we work on our dances on the weekend and clean and fine-tune them for the stage. This usually includes private rehearsals, rehearsing the dance without the mirror, and long rehearsals full of critiquing little details down to the way our fingers are spread. Once we get to the competition on Friday, I usually warm-up and stretch two hours before I get on stage and after that, I run my solo once with my dance director. After that, I perform the solo and wait for awards. There are two types of awards, adjudication and overall. There are 3 judges and their score adds up to 300. Adjudication is the score range that you receive, most dancers usually score in the 280-300 range, and the overalls go to the top 10 overall scores. So at a convention, you want the highest score range (290-300) and to place in the top 10 overall scores.

HE: What is/has been the biggest challenge so far in staying committed to dance?

JW: During quarantine, it became very difficult to stay motivated while dancing because there was no guarantee that you would be able to perform, so it felt like I was putting in the work for absolutely no reason. I didn't know if we were going to be virtual or in-person, and it was hard to accept the fact that I would have to adjust to virtual events. In addition to that, being the only boy makes it difficult to want to continue dancing because it's hard to see other guys that like doing what you do and it's hard to relate to the people that you're spending 30+ hours with each week. Sometimes, it can be very overwhelming.

HE: How do you deal with being burnt out, if you ever have?

JW: When I get burnt out (which happens a lot), I usually take a day off so that I can collect myself and remind myself why I'm doing what I'm doing. When I'm halfway burnt out, I just drink an energy drink, cut off my phone, and power through whatever I'm doing, and then reward myself with ice cream and Netflix or sleep. I also rely on my dance friends to keep me motivated and inspired, which pushes me out of my burnt-out funk and back into my groove.

HE: What do you think the biggest problems in the dance industry are as of today?

JW: I think that the dance industry can work on paying dancers a higher wage for jobs. It's hard work and it's a beautiful craft that requires hours of dedication to and it's not fair to be paid less than "Instagram models" and "TikTok dancers" who do less than we do... All tea, all shade...

HE: What has dance taught you?

JW: Dance has taught me patience, how to balance a lot of things on your plate, time management (still working on that one), and how to present yourself and communicate with other people.

HE: How has being apart of the dance major at SOA helped influence you as a dancer?

JW: Having the opportunity to choreograph at SOA, has influenced me to continue choreographing after I graduate. Learning about tech lighting, staging pieces, creating transitions, and different choreographic styles have all added dance elements to my dance toolbox that I will continue to use throughout my career.

HE: Do you regret not staying at SOA all seven years that you could have, or was leaving and coming back to SOA a good choice for you?

JW: It was the best choice I ever made. Leaving allowed me to participate in a regular high school experience like football games, pep rallies, and school spirit activities that every kid dreams of. It served as an escape from dance and allowed me to solely focus on my academics, which was very important to me at the time. I think that James Island exposed

me to a large population of students that have different stories and experiences, which helped me find myself and create the person I want to be. Essentially, leaving SOA allowed me to find my individuality on my own and when I came back, I was able to use this new perspective to my advantage and showcase it through my choreography and academic work.

SOA Grad Discusses Career with Seattle Dance Company

Katie Forrester talked with former SOA dance student **Ashley Green** to discuss her current work in professional dance and choreography, the challenges Covid-19 has posed to dancers in her city, and her upcoming artistic projects.

Katie Forrester: At what point did you realize you wanted to pursue dance professionally?

Ashley Green: I realized I wanted to dance professionally when I was about 14 years old. I had to make a serious commitment if I was going to make dance my whole life in high school or be a regular teenager. I never enjoyed anything as much as I did dance so I knew it was something I had to dig deeper with.

KF: How did your education both at SOA and in college help prepare you to become a professional dancer?

AG: My education SOA helped me figure what type of dancing I actually wanted to pursue. If I didn't attend SOA I would have probably not have went to school because I was set on just moving to any big city and dancing. Little did I know that I needed college and the growing pains of becoming an adult.

KF: Who are your biggest artistic inspirations and why?

AG: My biggest artistic inspirations are Tamisha Guy and Jacquelin Harris. Both of them are powerful, beautiful, strong black women that dance from their soul. In the dance world it is hard to find artists that dance from their literal gut and heart. If you ever have a chance to witness their beauty you're not going to be disappointed.

KF: You recently joined a dance company. What made you audition for that specific company? Can you speak to your favorite experiences or projects with the company so far?

AG: If I'm honest, I just auditioned for every company I could my senior year of college because I wanted to make sure I had a job post graduation. My favorite projects with the company so far have been the pop up performances we do around Seattle because it is the one moment where it actually feels like we are performing, and in this pandemic it's rare.

KF: How have you been adapting to life in Seattle? What do you enjoy about it, and what has been the biggest challenge so far?

AG: Seattle is a very different place from South Carolina so the transition at first felt like I was on vacation. I enjoy the summers in Seattle the most but the winters are the biggest challenge for me. I don't think I'm someone who loves rain and it rains a lot here, but I love looking at the rainbows each day left by the storms.



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KF: What unique challenges have you faced as a dancer



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The SOA graduate puts all of herself into each performance and urges aspiring dancers to open themselves up to possibility.

during the pandemic? How is the dance community in Seattle adapting for the time being?

AG: During this pandemic my biggest challenge has been my self worth as a dancer. The Seattle dance community has made me find more confidence in myself and see all that I can be as a dancer.

KF: Do you find you connect to either teaching dance or choreography and performance more? Do you see yourself pursuing one over the other in the future?

AG: I definitely connect to performance more than anything else. I love to perform it is the reason I feel in love with dance in the first place. Entertaining people and bringing joy or different perspective to someone is my main goal as an artist.

KF: Do you have any upcoming projects you'd be willing to speak on?

AG: My next project I'm working on is with Whim W'Whim with choreographer Joseph Hernandez. Im excited to get back in the studio and dance my butt off.

KF: What advice would you give to aspiring professional dancers?

AG: One piece of advice I would give to young dancers is to lead with an open heart and open mind. Always absorb all the information that is given to you and never think you are better than the next person, it's not about comparison it's about being your personal best.

Where Are They Now?

Lizbeth Perez talked with **Jada Orr**, a class of 2018 Fashion and Design major, about her life at Howard University, career goals, and creative work.

LP: Since graduating, what have you been up to?

JO: After graduation, I went to study at Howard University. I'm currently in my junior year studying strategic communications with a minor in Afro American studies. I've really been taking in this experience to the best of my ability. On Howard's campus, I quite literally walk the same paths, walking in the footsteps of some of the same legends I know some of you are studying(or should be) in class. It's a very spiritual experience for me. An HBCU experience is not just about working on a degree. And you have to experience it to know if for yourself. So that's what I chose to do when I left.

When I'm not studying or participating in campus organizations,



Darrin Todd Little Photography

Since graduation and her work at *Applause*, Orr has continued working in journalism and is making her way up the ranks of Howard's newspaper.

I'm working as a social media strategist and digital PR specialist. I run my own digital PR agency, JC Strategies. Next to that I'm the arts & entertainment editor for Howard's historic student newspaper, *The Hilltop*. It was founded by writer Zora Neale Hurston when she was a student here, and I really pride myself in being a part of that legacy. While managing a staff of reporters, I get to contribute a lot of great content myself. Last semester, I had an IG live interview with Hot 97 and Apple Music's Rap Life personality, Ebro Darden, about an exclusive Rap Life Live production that Apple Music produced at Howard. The production included rappers like Lil Baby and Wale. Opportunities like that are the fun side of my job, but there's lots of work that goes on behind the scenes to get to the final

production.

LP: How's Howard university?

JO: Howard is holy ground.

I remember my senior year of high school telling all my loved ones and my family "Yeah, I'm going to Howard" and watching how proud they were, how their faces lit up in excitement. However, because Howard is not a Clemson, or NYU, many people looked at me confused or had to go back and do a Google search. It was all really comical to me. But I knew just exactly where I was going.

If you're paying attention to the news, you know that the first Black woman, and woman period, to be Vice President is a graduate of my beloved university. It's a big deal for multiple historic reasons, but it's another testament to the great people and great perspective the university produces. Many HBCUs, not just Howard, have been cultivating greatness for years. But for whatever reason (I'll leave you to make that judgement for yourself) students with degrees from HBCUs are deemed "less than" or "not a real education." HBCUs are deemed just party schools, and not acknowledged as the same institutions that produced Dr. Martin L. King Jr., W.E.B. DuBois, Toni Morrison, and so many more. Do we have fun? Absolutely. But we work way harder than we play.

Howard is waking up one morning and Kanye West is performing in front of the library, and Google or Amazon representatives are there the next day to recruit you for post-grad. Howard is coming into class with people who speak six different languages instead of the same old one you've spoken your entire life. Yet, you end up making a connection because you both relate to James Baldwin or the Jamican food spot up the block is both your favorite. You're worlds apart and the only thing you have in common is your love for the place we call the Mecca. Howard's student body is just as beautiful as its history. Howard's history, location, and hands-on experience in my field is what influenced my decisions. If I don't go to law school here after undergrad, I will cry like a baby when these four years come to a close. I'll probably cry any way, knowing me. However, I know Howard is now a part of me. It's a forever thing.

LP: Are you still involved with fashion?

Green has been working towards her career as a professional dancer since she was a young teenager and is now based in Seattle.

JO: To a certain extent, yes. I still write and report on style and fashion news when relevant. However, I focus more so on streetwear and sneaker culture when I do. One of my ideal jobs post-grad is strategizing social media or doing editorial for a fashion publication or brand.

LP: In what ways did SOA contribute to what you do now?

JO: SOA gave me that space as an artsy kid to just create and be myself. But in all honesty, leaving and coming into academic spaces with students from across the country, and the world at that, I found myself playing catch up in certain areas of study. As amazing as SOA is, if you're relying on your classroom experiences to be your only source of education, I would really challenge you to step outside that. Homework is called homework for a reason. Read, read, and do more reading! I'm really grateful for some of the teachers who went above and beyond while I was at SOA. If you know who **Mrs. Pass** (mama Pass) is, you know how amazing she was. Educators like her, **Mr. Orvin**, **Dr. Cusatis** were the highlight of my time spent as SOA. They helped affirm my goals that extended outside of SOA.

LP: If you could come back, is there anything you'd do differently?

JO: Nope. Maybe I'd work just a little harder on scholarship applications. But I'm a firm believer that nothing in God's will for my life is by coincidence. Everything I experienced had a purpose and a reason even if I don't understand how just yet.



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Where Were They Then?

Ethan Butler sat down with Mr. Marshall, Ms. Godwin's long-term sub, to discuss his childhood and life before SOA, from being one of the first students to attend a desegregated school in Anderson County to working for Representative Jim Clyburn.

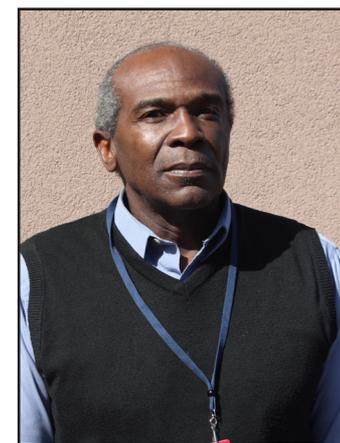
Ethan Butler: Where did you grow up, and what are some of your favorite memories from your childhood?

Mr. Davis Marshall: I grew up in Anderson, SC. Some of my fondest memories were going to church, playing sports at the YMCA, family reunions and gatherings, and Clemson football games.

EB: What do you remember most from your own early education?

DM: You get out of it what you put into it.

EB: You were one of the first students integrated into a white-only elementary school. How did that experience help shape you as a person, and did it change how you look at the world?



by Ethan Butler

DM: In 1965, my older sister Sharon and I integrated the schools of Anderson County. We were part of a group of Black kids that went from an all Black school, to a white school, which started integration. It made me know that nobody's better than me, and that with drive and effort, you can do things that you can't even imagine, and that Black folks and white folks can get along, and even be great friends. You have to accept the hand that you're dealt, and do the best with what you've got.

EB: What were some of your early jobs, and what did they teach you?

DM: As a teenager, I cut lawns in the community, but I couldn't charge folks, because it was my dad's lawn mower. Besides that, my dad ran a driving school, Marshall Driving School, which was established in 1965, after the Civil Rights Legislation, because the school was set up to educate folks from the north who moved to the south, and women, to get a drivers' license so that they might be able to get a job. Civil Rights Legislation said everyone should be able to get a job, but companies still had stipulations which would eliminate people from getting jobs, and this was one way to break that barrier. It was my dad's school, so I was in charge of washing cars, cleaning them out. After that, I officiated little league baseball games.

EB: What path did you take after high school?

DM: After high school, I went to Erskine College, and I majored in history. I went to that college on a part-basketball part-academic scholarship. I was also a lieutenant governor in the Boy's State. Palmetto Boy's State is a program that's been around for like sixty years, where two or three students from each school, normally the student body president, or guys from the football team or guys from the band, where student leaders can come together. I also received my master's degree in business and in human resources from Webster University.

EB: You worked at the *Charleston Chronicle* as an advertising manager. What drew you to journalism and advertising?



Mr. Marshall (bottom left) with his youth baseball team in Anderson, SC.

DM: When I was in junior high school, at Southwood Junior High in Anderson, Mrs. Gladys Robertson was an English teacher, and the advisor for the school newspaper. She made me editor, and we were the number one paper in the state. Mrs. Robertson was a really positive influence in my life, and she showed me how you could form public opinions by the articles that you write. She also taught us to research your topic, and to write both sides of a story.

EB: You were chosen by Representative Jim Clyburn to serve on his staff when he ran for Congress in 1992, and continued working for him for the next sixteen years. How was working for a Congressman different than other jobs you have held, and what was one of the most important things you experienced while holding this position?

DM: Working for Congressman Clyburn was a tremendous experience. When I started working for him, he was not a Congressman, he was running for Congress. He is a really good human being, and he wants to do well by folks. It was good to do the campaign before working for him, and help to move people to support. Unlike other jobs, you also worked at the pleasure of the Congressman, and at any point, he could just say "get out!", so everyday you have to be on your game. I worked at BASF, Metropolitan, and like a lot of sales jobs that you work at, you are measured by the awards you earn and the money that you make. Working for Representative Clyburn, you measure it by the amount of people that you meet, and that you can help.

EB: How did you get into the field of teaching and substitute teaching?

DM: My mother and father were educators, my grandparents were educators, and my great-grandmothers were educators. When I was in college, my mother and father told me I had to take the teacher training, no matter what.. So I took everything to be a teacher, and I majored in history, but I didn't take student teaching. I took all the teaching courses, and I taught drivers ed professionally. When my father passed in my senior year of college, I continued his business.

EB: What are some of the differences between teaching at School of the Arts, and other schools you've been a substitute teacher at?

DM: Students at SOA have a major, which is what they want to do, so they put a lot of effort into being good at what they want to do. But it has a high academic standard as well. Kids here seem to be more focused on what they do, but at the same time, they seem to be a little more stressed than normal students.

EB: Who are some of your idols, and what do they mean to you?

DM: I really admired my father. He was an educator, community leader, and a good guy, and my mother. I really admire my older sister, who was smart, and my younger sister as well, who is also very smart. My high school coaches, and my minister. Aside from that, I admired Hank Aaron, and he was one of my heroes as a baseball player.

EB: What do you do outside of school?

DM: I enjoy marketing and business, and I am the human resources officer for Mouzone Construction, and the Director of New Business development for Renfinity Secure Grid, which is a cyber security company. I'm also an AAU Basketball Coach. Outside of that, I play golf.



Mr. Marshall with President Joe Biden.

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A Look at Southern Poet Jericho Brown and His Newest Collection, *The Tradition*

by Katie Forrester

American writer and poet Jericho Brown is on the forefront of modern poetry in America. Brown has published three collections of poetry—*The Tradition*, *The New Testament*, and *Please*. Brown has been a National Endowment for the Arts recipient and his poems have appeared in *Time* magazine and the *New York Times*, and Brown has won both the American Book Award and the 2020 Pulitzer Prize in poetry.



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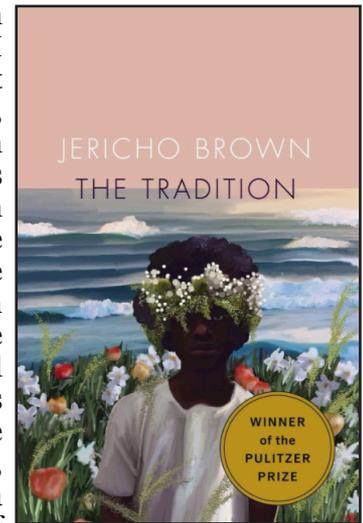
Brown currently lives in Atlanta and teaches at Emory University, where he continues to craft timely, thought-provoking work.

Brown, who grew up in Louisiana, was a speechwriter for the mayor of New Orleans before obtaining a Phd in literature from the University of Houston, and he would go on to teach at Emory University in Atlanta as a professor of creative writing and English. While speaking with Emory News Center, Brown explained that the roots of his love for poetry and fiction occurred from a young age when his mother, who couldn't afford childcare, would drop him and his sister off at the library and he states that he "had no choice but to read." By the time he was ten, he was reading John Updike, Langston Hughes, and Nikki Giovanni, who he cites as significant influences. Brown stated that writing poetry is a deeply personal process, as the process of writing involves answering questions from his own childhood that can only be resolved through lyrical language and poetic images. In an interview with the organization Georgia Humanities, Brown stated that he takes such an interest in poetry because it is "a space where you can put things you couldn't necessarily talk about in the grocery store line, but that you knew existed." His first collection deals primarily with themes of identity and violence, while his second collection, *The New Testament* takes on ideas of masculinity and race in America.

The Tradition in its images and ideas of prophecy, disease, and martyrdom is a kind of extension of Brown's previous *The New Testament*. Brown's poetry showcases the thin line between America's beauty and violence, with many of the poems marrying Brown's identity as an American with the casual violence he sees pervading American culture. The Pulitzer Prize winning collection contrasts classical myths with the experiences of those most affected by America's violent history and inequity. Brown has stated that there is no one thing that inspired the collection, rather, the names of flowers, mythology, and recent police brutality all played a role in his inspiration. The introductory poem "Ganymede" reframes imagery from classical myths to relate to American history, while the poem "Water Lilies" holds double meaning in its literal exploration of Monet as well as a deeper exploration of race in America. *The Tradition* takes interest in the intersections between dissimilar literary subjects, whether that be a poem about how love often turns violent, Brown being no longer Christian and yet having deep connections to the Southern Baptist Church, or exploring terror's existence beneath the surface of domesticity. Such ambivalence towards complex subjects can be seen throughout the collection. Brown's poem "Deliverance" expresses

nuance in his perspective of being raised in the Southern Baptist Church—"Though I have not shined my shoes for it, / Have not suffocated myself handsome / In a tight, bright tie, Sunday comes / To me again as it did in childhood". Brown uses his personal experiences of marginalization as larger metaphors to expose to the reader how America's injustices are still deeply common occurrences in the modern day. A centerpiece of the collection is the duplex, a form created by Brown which combines the forms of a pantoum, ghazal, and sonnet. The duplex often deals with dark themes, with Brown elaborating on the form in a Poetry Foundation interview, stating "If

the presumed content of a sonnet is that it's a love poem, how do I—a believer in love—subvert that?" Several times throughout the collection is this unique form repeated, with the first being the lines—"Memory makes demands darker than my own/ My last love drove a Burgundy car"—repeated and manipulated throughout the rest of the sonnet with each new exposing deeper meaning. Brown clearly articulates national pain through lyrical narratives which both critique Western civilization, idols, and traditions of violence while simultaneously forcing the reader to confront his or her own complacency. When questioned on how poetry is political during an interview with *Bennington Review*, Brown stated that "The poem is going to be political if you're being truthful in the poem, and there won't be a way around that if you're



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indeed allowing all of yourself into the poem.”

In the past year, Brown’s recent poem “Inaugural” on the subject of Joe Biden’s inauguration was recently featured in the *New York Times*, his piece on George Floyd was published in *The Guardian*, and Brown’s poem “Say Thank You Say I’m Sorry” about life during the pandemic was featured in the *New York Times*. Brown forces the reader to confront both America becoming accustomed to evil and its inability to change without the risk of seeing its own evil, in emotionally direct, lyrical narratives. In an interview with *Nashville Review*, Brown stated in regards to a legacy he hopes to leave for future generations that, “The poets I love are people who, other than writing really good poems, made cultural change. If I had any goal for myself, I guess that would be it.”

New Assistant Principal, Dr. Griggs, Reflects on His Life and Education

by Will Brown

Dr. Michael Griggs’ life is full of movie potential. I sat down with him for nearly two hours, but it still seems like I haven’t even scratched the surface.

Dr. Griggs, SOA’s new assistant principal, grew up in Chicago at a time when someone yelling racial slurs when you traveled a few streets from where you lived was the status quo. Until high school, he attended completely segregated schools. During his youth civil rights figures Malcolm X and Martin Luther King, and notable politicians, John and Robert Kennedy were murdered. Even with the harsh racial conditions, Dr. Griggs recalls his childhood as relatively normal. He remembers playing street games with his friends, attending school, and reading.

“Reading was one thing that I truly enjoyed and loved to share my findings with friends. I found that when I talked to them, they would stop and listen.”

Raised by a father who couldn’t read or write and a stay-at-home mom, he became the first in his family to graduate from high school, then college, then grad school. Dr. Griggs seems to have a knack for education. “It seems like the one thing that came easy for me, was school. My teachers doted over me a lot.”

“I’m a student and I got a bad habit of always being in class,” he says.

Dr. Griggs’s educational journey began at Southern University, a historically black university, but when his father got sick, Dr. Griggs went back home and stayed with him until he passed. He wanted to be closer to his mother in Louisiana. While forced desegregation was enacted in 1969, racial segregation still exist in some of the Universities. Dr. Griggs recalls the student protest to enter the Student Union at the university he was to attend. “By the time I got to college, student sit-ins had opened the doors to the Student Union at the university.”

After three years of college, he joined the military where he was active duty for four years. “I think I played too much when I went to college the first time. I was put on probation for a semester and would not allow myself to go back home.” The military took him around the country: he was first stationed in California, then in Jacksonville, North Carolina, and finally Charleston, where he worked in the Naval hospital.



Dr. Griggs in 2014

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It was here in Charleston where he met the love of his life and future wife. “I only married her because she fooled me, and I thought she was older than what she was. I’m just kiddin.” In the military, Dr. Griggs continued to take courses at colleges and universities such as Trident Tech and Southern Illinois University, where he finished all the course work for a degree in adult education. He moved from Charleston without finishing his final internship.

In 1980, after leaving the military, Dr. Griggs moved to Louisiana and picked up a bachelor’s degree in biblical studies. With three kids of his own and a degree in hand, Dr. Griggs moved to Arkansas in 1985, where he served as a minister for a small congregation in El Dorado Arkansas. There he finished all the coursework for a degree in secondary education. He moved from Arkansas before starting his student internship. After his time in Arkansas, he and his family moved back to South Carolina in 1989 and settled in Moncks Corner, where he preached at the Berkeley Church of Christ. While working for the church in Moncks Corner, he was simultaneously earning another bachelor’s degree in Bible from Southern Alabama University.

He was working during the week and attending classes during the weekend, and even driving to Charlotte for classes. After additional training, Dr. Griggs started a small private school of twenty students and three teachers at the Berkeley Church of Christ. “Even though the school was doing fine, students were progressing, I needed more to develop a larger school. This is part of the reason I went back into education.” Dr. Griggs earned his first master’s degree (M.A.T) at the College of Charleston, which led him into his educational career in public education.

In 2001, Dr. Griggs began to teach fifth grade at St. Stephen Elementary School, near Moncks Corner, S.C. The following two years he taught Middle school Math, Science, and Social Studies in Moncks Corner and began working on his masters in Education with a principal certification at the Citadel. Two years later he taught middle school Math



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is St. Stephen, and received his masters in education. “In St. Stephen I was the teacher of the year my second year. When I found out how much work I had to do and the meetings I had to attend, I thought they were taking advantage of the new guy.” He began his administration work, after three years at St. Stephen Middle, as the assistant principal at Memminger Elementary School. “You can’t beat a school where restaurants were across the street and less than a block away on King Street downtown.” Two years later he received his Educational Specialist degree and was made AP at Charles Pinckney Elementary. Dr. Griggs functioned as an AP for five years at Pinckney Elementary and obtained his PhD in Educational Leadership from USC. He became the principal at Angel Oak Elementary on Johns Island after leaving Pinckney Elementary. After three years at Angel Oak Elementary he became the principal at Hunley Park Elementary. Three years later SOA became his home. Dr. Griggs believes the most pressing challenge for American education is to close the achievement gap. “I want to see the education system fair, free and adequate for all populations in the United States.”

Sass Attack: Thank You Letter to Covid

“Sass Attack” was started in 2007 by Applause writer David Sass and has been an Applause column for fourteen years, so, naturally, it had to be continued (as per tradition) by our own equally procrastinatory and dramatic high schooler, senior Creative Writer Hannah Elledge.

By the title, some of you may be confused, maybe even a little bit mad. Let me start off by saying, no, I do not like the fact that there is a deadly pandemic poorly handled by our government swirling around in our very air. However, it is. And because of this irrefutable fact, we must look at the bright side. What is this bright side, you may ask?

No more PDA.

I watch Netflix rom-coms just as much as the next girl, but when it comes to my own high school, I don’t want to see it. In the movies, it’s cute to watch them pass notes and confess love and bring those super big teddy bears for each other, but I can’t help but think of these situations realistically. If someone passed an endearing note to me, I would only be able to focus on the incorrect grammar. If someone confessed their love to me, I would secretly keep a tally of the number of clichés they used while cringing. And if someone ever brought me a super big teddy bear, I would definitely not want to carry it around all day, not that it would even fit into my 2015 Kia Soul in order to take it home. And maybe this makes me a pessimist when it comes to teen romance, but I can’t help that it triggers my basic fight or flight instincts. Seeing couples strolling down the hallways holding hands or making out just makes me want to vomit. Or laugh. Maybe both.

The bus loop was always the worst place. I never understood the romantic ambiance that seemed to hover around the end of the breezeway, especially not the one surrounded by middle schoolers and frantic teachers who just wanted to go home. But, for some reason, the yellow school buses always cast some love spell over people. As a little sixth grader, still innocent enough to believe that dating consisted of talking once a week and changing your Instagram bio to a lock emoji and the word “Taken,” the everyday occurrence of watching a bunch of high schoolers act as if they were Jack and Rose on the sinking *Titanic* really put me off of public displays of affection. All I wanted to do was yell out of the bus window, “You are not in *The Notebook!*”



But, now, when I walk into school, the hallways are empty, not filled with love-sick teenagers pawing at each other at 8:30 AM. When I walk to my car at the end of the day, I am content in knowing that there won’t be someone across the lot reenacting the kiss scene from *Casablanca*. So, yes, thank you, Covid, for bringing a sense of decency to our humble little high school.

And to everyone who feels attacked by this, or who regards me as jealous and pessimistic, go ahead and roll your eyes. But, just know, I am rolling my eyes right back at you, because I saw you post a picture with the phrase, “Love of my life,” unironically. I heard you talking to each other in baby voices down the breezeway. And I know your nicknames for each other are “Pookie” and “Pumpkin.”

I read this tweet once that said, “Seven billion people in the world and you think your soulmate lives in West Ashley?” and I think it is only fitting to share this with you now. I implore anyone who thinks they have found their soulmate to watch *Jigsaw* on Netflix. Spend this February 14th with your Sig Fig and Daniel Sloss and really think about why you are in a relationship. Is it because you’re in love? Or is it because you can’t handle being alone? Anyway, I think I’ve attacked enough obliviously happy people for now. Oh, and Happy Early Valentine’s Day.

Meet Marion Major

As part of her continuing coverage of the SOA’s Deaf and Hard of Hearing Program, Thea Putney chatted with 11th grader Marion Major about ASL, how Covid has changed his school experience, and his plans for the future, as part of her continuing series on Deaf culture.



Marion Major is a driven, basketball-loving SOA junior. Marion was born three months early and at age one was diagnosed as moderately to severely deaf, so although he can hear some high and low sounds with his hearing aids, he has 70% hearing loss. Lately, plexiglass barriers, social distancing, and masks have made it even more difficult to understand speech and collaborate with hearing classmates.

Mostly, Marion uses ASL (American Sign Language) as his main form of communication, and he uses interpreters for mainstream classes. But when he’s around people who don’t know sign language, Marion often relies on lipreading. “How are you handling communication with masks?” I asked. “Is it difficult?” “Absolutely! I can’t lipread at all,” he replied.

I wondered, then, how he was doing in classes with group discussions or team projects where he would need to share ideas. Marion said his interpreter helps with that, but he also likes teaching hearing classmates some sign language as they work together. “I can, you know, teach them a little bit of sign language to help that communication,” he said. “I also enjoy getting to chat with both deaf and hearing people and hang out.”

When asked about his plans for the future, he said he wants to go to college and study auto mechanics, a path he’s already supplementing with auto repair classes. It seems even with the unique challenges that come with being hard of hearing and coping with COVID protocols like masks, Marion has shown he’s determined to succeed.

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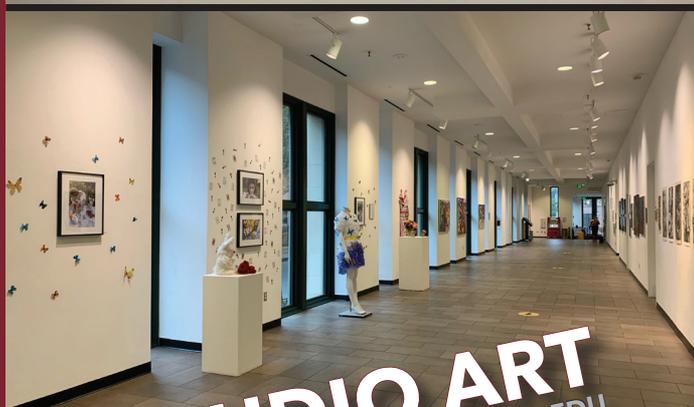
by Qui Nguyen

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Horoscopes

by Clara Collins



Aquarius (January 20- February 18)- As Socrates once said, “In my dream I needed an alarm clock. Maybe that was a sign that I needed to, you know, get an alarm clock.” Kidding. That was Britney Spears. Follow Britney’s advice and listen to your subconscious this month. (And get an alarm clock.)



Pisces (February 19- March 20)- You don’t fool me, Pisces! You love to talk a big game about how Valentine’s Day is only used to sell more greeting cards, but come February 14th, you’ll be in bed crying at the ending of *10 Things I Hate About You* and eating your way through a pint of Cherry Garcia. Don’t worry, love is coming for you this month (but maybe just in the form of more Cherry Garcia).



Aries (March 21- April 19)- Good news! You’re going to meet your soulmate this month. The bad news? You’re one of those people who has, like, eighty platonic soulmates. Maybe this soulmate is just a waitress who gives you extra bread before dinner.



Taurus (April 20- May 20)- Take some time for yourself this month, Taurus! You didn’t study for ten years to become a therapist (well, I guess you could have), so you don’t need to act as one for everyone around you. Focus on your own problems (that weird rash on your arm) and indulge in some self care (applying anti-itch cream to that weird rash on your arm).



Gemini (May 21- June 20)- No matter how much you want to, you can’t go back in time. So start living for today, and stop dreaming about how your whole life would somehow be better if you told your fourth grade self not to sit on that bench because it had dog poop on it.



Cancer (June 21- July 22)- Cancer, break out of your comfort zone this February. By that, I mean, sure, order your taco with tofu instead of chicken at Moe’s or something, but more importantly, watch a T.V. show other than *Gilmore Girls*. There are other shows out there, I promise! Your brain is turning into sludge the color of coffee from Luke’s Diner and you’re convinced dating a real life version of Logan would end well for you.



Leo (July 23- August 22)- Love is in the air! You’ve got your pick of the litter, Leo, because as Taylor Swift puts it, “Everybody loves you.” I recommend making your own version of *The Bachelor*. They say they like Adam Sandler movies? Yikes, no rose for them! They’re an extreme couponer who saved you thirty dollars at Whole Foods? Give that that rose and send them straight to Hometown Dates!



Virgo (August 23- September 22)- Trying to fight a prophecy is usually the thing that makes it come true. Now, this isn’t Ancient Greece, and I’m no oracle, but Virgo, you need to stop running from the truth. What’s the truth? I don’t know! I just said I wasn’t an oracle.



Libra (September 23- October 22)- Libra, chill out this month. Literally. It’s sixty degrees out and you’re still breaking out the mittens and earmuffs. You say you “run cold,” but I’m pretty sure you just spent way too much at *Urban Outfitters* buying a giant fur coat and now you’re determined to use it until June.



Scorpio (October 23- November 21)- Scorpio, you are not always right. Although, full disclosure, I’m also a Scorpio, so that means I may be wrong and you *are* always right. Or maybe I am always right, which would mean that I’m also wrong about... wait, what? I’m lost.



Sagittarius (November 22- December 21)- February is a month to say “yes!” Yes, you will go for that run this morning! Yes, you will treat yourself to a coffee after school! Yes, you will get bangs! No! Say “yes” to everything except that.



Capricorn (December 22- January 19)- You have a three years old Starbucks gift card sitting in the back of your wallet. Just letting you know so that when somebody randomly gives you a box of chocolates for Valentine’s Day, you can act like you totally were planning to give them that Thanksgiving-themed gift card all along.

Sign of the Month: “Happy Valentine’s Day”

Demonstrated by Charlie Fanetti, 11th Grade

Photos by Ethan Butler



Happy



Valentine’s



Day

Classic Movie Review:

Malcolm X

by Peter O'Malley

Spike Lee's 1992 film *Malcolm X* captures the life of Malcolm X (Denzel Washington), a biographical story that shows how anyone can pave their own path in life, regardless of how it starts. Malcolm went from being a thief to becoming one of the most inspirational and important figures in the American civil rights movement. It tells a fascinating story in a great way, captivating audiences the whole way through.

The casting of Denzel Washington for Malcolm's character was a great choice,



and I don't think anyone could have played him better. Washington prepared for the role by reading many articles and books on the minister, and according to IMDB, "went over hours of tape and film footage of speeches" featuring him. After seeing interviews and videos of Malcolm X, it's clear that Washington managed to convey his mannerisms and way of speaking very convincingly.

Because the film focuses on Malcolm X's life from its beginning, I found myself very invested in the character. In the span of twenty years, he went from being a crook to becoming one of the twentieth century's most important people. In a way, I began to feel like he was a friend that I had known for years. Seeing his development first-hand, I saw how far he had come, and truly sympathized with him.

Though mostly based on the actual life of Malcolm X, some parts of the film are considered inaccurate. Like many historical films, certain things had to be presented as factual for the movie. There is controversy surrounding Malcolm's death and who assassinated him; however, no historical movie can be completely accurate, and it is up to the writers to decide these things. There are people on both sides of the debate, and Spike Lee clearly chose his own. I see nothing wrong with the portrayal of Malcolm X's death in this film, as any historical drama should always be taken with a grain of salt.

Malcolm X is an intriguing film that brings to light the views of the important minister, showing how he became the man we know him as today. It manages to make viewers care about Malcolm, which is something that happens in very few films. Anyone interested in Malcolm X or the American civil rights movement should absolutely watch this exceptional film.

Contemporary Movie Review: *One Night in Miami*

by Clara Collins

One Night in Miami is simply a good film. It isn't flashy, but it is anything but simple.

The quartet of actors playing activist Malcolm X, champion boxer Muhammed Ali (known for most of the film as Cassius Clay), football player Jim Brown, and musician Sam Cooke are expertly cast.

It's incredible to see how such a restrained setting and plot can lead to such riveting and explosive scenes. Most of the film is set in a single hotel room, and all the drama comes as we follow the conversations of the four men as they examine their own lives and philosophies; debate as they discuss religion, how to combat racism, and success; and attempt to predict and accept their futures.

It feels real, both in terms of dialogue and casting, and in terms of conveying authentic, true, human experiences.

Regina King directs with ease and poise, perfectly capturing the energy and aesthetic of a night in Miami following Muhammed Ali becoming the world heavyweight champion. The tension and excitement are practically bursting off the screen.

The script is excellent. I have to admit that I'm not often a fan of film adaptations of

stage plays. I think it can be such a powerful tool to make theater more accessible to audiences, but so often, the films fall flat. I remember feeling particularly disappointed at the film adaptation of August Wilson's incredible play *Fences*, which, while well-made, couldn't convey the true power of the



original work.

The intimacy of a play can often be lost on a larger screen and scale, the inventive and bold techniques that are powerful in a theater can seem like gimmicks, and the fact that many plays are centered around a single setting or one or two rooms can make a film feel stifling.

A play as ambitious as *One Night in Miami* could have led to any or all of these issues, and it's a testament to the strength of everyone involved that none of them occurred.

The ending is powerful, showing scenes of the four men in the close future, paralleling the beginning scenes that introduced them and subtly showing how the effects of their night together affect them.

The decision to exclude mentioning the real-life's Jim Brown's history of violent behavior, particularly allegations of domestic violence, is expected, but it does feel slightly ingenuous to present this portrayal of Jim Brown with no further comment, especially when the complications surrounding the other three men are explored in much further depth.

A final quote from Malcolm X about martyrs is a natural conclusion to the sense

of inevitability running through the film: we know what happens to these men, and in a way, they all do, too. One of the final shots shows Malcom X's finished autobiography, which he hopes will carry his words on after he passes; *One Night in Miami* seems as if it will do just the same.

Classic Book Review: *A Raisin in the Sun*

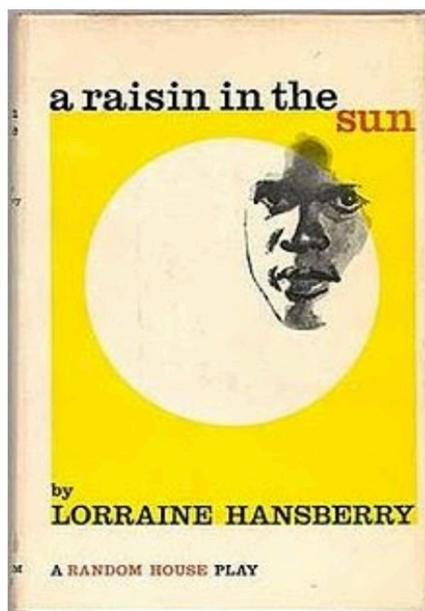
by Katie Forrester

Lorraine Hansberry's play *A Raisin in the Sun*, originally published in 1959, quickly became a cultural milestone in American culture and theater. The play uses morally ambiguous characters and the confined setting of a Chicago home to explore how the traditional roles of masculinity and femininity, racial inequity and discrimination, poverty, the nuclear family, and distrust create dramatic conflict within the Younger family.

The play follows a month in the lives of the Youngers, an African American family living in a poverty-stricken area of the South Side of Chicago in the 1950s, as each character struggles to compromise their own individual dreams for what's best for the entire family. Walter, the head of the Younger family, sacrifices his relationships for his need for wealth, a sentiment contrasted by his wife, Ruth, striving only to provide a stable home for their son. The progression of the play revolves around Walter and his mother's disagreement over how to use the inheritance granted by Walter's father, a theme central to the play being the contrast between traditional family values and personal ambition.

Hansberry creates a play in which secondary characters and conflicts hold a surprising level of depth. Although the play is, on its surface, about money, this conflict contains broad and complex implications about inheritance, expectations of both genders, and how ambition, however well-intentioned, can grow selfish when one has to sacrifice their own self-conception to care for a family.

Hansberry, the first African American woman to have a play staged on Broadway, draws from her own Chicago upbringing in this autobiographical piece. As Hansberry grew up in 1930s Chicago, she became aware of the Northern forms of segregation, discrimination, and racism caused by white Americans in Illinois who presented themselves as progressive. Hansberry, who dealt with attending segregated schools and threats of violence when her family



moved into a majority-white neighborhood, would eventually feel compelled to create a portrait of her adolescence in *A Raisin in the Sun*.

Central to the play is its exploration of the underbelly of poverty and racial tension in America. Beneath the surface of a commercial culture and economic prosperity following WWII, the play captures the state of inequities several years before the beginning of the Civil Rights Movement. Few works created in the 1950s will align perfectly with societal standards and quandaries of the modern day. The play focuses on the inner lives of women, and expectations of the 1950s were successfully subverted with *Beneatha*, Walter's strong-willed sister, planning to become a doctor. Hansberry is careful to never glorify Walter and his neglect of his family in pursuing wealth, and Walter's wife is presented as equally complex, morally imperfect, and troubled in her role as a mother.

Hansberry successfully creates an ambiguous, somewhat unlikeable character with Walter, who struggles to create a better life for his family but feels the need to use deceptive means to achieve such. Too, the Youngers are a brutally honest depiction of a working class family, one which subverts cliches through the complexities and contradictions inherent to realistic, interpersonal conflict. Such depth in the play's depiction of the American family has caused it to garner numerous awards and adaptations, fame Hansberry used to draw awareness to civil rights issues. *Raisin in the Sun* remains worth reading or viewing today due to its significance as a turning point in American culture and a period piece showing a less often depicted experience of the 1950s.

Food Review: Park Circle Creamery

by Will Brown

I know what you're thinking: second month in a row without a full restaurant review, is he trying to cheat us out of a five-star dining experience? The answer is no. While I have a profound desire to scope out the hidden full course meal gems around Charleston and relay their value to you, my loyal readers, I'm also obligated to not let any outstanding food establishments slip through the cracks solely because they lack an entree option. With that said, in this month's installment of food reviews by Will (is that what this is called?), I explored Park Circle Creamery, which serves the best ice cream in Charleston, and possibly South Carolina.

Ice cream is such a nostalgic food group. It also holds a special place in many people's hearts. One lick from a cone and they're back to their childhood, a time where they remember going to the local ice cream parlor and diving face-first into three scoops of their favorite flavor, emerging with a fresh ice cream mustache on the cusp of dripping from their upper lip to their lower. Or maybe your experience with ice cream wasn't so flavorful. Maybe your childhood recollection of ice cream on warm days consisted of dropping them onto the hot concrete and watching what could have been the best five minutes of your life melt away while your parents watched their five dollars do the same.



Park Circle Creamery is located at 1044 East Montague Ave.

When we talk about ice cream, rarely do we mention it in the gourmet nature. I'm not saying that Park Circle Creamery provides gourmet-style ice cream, but I am saying that once you've had their cream, I can't imagine why you would return to the usual Baskin-Robbins or Marble Slab. I, like so many of my fellow ice cream eaters, was a victim. A victim to mediocrity. Of believing that the best ice cream offered was provided by a chain like Baskin-Robbins or even at the grocery store. I say this not to hate on Baskin-Robbins or Marble Slab. The last place I want to be is in the ill graces of anyone providing such an innocent treat. I say this to push those reluctant to travel outside of their bubble to venture out into the world of locally-owned.

Park Circle Creamery thrives on the simplicity of their handcrafted ice cream flavors and their homemade waffle cones. I usually find myself gravitating toward their Lemon Crunch or Butter Pecan, but they always seem to have a flavor for everyone, like Cherry Dream, Blueberry Cheesecake, and Cappuccino. You won't find flavors like Superman or Candy Crunch or Sunday Chocolate Swirled or any of that other mojo, but that's the thing—they've found the beauty in simplicity and have confidence in their basic flavors. One thing that you will get with every scoop, cone, or cup of ice cream is a pretzel stick. Yes. Every ice cream order comes with a pretzel stick. When this happened to me the first time, I thought it was some sort of mistake and then it happened again and again and again. I soon realized that this was standard procedure at Park Circle Creamery. Why? I couldn't tell you. I've always found it to be a nice little snack, but if you're against it, then it's a simple thing to give to the birds.

The sole reason the Park Circle Creamery keeps me and other loyal customers coming back and back again is the hospitality

from the staff. In fact, I think other ice cream parlors should take a page out of their book. Every time I've walked in, I've been treated like family. The staff is always friendly and always ready to chat up a storm. Due to their perfect placement on a street full of restaurants and cafes, Park Circle Creamery is also the ideal spot to grab a cold dessert after your meal. I'm convinced the best ice cream in town is provided by Park Circle Creamery, and once you take the first step of actually going, you'll think the same.

Congratulations, Coach Johnson!



P.E. Teacher, Mr. Brian Johnson, was named SOA's 2020-21 Teacher of the Year in February.

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- Talking Program Notes: 3/14/21 at 3pm
- Virtual Recital: 3/23/21 at 7pm

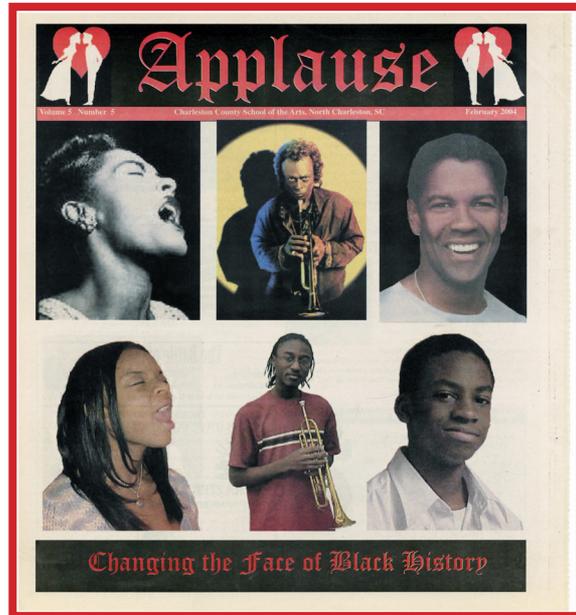
*Grieg Violin Sonata in G Major
Franck Violin Sonata in A Major*

Midori is a visionary artist, activist and educator who explores and builds connections between music and the human experience and breaks with traditional boundaries which makes her one of the most outstanding violinists of our time. She is on the faculty of the Curtis Institute of Music and Southern California's Thornton School of music.

These events are produced by Chamber Music Charleston and made possible by Midori's Non-Profit Organization, Partners in Performance.

Looking Back on SOA's Past 25 Years

In celebration of SOA's 25th anniversary, each month we will be revisiting moments from 1995 to 2020.



From the February 2004 issue of Applause, which features professional performers Robbie Madison (bottom center) and Matt Monday (bottom right).

SOA Dominates Scholastic Art and Writing Awards

Seventy-two SOA students won a writing award and forty-two students won an art award for their region at the Scholastic Art & Writing Awards. The students who won gold keys for writing are **R. A. J. Anderson, Logan Baker, Autumn Chaveco, Elle Cooper, Hannah Elledge, Ella Fritz, Timothy Griffin, Winslow Hastie, Lily Jensen, Jessie Johnson, Zoe Jones, Sydney Lee, Cassidy Lewis, Burton McCulley, Madison McDonald, Annie Mullins, Camille Ollard, Aidan Penna, Reagan Perrett, Gabrielle Perrine, Acadia Reynolds, William Ross, Bojena Sabin, Michelle Schultze, Emily Shelor, Olivia Sisson, Anna Temples, Catherine Traywick, Ava Trolley, Sophie Turansky, Gus Varallo, and Ned Walpole.** The students who won gold keys for visual arts are **Grace Baker, Enrique Boyd, Julia Boyer, Brooke Brunson, Maya Drake, Ellis Fox, Neo James, Eloise Lyons, Morgan MacAnanny, Shivani Pandey, Schenayda Salido, Abigail Short, Connor Smith, Zane Sommons, Kenna Steele, Philia Walker, and Leighton Webb.**

Senior Visual Artist **Ellis Fox** and Senior Creative Writers **Logan Baker, Caroline Blumer, Clara Collins, Hannah Elledge, Katherine Forrester, and Syncere Washington** received recognition for their Portfolios, and **Michelle Schultze** was one of only two writers in the region to win a Gold Key for her writing portfolio.

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Valentine's Day Matchmakers

Besties and Couples



Couples:

Maile Merklein *and* Matthew Brewer
Danny Maniscalco *and* Madelynne Burt
Hayes Martini *and* Sophia Sinor
Ayla Hollar *and* Jackson Phillips



Besties:

Charlie Hastings *and* Savannah Lonyo
Kendall Martin *and* Adrianna Hall
Lena Fimian *and* Jordan Dunne
Julia Dubay *and* Savannah Barnett

Black History Trivia

by Charlie Hastings

This month, we celebrate Black history and all the shining achievements within the story it tells. Let's test our SOA students to see if they're well-versed in the events and people that make up this important month. And also, happy Valentine's Day!

Questions:

1. Who is the first African-American vice president?
2. Who was the first Black president of South Africa after the end of apartheid?
3. What Black civil liberties group launched the freedom rides in 1961?
4. Who said... "Nothing in all the world is more dangerous than sincere ignorance and conscientious stupidity?"
5. What Black Youth Poet Laureate read a poem at Joe Biden's inauguration recently?
6. In what year was the US military integrated?
7. Who was the first president to recognize Black History Month?
8. In what year did MLK give his "I have a dream" speech?
9. What public office did Barack Obama hold before the presidency?
10. Who was the first Black Nobel Peace Prize winner?

February Spotify Playlist

by Katie Forrester

Visit "SOA Applause" on Spotify or scan the code below to listen.



Little Marie - Chuck Berry
 How Long Has This Been Going On? - Ella Fitzgerald
 Do What You Gotta Do - Nina Simone
 Woodstock - Jimi Hendrix
 Witness 4 The Prosecution - Prince
 Just Like A Baby - Sly & The Family Stone
 What about Your Friends - TLC
 Can I Kick It? - A Tribe Called Quest
 Real - Kendrick Lamar
 Losing You - Solange
 Death & Taxes - Daniel Caesar
 Warm Honey - WILLOW
 Friend Zone - Thundercat
 Forrest Gump - Frank Ocean



Ben Hudd 12th Grade

1. Kamala Harris
2. Was his name Jerry?
3. African American 4. Association of America?
4. MLK Jr.
5. She looked like a Deborah, I think
6. 1941
7. George Bush?
8. 1961
9. Senator
10. Tom



Photo by Ethan Butler

3/10

Hannah Pinckney and Rylee Nolan 6th Grade

1. Kamala Harris
2. Idk
3. NAACP
4. MLK?
5. Amaka Gooman? Or something like that...
6. 1948
7. Johnny!
8. 1965
9. Senator
10. Johnny's brother!



Photo by Ethan Butler

5/10

Answers

1. Kamala Harris
2. Nelson Mandela
3. CORE
4. MLK Jr.
5. Amanda Gorman
6. 1948
7. Gerald Ford
8. 1965
9. Senator
10. Ralph Bunche

SOA Calendar

by Thea Putney

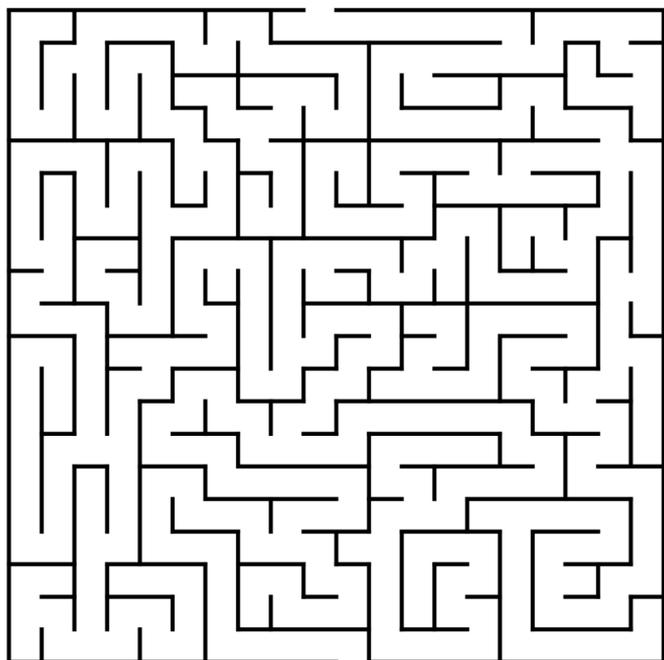
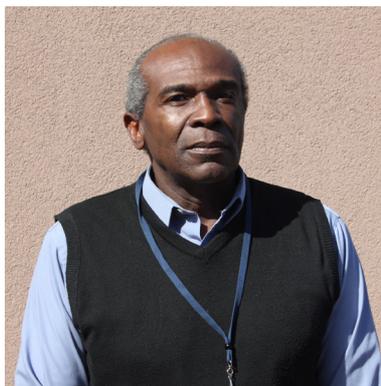
Monday, February 15: **President's Day**
 Monday, February 22: **E-Learning Day**
 Friday, March 12: **Early Release Day**
 Monday, March 15: **E-Learning Day**
 Monday, April 5 to Friday, April 9: **Spring Break**

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SOA Sudoku

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

Valentine's Word Search

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

CHOCOLATE
FOURTEENTH
LOVE
VALENTINE

CUPID
HALLMARK
ROSES

FEBRUARY
HEART
SWEET



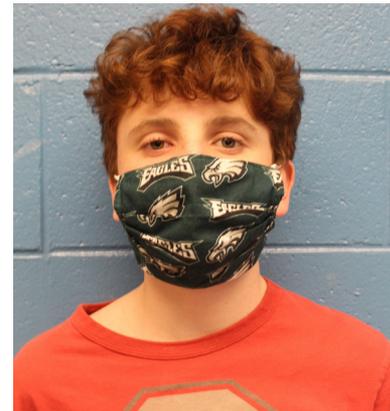
“Bowling and eating diner food.”
-Abigail Willingham, Front Desk Attendant



“Going to Rue du Jean, champagne, strawberries, cheese, and a kiss with my husband.”
-Mrs. Viscidi, Middle School



“Staying home and playing video games.”
-Ryan Foust, Senior Piano Major



“A picnic with my family.”
-Cole Fritz, 8th Grade Theatre Major



“Shopping downtown at design stores and eating dinner and candy.”
-Amira Frazier, Junior Theatre Major

What’s your ideal Valentine’s Day?

by Kenya Hines and Ethan Butler



“Having family all together, without Covid for a while.”
-Elijah Liu, 7th Grade Strings Major



“Watching a cheesy romcom.”
-Mr. Waters, Theatre



“A picnic with lots of fruit.”
-Kaitlyn Pinckney, Sophomore Theatre Major



“Going out to dinner, or maybe seeing a movie.”
-Macie Turner, Freshman Strings Major



“Making a bunch of paper hearts.”
-Lileana Domenech, 6th Grade Dance Major