

Applause

Volume 23, Number 3 School of the Arts, North Charleston, SC November 2021



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From the Editor

Dear Readers,

Welcome to the third edition of this year's *Applause*. Pretty crazy we're already halfway through November. It's finally getting cooler outside, trees are losing their leaves, and our jackets and sweatshirts are finally back in circulation. This month's issue of *Applause* brings a focus on SOA's Dance department, featuring interviews with former Dance students Emily Hart Lopez (page 20), and Justice Jaylen Wooden (page 33).

Many long-awaited films were released this month, most notably *Dune*, Denis Villeneuve's newest sci-fi blockbuster. Judith Hamrick and I both reviewed the movie, each review voicing our own opinions and criticisms. I encourage you to read the reviews on pages 38 and 39, watch the movie, and see what you think about *Dune*!

Spirit Week this year was a huge success. Congratulations to the SOA Student Council for their work establishing each day's theme and, of course, the Halloween Bash. See your fellow students' Spirit Week outfits on pages 24 and 25.

I hope you enjoy this installment of *Applause*. The 48-page paper would not have been possible without our thirty advertisers and the help of our great writers and editors. Happy Thanksgiving, we look forward to seeing you next month for our Strings issue!



SOA Calendar

by Remy Looper

Nov. 22-26: Thanksgiving Break

Nov. 29: Progress Reports Released

Dec. 9: Strings and Vocal Holiday Spectacular at the Gaillard Center

Dec. 17: Half Day, December Release of *Applause*

Dec. 20-31: Winter Break

Jan. 3: School Resumes



Peter had the "privilege" to stop Ryan from making spelling errors

Applause

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In This Issue

Dancer Enjoys Career in New York City
by Grace Baker

New York Times Best-Selling Author Visits SOA Classrooms
by Carl Macklin

2021 Grad Discusses Freshman Year at University of Southern California
by Carsyn Smith



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SOA Athletes Wrap Up Fall Seasons

by Giovanni Cusatis

Applause caught up with Rory Condon, Ramere Kelly, Amelia Burt, AJ Gathers, and James Herring, who each compete for their home school, to see how their fall league seasons concluded.

Rory Condon is a Junior Vocal Major who just finished his first season swimming for James Island. His times improved throughout the season which was one of his personal goals. His favorite things about swimming are his teammates and “getting Chick-Fil-A with my friends after a hard practice.” He enjoyed the season a lot, he says, and plans on swimming for JI next year.



Rory Condon competing at a meet.

Ramere Kelly is a Sophomore Theatre Major who recently finished his first football season for West Ashley. They ended the season with a 5-2 record, and in their final game of the season they beat Wando 21-0. His favorite thing about playing for West Ashley was the team: “Even though I go to a different school they still treat me like family and I’ve had so much fun this year.” He’s going to miss playing but he plans on playing for West Ashley again.



Ramere Kelly (#2) runs the ball up the field.

Amelia Burt is a seventh grade Creative Writer who cheers for James Island. Her season isn’t over because James Island’s football team made the playoffs, and Amelia is traveling with them. Her favorite thing about the team was the high school experience she got as a middle schooler. “It showed me what it would be like to be on a college team.” As of right now she doesn’t plan on cheering for JI again because they are planning on combining cheer for all sports, but if anything changes she will try out for football cheer again. She feels she achieved her goals of hyping up the crowd and being as loud as she can. “In general it was a really fun experience.”



Amelia Burt on the way to an away game at May River High School near Savannah, GA.

AJ Gathers is a Junior vocal major who finished his fourth season playing football for Wando. Although his season didn’t end the way he wanted, he was able to show up when given the opportunity and he had a good season. In the final game, he

had half of the rushing yards for his team. His favorite thing about the team were his brothers on and off the field. “This year made us a lot closer.” He is excited for his senior year and he doesn’t want to miss his next opportunity.

James Herring, a Sophomore Visual Artist, finished his second season running for North Charleston High School. He achieved both of his personal goals by making state and running a sub 18 minute 5k (3.1 miles). He plans to run for North Charleston next year and his favorite thing about the team is “the sense of family between all of its members.”

Gwenny Svendson is an eighth grader who runs varsity cross country for West Ashley. It has been one of her best experiences. “If I was having a bad day at school, I would look forward to going to practice and seeing the people on the team.” She competed in the state meet and set a personal record of a 21:45 5k (3.1 miles). She plans on running



AJ Gathers (#26) getting ready for his game.



James Herring with his team after a meet.

Sixth Grader Earns Medal at State Cross Country Championship

Ramere Kelly



Provided

Sixth grade Strings Major Annabella Cusatis (right) finished fourteenth in the state at the South Carolina Junior Olympics Cross Country Championship at Newberry College on Saturday, November 6th. She covered the 3K course (1.9 miles) in 14:06. She will be back at Newberry on November 20th to compete in the Southeast Region Meet which includes South Carolina, Georgia, and Florida.

for West Ashley again next year and hopes to beat her recent personal record. Her favorite thing about the team is the companionship. "If I could choose to run on my own or run with my team, I would choose running with my team 100%."

A Closer Look at the Arts: Discovering the Roots of Dance

by Aryana Chinn

Each month, Aryana Chinn takes a closer look at the history of our featured art area.

Some people are spunky, flexible and quick to break out a dance move when a circle starts up. Others, quite like myself, engage in a jerky attempt to recreate some of the most popular- and maybe outdated- dance moves, to the watcher's chagrin. Either way, dance is a wonderful way to express oneself. While ballet and contemporary are best known, there are so many other styles that are often left unnoticed, like tap and hip-hop. Even more left in the shadows is where a lot of the inspiration for these styles come from. African dance is a big foundation for hip hop, and is influential in many styles. It can be very energetic, meaningful and beautiful, and it takes a lot of strength to perform.

There are plentiful countries in the southern Africa region that include dance as a staple of culture, and it is used in many different ways, including for social events, religious ceremonies, weddings and funerals. It's not just the movements; for a lot of ceremonies and traditional dances there are colorful outfits, passed down songs, and special celebrations. For example, there is the traditional Maasai Adumu Dance in Kenya, a coming of age ceremony for men, in which they compete to try to jump higher than the others for status and marital prospects. They wear beaded shawls and take part in lots of traditions. It accompanies a lively festival that goes on for ten days. From another part of the world is the Agbadza dance. It is one of the oldest dances performed by the Ewe people in Ghana, Nigeria and Togo, and the name of the dance basically means, "for everybody." Before, when the Ewe people had to fight for their freedom to live in Ghana and Togo, it was a war dance. However, when they succeeded in reclaiming their freedom in the 1920s, it became a dance of celebration and recreation. It consists of dancers taking small rhythmic steps and waving their arms, with the likeness of a chicken. It would certainly be a fun one to try out!

One of the most inspiring types of dance is protest. In the 1940s, South Africa was riddled with turmoil by the Apartheid movement. Apartheid stemmed from severe racial division and discrimination, where Black South Africans were oppressed and unrepresented in government; it was a terrible, painful time. But they did not lose hope. Thus was born the South African Gumboot dance. Because the government restricted music for Black South Africans, the youth made music by stomping in rhythm. The courage and hope that the youth created in those tough times is inspiring.

Each of these dances is full of history, and a large part of African



Maasai Warrior doing the Adumu jumping Dance

culture. It is special to witness and learn about these dances passed through generations. With some research and video watching, it is cool to see how the moves and rhythms in modern dance are inspired by African dance. It is important to acknowledge these contributions, and that is not done often enough. This generation of dancers and dance-enjoyers can change things by bringing attention to the history of some of the most popular dances- so get out there and make some moves!

SOA Visual Art Majors Follow In Ms. Richardson's Footsteps

by Aryana Chinn

Aryana Chinn coordinated with Visual Artists **Lauren Holladay**, **Kayla Herrman**, and **Evelyn Bueschgen** to discuss their creation of the new mural in the SOA Fine Arts hall.

Through the school's entrance closest to the theater, down the breezeway past the vocal hall, stop just short of the bustling courtyard, and turn left to enter the Fine Arts and Strings hallway. Just a few steps in awaits the newest installation of beautification for SOA: Kayla Herrman, Lauren Holladay, and Evelyn Bueschgen's jaguar mural. It was an honorable undertaking, as it is one of the first murals painted directly on school walls.



(left to right) Lauren Holladay, Evelyn Bueschgen, and Kayla Herrman

Aryana Chinn

Curiosity arose as to who was responsible- the first guess being the mural club run by Ms. Richardson. Surprisingly, it was found that the girls "are not part of the mural club." Lauren explains, "Ms. Richardson has always encouraged us to create around the city and the school. This was our first time painting a mural for SOA, but we do have experience painting murals with Ms. Rich outside of school." The students actually run a business of their own. Evelyn explains, "It's called Buschman Murals, as a combination of our last names," Kayla continues. "Our business started out very small with little projects here and there for the theater department, as well as some big pieces just for fun. The only official mural that we completed is on the crosswalks in Goose Creek in front of City Hall." Kayla is most proud of her mural of a fourteen-foot zentangle mural in the art room.

After building a reputation around Charleston, they were approached by a curious client: "Ms. Cimballa asked us to do the mural after she had seen some of our previous ones around town," Evelyn



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says. "We took inspiration from works by Frida Kahlo," Kayla adds. "Ms. Cimballa had specified that she wanted a jungle-themed mural, so we used that as inspiration as well." The mural is in the entryway of Ms. Cimballa's room, and it features a jaguar climbing down a log to meet the viewer in a lush jungle environment with a waterfall and a variety of plant life. The artists have not yet decided on a title.

Of course, since it was such a large project, there were bound to be some troubles. Lauren explains, "The mural went up pretty well. We ran into some problems with timing, and we had trouble coordinating when we had time to work on it. Furthermore, on one of the last days we were working on it, Kayla fell off a stool while working and hurt a nerve in her back. She spilled paint water all over herself and the floor but managed to spare the mural. She has recovered, which means we now have time to put some finishing touches on the mural." Nonetheless, they enjoyed making the mural and managed to triumph even through their troubles, some of which they learned quite a lot from. It's a relief that Kayla is healing well, and she and the other members of Buschman Murals will be back at it again soon.

The girls are taking much new experience and knowledge with them to their next projects. Kayla comments, "As for what knowledge we take to the next painting, not standing on stools is a big one," she chuckles. "Other than that, I think just enjoying the process is important to making an inspired mural." They will have to keep this in mind as they move forward and choose sturdier stools! Evelyn hinted at their next project, saying that Buschman Murals are planning to paint more murals down that same hallway after they finish the jaguar mural to have one in each doorway." Ms. Bednarczyk also asked us to paint one for her, but that is still up in the air because we've never done anything in the high school building." With that exciting prospect in the future, Lauren, Kayla, and Evelyn will be busy in the high school building this year. Check out the Jaguar Mural in the Visual Arts hall and be on the lookout for any of their works in progress!

Dance Student Perspective: Saffron Jones

by Emma Brubaker

Applause writer Emma Brubaker spoke with Senior Dance Major Saffron Jones to discuss her time at SOA and growth as a dancer.

Emma Brubaker: How was your audition for SOA's Dance program?

Saffron Jones: I'm a little competitive, so it was fun for me.

EB: How would you describe the difference between high school and middle school as a Dance Major?

SJ: You move through the coursework faster and there are more choreography opportunities in high school.

EB: What are some of the ways Dance has improved from freshman to senior year?

SJ: We are given a lot more creative freedom and are able to use our own style in the things that we do in class. I think that my class as a whole has gotten much closer too.

EB: How would you describe the progress you've made since your first day at SOA?

SJ: I've definitely gotten more confident in myself and dance since I came to SOA.

EB: What do your dance classes normally consist of?

SJ: I normally take ballet classes. Each class is made up of a barre / warm-up, center, and sometimes we learn a combination as well.

EB: How has COVID-19 affected your dance classes?

SJ: Trying to take dance classes during Covid was very difficult. I wasn't able to do a lot full out and it made it harder to improve.

EB: What do you hope to accomplish before you graduate?

SJ: I hope to accomplish my distinction project. It's taken a while to get everything together, but I can't wait to put it all together and see what the outcome is going to be.

EB: Will you continue your dance studies after you graduate?

SJ: I plan on minoring in dance in college. If the school I go to doesn't have dance as an option, I want to take classes at a studio somewhere in the area.



Jada Fickling
Saffron Jones

Decorated Poet Billy Collins Talks With AP English Class

by Ryan Hinske

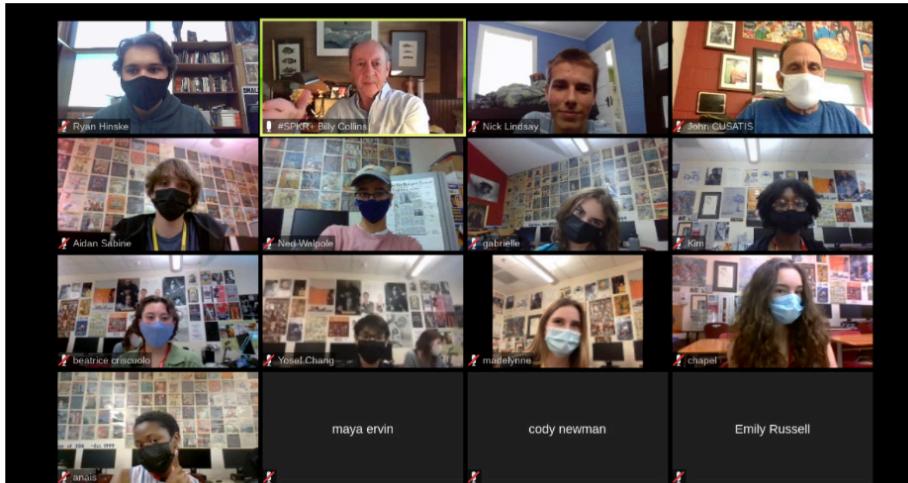
"Poetry is written by people who have read the poetry before them, and were moved to emulation," remarked Billy Collins, one of America's most influential poets, who was himself influenced by poets spanning from the English Romantics to the Beats.

On Tuesday, October 19, Dr. Cusatis's 3B AP Literature class participated in a Zoom meeting with the two-time US Poet Laureate. Twelve books into a career that took off in the late 1990s, Collins, now 80, has sustained a reputation for imaginative and accessible poems that are both humorous and enlightening.

Collins began by discussing a few of his many poems about dogs, particularly "Dharma," in which the narrator thinks of his dog as "a spiritual creature," whose only flaw, he adds ironically, is that she worships her human owner. If only she were not "so acrobatic in her welcomes," the poem reads. "If only I were not her god." The poem he explained is "an act of love," praising the dog "for being a dog."



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SOA AP Literature class meets with Billy Collins on Zoom

Irony was a centerpiece of the conversation. After Cody Newman requested the poem “Horoscopes for the Dead,” Collins provided a backstory after reading the poem. After a close friend had died, Collins said, he would read the man’s horoscope whenever he read his own and decided to write a poem in which he told the man what he will and will not be missing today: “you don’t need to reflect carefully before acting / nor do you have to think more of others.” But like many of his poems, Collins pointed out, this one moves from “satire to serious” and ends with a triumphant image of his friend’s spirit taking flight and “piercing” the zodiac.

Collins went on to discuss that, while poetry can be difficult, it is “amazingly pleasurable” to write, and part of that pleasure derives from difficulty.

He ended his visit by reading his most recently published poem, “Ode to Joy,” which was published in *The Atlantic* the following day. The poem, which borrows its title from the Friedrich Schiller poem famously put to music by Beethoven, is an exaltation of the beauty the poet observes in ordinary places. Joy may arrive, the poem says, when he is “just eating a banana / in the car and listening to Buddy Guy.” He explained, “Schiller had a very exalted idea of what joy was. What I tried to do was bring that down to everyday reality.”

Collins’s visit marked the fifth time he has spoken to Dr. Cusatis’s AP students. During his first visit in 2010 and another in 2019, the students conducted formal interviews with him. Both of these interviews will be included in *Conversations with Billy Collins*, a definitive collection of interviews to be published by University Press of Mississippi in 2022.

Pippin Comes to SOA

by Carl Macklin

This year’s school musical *Pippin*, a Tony Award-winning Broadway production with celebrated leading actress Patina Miller, will be our first in five years. The auditions have been full steam ahead and just four days after the audition process started, the cast list was finalized, and rehearsals will be just as rigorous as auditions. Some of you may still be asking “Why *Pippin*?” or if you remember anything from last year, “Why not *The Addams Family*?” The answer is simple and, to no one’s surprise, has to do with Covid: “In order to sing inside you have to be six feet apart, however outside you can be three feet. We decided to move the musical outside, and *The Addams Family* doesn’t really work

outside; however, *Pippin* is about a traveling troupe of actors and can easily be produced outside under a tent,” says the play’s director, Mr. Dereck Pickens.

Pippin is about a young prince who longs for adventure and finds it among some unlikely people in the circus. Aside from its Tony awards to recommend it, *Pippin* was written by Stephen Schwartz, who also wrote *Wicked*, *Godspell*, and music for *The Hunchback of Notre Dame*, *Pocahontas*, and *Enchanted*. The production is still set to run from February 16-20 of 2022, and whether indoors or out it is going to be magical, or in the words of Mr. Pickens, “I hope they have an amazing time putting on a show, and create a product that people enjoy.”

Leading Player*

- Meredith Layne

Hungerford

Leading Player* - Tайлa Wilson

Pippin* - Tyler Caplea

Pippin* - Justin Feaster

Charles - Sammy Oronce

Lewis* - Sullivan Eppes

Lewis* - Jesse Price

Nicholas Lindsay (US - Charles)

Fastrada* - Avery Detitta

Fastrada* - Britni

Johnsen

Berthe - Morgan

Schatmeyer

Catherine* - Norah

Bernstein

Catherine* - Sophie

Sinor

Theo* - Liv Dewhirst

Theo* - Cody Newman

Carolyn Macklin

Marin Morris

Ashley Peterson

Kaitlyn Pinckney

Ela Sanyal

Ella Schrecker

Octavious Scott

Emily Shelor

Ethan Taylor

Jazmine Vivas Young

Lanché Woods

Ensemble

Lyles Bruorton

Eli Bundy

Maya Bundy

Elliott Catoe-Griffis

Yolanda Cleveland

Mayson Dillard

Haley Freedman

Vivian Gordon (US - Fastrada)

Lily Hollis

Ramere Kelly (US - Leading Player) Birdie Kersting

Pippin Cast List

* - Role is Double Cast

US - Understudy

Dancing with the Teachers Scheduled for January

by Kingsley Gainey

Kingsley Gainey interviewed SOA Dance teacher **Ms. Kristin Tillotson** to get the latest scoop on the upcoming *Dancing with the Teachers* production.

Kingsley Gainey: When is *Dancing with the Teachers* taking

SOA Seniors Paint Their Parking Spots

by Norah Bernstein

Madelynne Burt



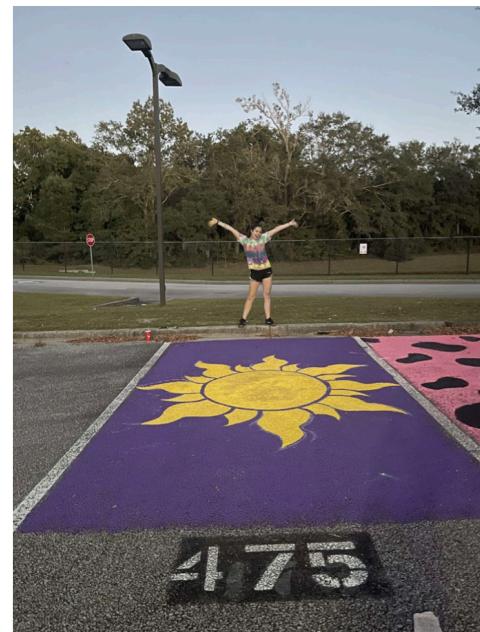
Madelynne Burt

Ryan Hinske



Ryan Hinske

Lauren Huser



Lauren Huser

"I was looking on Pinterest for some inspiration and came across one of the Harry Styles "Treat People With Kindness" posters. I thought the picture was moving, and I liked the idea of painting a rainbow on my parking spot. Mostly, I just thought the image was cool and inspirational."

"The original inspiration for my parking spot was basketball. I watch NBA basketball almost every night and keep up closely with players and stats. I figured the dimensions of the parking space would be perfect for a basketball court, so that was what I went for. I also wanted to put the name of my podcast that I run alongside fellow senior Tripp Carrington called "Pavement Sweat." We upload weekly podcasts about everything basketball, so I wanted to combine my love for basketball with my pursuit of it through the podcast."

"I was inspired by the Disney movie *Tangled*. In the movie, the flag of Rapunzel's kingdom is purple with a yellow sun in the middle. *Tangled* currently is (and always has been) one of my favorite movies, so I felt like the flag's design would make a perfect parking spot painting!"

place?

Kristin Tillotson: The performance is on January 20th, 2022, at 6pm. The cost is \$1 per ticket, but seats are limited and bring money to vote for the fan favorite dance!

KG: Who are the judges, and how do they determine the winner?

KT: Judges this year are former winner Ms. Moschella and two other dance teachers from Dorchester County. The winner gets SOA bragging rights and a trophy! There are two awards: the Judge's Choice, determined on costumes, creativity, synchronization, and showmanship, and a Fan's Choice award. Anyone who comes to the show can put money (\$1-1000) into the group's bucket and the bucket/group with the most money wins the fan choice award!

KG: Can everyone participate in this event?

KT: Any middle or high school student from any major can participate with any faculty member from SOA (teachers, librarians, administration, guidance, etc.) It can be a group of up to five with one teacher per group, or a duet with just a student and teacher. They create a dance together of no more than one-and-a-half minutes.

KG: Do the dancers get to pick what they wear?

KT: Costumes/props are encouraged. It can be silly, it can be serious, but overall please have fun and a little friendly competition!

KG: Do the participants get to pick their own music, and how do they choose the choreography?

KT: Any legitimate style of dance is fine, not just ballroom. Music must be a clean version with no explicit/inappropriate content. There will be due dates on Canvas explaining when to turn in music, title, etc. If you need any help or suggestions please don't hesitate to ask any of the dance teachers! You can use our studio space during lunch time (MS or HS) for rehearsals.

Current teachers participating this year are Erin Small, Ms. Mitchum, Ms. Healy, Ms. Viscidi, Brielle Viscidi, David Southwick, and Pricilla Svendsen.

Carsyn's Take

by Carsyn Smith

Each issue, Carsyn will give her take on a current issue in popular culture.

Now, everyone and their mom knows



Carsyn Smith

that I'm the biggest Little Mix fan on the planet. From age seven to sixteen I have never experienced drama surrounding the girl group, but things have now changed. In case you're living under a rock, Little Mix is a girl group that was created on the UK XFactor in 2011 by Kelly Rowland and have now climbed their way to being statistically "the biggest girl group of our generation" (thetempest.co). Though most of their fanbase is from the UK, Japan, Brazil, and the Philippines, they have gained quite a bit of traction in the US from songs such as "Black Magic," "Shout



Little Mix

out to My Ex," "Touch," The four original members, Perrie Edwards, Leighanne Pinnock, Jade Thirlwall, and Jesy Nelson, were together for nearly ten years. However, on December 14, 2020, Jesy Nelson, who had been open about her struggles, decided to leave the group due to mental health reasons. I was shocked by the decision but supported her in her journey to self-love. Later, Jesy decided to announce her solo career.

This is where Nicki Minaj comes in. Jesy and Nicki released a song called "Boyz" on October 10, 2021, which used the sample "Bad Boys for Life" from P Diddy. When watching the song's music video, I had conflicting thoughts on whether it involved cultural appropriation, or more specifically blackfishing, the term used when individuals who are

not black assimilate aspects of black culture. From Jesy's subtle braids and grill, and the fact that she was darker than Nicki Minaj, I felt that she was making a mockery of American Black culture. Fans caught on to this as well, calling Jesy, who is a white woman, out for her actions as well as some of the lyrics, including, "So hood, so good." None of us were having it.

What made this whole situation even worse was that this was not the first time Jesy has been caught in a blackfishing debate. She has been pictured wearing dreads in the past and was darker than her ex-bandmate Leighanne, a black woman, in the "Sweet Melody" music video, but stayed silent. Once the swarm of hate became too much for Jesy to ignore, she went on live with Nicki Minaj a couple days later to address the allegations. And to NOBODY'S surprise, it did not end well. From Jesy's excuses that she was dark because of a vacation she took, and her claim that she was just copying the original video, Jesy completely humiliated herself.

Nicki Minaj, however, was somehow worse. Instead of defending another black woman, Leighanne, who had "liked" a video about Jesy's blackfishing as well as "allegedly sending DMs to a fan requesting a video about her," Nicki sat up on her couch with her problematic self and told Leigh that she should shove the messages where the sun don't shine. She also talked about her mother, calling her "fake" for not telling Jesy how she felt to her face and more, while Jesy laughed. NOT ONLY does Leighanne have the right to talk about how she is feeling, regarding someone she had worked with for a decade, but Jesy admitted that she had called her attention to it during the "Sweet Melody" music video over a year ago.

All I can say is that I am deeply ashamed of both Nicki and Jesy because it did not have to come to this point if they had both kept their mouths shut. I hope Leighanne understands that she has massive waves of support coming her way. Anyway, Stan OT3!



Nicki Minaj

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DENTAL HEALTH CARE

Clemson vs. USC: Why This Year May Be Different

By Ryan Hinske

As the college football season draws to a close, tensions rise as rivalry week approaches. The last week of the regular season features a unique schedule in college football: every game is between two teams that absolutely hate each other. Michigan and Ohio State, Auburn and Alabama, and Penn State and Michigan State are historical examples of these matchups.

The “Palmetto Bowl” between Clemson University and The University of South Carolina has been played for 111 years straight (excluding 2020 for obvious reasons). This year, the game is back and could be the best contest between the two teams in the last ten years. During the 111 years, the back-and-forth rivalry has made a name for itself as one of the must-watch rivalry games in the sport. That is, until recently.

Early drama consumed the rivalry, with brawls breaking out between fans in and out of the stadiums. In 1946, fans were denied entry when counterfeit tickets were discovered. A riot almost broke out with fans destroying fences and bleachers.

In 1961, USC frat boys ran onto the field dressed as Clemson players and began to warm up. Clemson fans cheered until they realized what had happened, and another brawl between fans and frats broke out. To pour salt in the wound, USC won the game.

Throughout the mid-1900s, the rivalry was pretty even as neither team could win more than three years in a row. That changed in the '80s and '90s when Clemson won the NCAA championship in 1981 and won seven of the ten matchups in the 1990s. The all-time record began to shift in Clemson's favor as their recruiting improved. In 2003, Clemson routed USC 63-17, and the game began to look less like a rivalry.

It took a while for USC to gain their stride back, but in 2009, they beat Clemson 34-17 and proved to their fans that they would not accept their place in the “basement” of South Carolina football.

That victory began a five-year stretch of USC wins. In 2013, Clemson and Carolina had their highest-ranked meeting. Clemson was ranked sixth in the nation while Carolina was ranked tenth. Carolina won 31-17 thanks to their top-ranked defense, ending Clemson's hopes at a Championship run.

This was the end of Carolina's reign. Their superstar Jadeveon Clowney went on to become the first overall pick in the NFL draft after the season, and their recruiting plummeted. Clemson has won every matchup since 2014, the longest streak in the history of the rivalry.

All of us know what has happened during this streak, whether you like football or not. We see it on hats, shirts, windows, posters, car stickers, and license plate frames: “2016 National Champions” and “2018 National Champions.” Clemson has dominated the fandom of South Carolina so much in the past decade that we barely hear anything about USC anymore.

That might just change this season. Clemson is shockingly unranked after six seasons of being in the final four, and although USC is also far from being ranked, this year's matchup features the closest talent gap these teams have seen since 2015. Will this year be USC's



“[USC's] mascot is literally a chicken,” commented freshman Emma Ladd



Sideline Carolina

Because of a 2004 brawl, players are required to shake hands before the game rather than afterwards in case things get ugly.

chance to snap its seven-year losing streak to Clemson? “Even though we haven't had our best season this year, we should still be confident because we have beaten them so many times in the past,” says Junior Ellison Holland.

SOA's most emphatic Clemson football fan is most definitely senior Ned Walpole. Seeing Ned without Clemson merch is like finding a black cat in the street; legend has it that SOA is cursed by a Clemsonless Ned. He offered his statement to *Applause* regarding rivalry week: “While Clemson has had their fair share of unprecedented hiccups this season, I'm confident that as we progress through the season, we'll work out the kinks and get back on track to beat the Gamecocks on the 27th.

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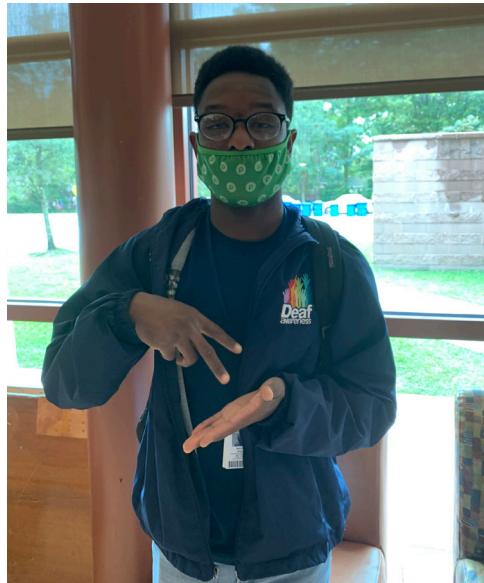
We've got a lot of talent, and once everyone gets on the same page, special things are going to happen on the field."

Although admitting that Clemson hasn't had its best year, Ned and his fellow Clemson fans remain confident that Carolina has no shot at dethroning the Tigers. Tune in this Saturday, November 27, not only to find out the victor, but to become part of the competitive, heated, and long-standing tradition of South Carolina sports.

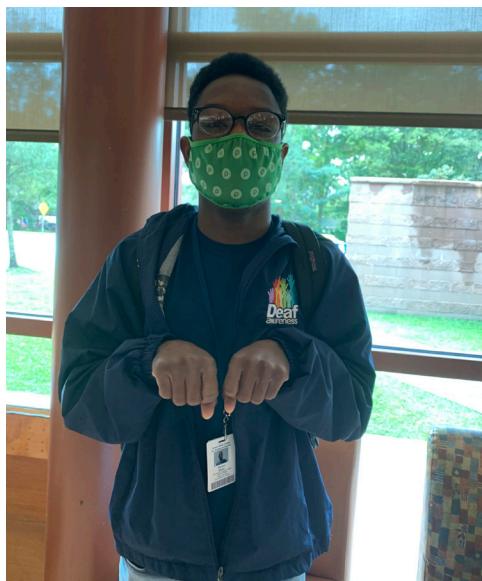
Sign of the Month: “Put on your dancing shoes!”

by Aryana Chinn

Demonstrated by Marion Major
12th Grade ASL & Deaf Culture



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Sass Attack: The SAT Situation

"Sass Attack" was started in 2007 by Applause writer **David Sass** and has been a column for fourteen years. Our Senior Creative Writer, **Madelynne Burt**, has decided to continue the tradition.

I woke up at 6:30 a.m. on a Saturday, the first of my fifteen consecutive iPhone alarms. I had been cramming until midnight the night before. After hitting snooze for the final time, I rolled reluctantly out of bed. The sun slowly rose across my bedroom with birds chirping like it was just another Saturday morning. I groggily poured coffee grounds into the machine, spilling some in the water. I decided to ignore my mistake because it was too early to worry about crunchy coffee. In my rush, I skipped breakfast but decided to stop by Lil Cricket to grab Gatorade and Pringles when I noticed my stomach rumbling. The cashier sat outside smoking a cigarette until I stepped to the checkout. The October air was still sticky and warm like summer. Walking back to the car, I noticed my hands were shaky, and my chest felt a little tight, making breathing uncomfortable.

My thoughts start spinning with dire warnings that the test I am getting ready to take will determine my entire future. Noticing that I was now running late, I picked up speed on the bridge. I was racing to get to the testing center by 7:45 a.m. My fear of showing up late and the doors being locked added to my nerves. I forced myself to listen to Last Minute SAT Tips as if some hidden key magically unlocks test-taking greatness. In reality, the thousands of YouTube videos all give the same generic advice like "don't skip questions" and "get rest." Now that I thought about it, I wish I had taken that advice and gotten more sleep.

I circled Burke High, searching for the front entrance. Finally, after three loops, I noticed a group of anxious teens huddled around a door. The universal dread of standardized testing increased with each step I took through the parking lot towards the door.

This would be my third and final SAT before submitting my college applications. I was praying for an eighty-point improvement which statistically speaking was a long shot. Holding my bag of snacks, Number 2 pencils, and a pre-approved calculator, I nervously wait in line.

7:45: Doors don't open.

7:50: Nothing.

8:00: Nothing.

8:05: Nothing.

8:10: Same.

This didn't make sense because the doors typically open at 7:45 and lock at exactly 8:00. Everyone was looking confused and taking wild guesses about what might've happened.

Finally, a middle-aged mother pulled up to the curb in her big SUV, "They canceled the test." We couldn't believe it. Was that even possible?

After weeks of test prep, waking up at 6:30 a.m. and a severe case of test anxiety, I didn't even get to take the stupid test. We all groaned in exhaustion, or maybe we sighed in relief. I can't really remember which since I was still sleep-deprived.

Kids began calling their moms to pick them up or getting into



Madelynne Burt

their old used cars. I was already hyped on coffee, ready to ace the test. Instead, I just turned around, drove home, and went back to bed. The realization that I would have to repeat the whole exhausting pre-test process in 2 short weeks made me too mad to fall back to sleep.

To make matters worse, we'd have to contact the College Board call center and reschedule this test I didn't even want to take in the first place.

Two weeks later, we all showed up again, and the doors opened promptly at 7:45 and locked at 8:00 on the dot. Each student was assigned a desk. The proctor read the typical cheating, break schedule, and calculator directions word for word from her College Board booklet. My coffee hadn't kicked in yet, and I was struggling to focus on her repetitive instructions. Next, we filled out the personal information section, which took an entire thirty minutes. Didn't they already have all this information? I felt my frustration come to a breaking point when she reminded us of the "no drinking or eating during testing" rule for the tenth time. Some of those tests were meant to take up to sixty-five minutes, and I couldn't have a sip of my coffee? And what if I took a sip anyway? Could they really throw me out?

We finally opened our test booklets and began. The reading section is always the worst, especially the science articles. The College Board sadists seem to purposely pick the most boring subjects to write about, making the task of reading even harder.

Why does being able to read well and comprehend information mean I need to answer ten questions about closed-circuit electrical connections and current circulation?

When the supervisor gave us the five-minute warning, it suddenly became a race to finish. I skimmed over the last bit of reading and barely read those final few questions, filling in my best guesses. By the first break, I was already burnt out. Judging by the helpless looks and blank eyes on the other kids, we were all burnt out. Our minds were fried, but there was still over two hours' worth of testing hell left.

Luckily I breezed through the grammar section, not draining too much more brainpower. But the no calculator section almost destroyed all hope of a score increase.

I sat there looking at the second page of questions, wondering how to remember geometry from eighth grade. I should have studied more, thought to myself, gotten more sleep, and eaten a balanced breakfast. Curse those YouTube Tip videos- maybe they were right.

Finally, we were done after what seemed like four days but was actually four hours. I looked around as the last few students put their pencils down. We had finished the SAT. We felt relieved, accomplished, proud. But all those positive emotions gave way to the return of the fear and anxiety of waiting on results. I spent the next two weeks waiting for my all-important scores that would result in utter doom or complete delight until finally, the scores were released. My score went up, but not quite enough. I refuse to retake the unnecessary test.

SOA Student Paintings at Roper Help the Healing

by Grace Baker

Temperatures are dropping, and with that comes the inevitable season of sickness and with fluctuations in the number of Covid cases and similar illnesses, these ailments are likely to result in heightened hospital visits.

Two years ago, School of the Arts Visual Arts students offered a form of artistic



Kayla Herman

healing to those that are ill, and their abstract paintings are now hanging in the downtown Roper St. Francis Emergency Room, providing comfort to thousands of patients by now, as well as doctors.

In 2018, Roper prompted freshmen and sophomores to paint canvases with vivid oil paints and an abstract vision. Paintings ranged from bright blues and greens to more mellow pinks and yellows in attempts to use traditionally calmer colors to promote a soothing ambiance. Fortunately, these paintings went up a year later around the same time that Covid started to creep into the lives of people all over the world.

The goal of this collaboration adheres to Roper's mission of "Healing all people with compassion, faith, and excellence," said Mark Dickson, Vice President of Mission at Roper. "We perform community outreach, spiritual care by having chaplains available, and our teammates are constantly making sure everyone is fulfilling that mission of healing." As a former chaplain and social worker, Dickson believes there is a spiritual aspect to healing through art, and patients have shown evidence of lowered stress as a result of recuperating with the company of color.

Previously, the walls could be described as a "ghost-green," as if the color wants to be seen but lacks existence and body, as most hospitals have this same monochrome palette. However, these paintings bring life to the halls of Roper and numerous doctors have shared their graces with the students responsible for this major contribution. Jason Curry, an ER Physician at Roper and chairman of the Roper St. Francis Healthcare Physician Engagement Council, loves the lively artwork: "The paintings are an intangible thing the patients can't quite put their finger on, but they help with recovery." Out of the many healthcare facilities Curry has worked, he says Roper has its own unique environment, and the paintings have further set them apart from other hospitals that have nothing visually appealing to distract their patients.

As attendants of an esteemed art school, our students have a creative contract with the community; we have an obligation to share our unique abilities with others. In this time of uncharted territory and damaged morale, help from anyone is appreciated by the healthcare community. Artistic healing provides an opportunity for artists to make a difference outside of the studio, and what better way than to join doctors and healthcare physicians on the front lines to offer an additional form of healing.

The Lasting Legacy of Stevie Nicks

by Norah Bernstein

Stevie Nicks has become recognized as one of the most influential female artists in history. She has broken boundaries and advocated for women throughout her career. Today, she is known for her "Top 50" hits and achievements with both Fleetwood Mac and a solo career.

Albums such as *Rumours*, *Bella Donna*, and *The Wild Heart* became some of the most well-known albums of their times. She captivated the world with hits like "Landslide", "Dreams", and "Edge of Seventeen". *Rumours* is arguably Fleetwood Mac's greatest accomplishment. After winning two Grammys with the band, Nicks separated and tackled a solo career. Between the years 1981 and 1983, she released two albums that reached number 1 on the US Billboard charts. She was inducted into the Rock and Roll Hall of Fame in 1998 with Fleetwood Mac,

and then again in 2019 for her solo work. This makes her the only woman to have been inducted into the Hall of Fame twice.

Music from the works of an artist like Nicks is sure to have an impact on the students of a school like SOA. Tripp Carrington, a Senior Vocal major and lover of Nick's work, states, "Stevie Nicks inspires me to learn from my experiences with other people. Members of Fleetwood Mac famously wrote songs to and about one another, which makes for great music, but it also proves a point about the power of using genuine feelings and putting them towards a song or any work of art." Carrington also reflects on "Landslide," a song that he says stands out to him as "a showcase of Nicks' talents as a vocalist and a lyricist. The lyrics are somewhat of a warning of how unfortunate circumstances can affect relationships, which is beautifully represented through a metaphorical avalanche." The works of Stevie Nicks are inspired by experiences throughout her life. She has been successful in writing music that captures emotions beautifully and allows for listeners to experience that with her. Linnea Ransford, a Junior Vocal major, reflects on the song "After the Glitter Fades" by stating that the song stands out to her "by speaking of heartache in a new light. I feel this song speaks of the honeymoon phase of a relationship. After all the exciting new things from love, she will still feel the same about her love." Nicks has encouraged her to be "grounded in herself". The fact that Nicks "rules her own life and stands firm in her beliefs" inspires her daily. Nicks has been a figure that one can look up to for her admirable actions in today's tumultuous society. Her 2021 tour was canceled in anticipation of Covid-19's possible consequences and was used as an opportunity to spread awareness about the virus. Ciera Greco, one of SOA's guidance counselors, explains how Stevie Nicks has been a huge part of her life: "My mom introduced us to Stevie and Fleetwood when we were kids (my parent's wedding song was Leather and Lace.) My sister and I have been obsessed with Stevie since we were young... My brother Michael is a Marine and while he was deployed in Fallujah, Stevie dropped an album with a song called "Soldier's Angel," which was really relatable". Greco also states that her style has inspired her since she was younger, and even her children enjoy listening to the

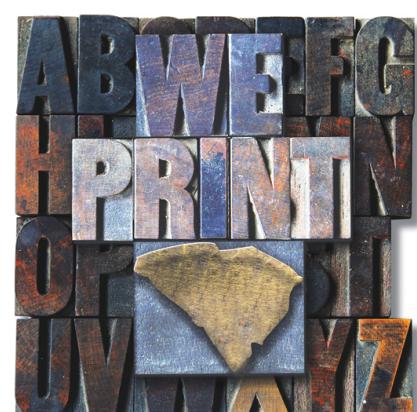


Stevie Nicks performing in 1980

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music of Stevie Nicks.

Fall Fashion Advice

by Kenya Hines

Need to reinvent your closet but don't know how? Welcome to the Fashion Advice column! I'm here to give you tips on how to spice up your wardrobe for each season. This month, we'll be focusing on fall. This is all around my favorite season not only because of the amazing mac and cheese I'll be eating soon, but because of the cute clothes I'll wear. Sometimes it's hard to pick out outfits to wear, but I'm here to help. An important factor in my outfits is layering. It can play a much larger role than you think. Exhibit A: Collared shirts. Whether it's a polo or a button-up, wearing them under a sweater can be a game-changer. One of my favorite clothing combos is a vest over a collared shirt. Pair it with a pencil skirt or flared pants and it'll give business chic!

One of my favorite accessories is berets, and they're perfect for Autumn. If you're obsessed with Amazon like me, you can get a pack of berets in multiple colors for \$20. I've also seen stores like H&M and Versona carry them. I've yet to try it, but I've heard ties can be the staple to an outfit. I'm not talking about a "business meeting with the Elon Musk" tie, but more of a "my first My Chemical Romance concert" tie. The loose tie look with a majority black outfit is such a serve. It makes a statement: "I get paid for working my 9-5 but I work how I want to."

If you're looking for more hair accessories to wear, you can't go wrong with a basic headscarf; fabric scarves are best for the Fall and Winter, and satin in the Spring and Summer. I don't know why, but it just feels right. They match with anything and come in multiple colors



Berets are a common theme in these outfits, for good reason.



Kenya rocks a beret and tiger pattern shirt.

and prints, so there are endless options to choose from. Fishnets have always been in style, but I believe they're becoming more popular than ever. I believe these are a perfect fit for the fall. Whether it's fishnet stockings under ripped jeans or arm sleeves and gloves, the accessory is stunning. Claire's tends to carry these, but I personally bought my pair on Amazon! I bought some that run small, but I ripped them a bit. Not only did they fit better, but they gave it a distressed look.

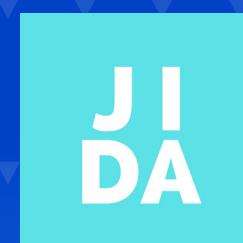
If you want something fancier to wear, corsets are one of the prettiest accessories that date back many years. The only warning I'd give with this is to make sure you get it in your exact size (unless you're ordering online, then size up of course). Do not size

down! If your corset is too tight and you wear it very often, it could possibly do some damage to your stomach, so make sure you get one that fits you well. Another heed of advice, just because people on Tik Tok wear sweatpants with corsets does not mean it looks good! I don't know if that's a pet peeve of mine or if it's only something I see, but it looks really funky and not in a good way. As for prints and patterns, I would recommend animal print and plaid. Cheetah and tiger print really accent the weather, and any plaid that consists of the color grey is so beautiful. Colors to wear in autumn consist of brown, dark green, burgundy, and marigold. I may not be a fashion major but I do know quite a bit about clothes, so I hope this could be of assistance to you guys!



The fits even go well with our SOA lanyards!

To summarize, important clothing and accessories are vests, corsets, fishnets, berets, ties, collared shirts, headscarves and basic long sleeves. Prints and patterns that correlate well are tiger, cheetah, and plaid. Lastly, your go-to fall colors are brown, dark green, burgundy and marigold.



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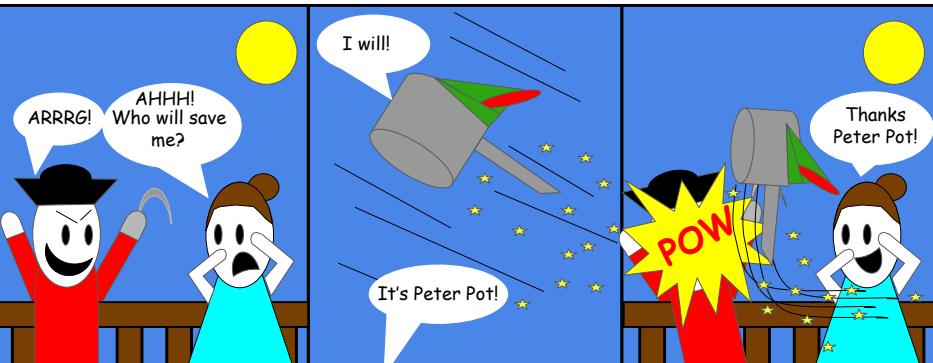


(Left to right) SOA Juniors Elizabeth Hornig, Alex Selby, Evan Baker, and Eva Allen carve pumpkins in Mr. Short's room on October 29.



The Devon Brunson and Brett Hunter band (Left to right: John Lapolla, Devon Brunson, AJ Gathers, Meredith Hungerford, Bryce Waldron-Noren and Brett Hunter) perform on October 29 during Spirit Week.

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SOA Graduate Emily Hart Lopez Breaks Barriers in the Big Apple

by Grace Baker

Three-year-old Emily journeyed across her street to a typical playdate at her friend's house. They were suddenly interrupted by her friend's mother, who forgot she had a ballet class. Curious, Emily went with them to the studio, took one look around, and said, "I want to do that." Although she was too young to dance at the studio, her desire to try it swayed the teachers into letting her attend, and she hasn't stopped dancing since.

Originally from Dallas, Texas, Emily has made a name for herself in the dance industry, from performing for major dance centers such as Broadway Dance Center and Gotham Dance Theater to teaching her own students through her own business, Hartsheels. Now living in New York City, Emily is an artist of many trades and continues to broaden her portfolio as a dancer, performer, teacher, and actress.

Most of her education has been geared towards the arts. After graduating from the School of the Art's Dance program in 2012, she pursued dance at the North Carolina School of the Arts in a very concentrated program. However, Emily has always been artistically driven in many different fields, such as taking oil pastel classes as a child, teaching oil painting with a family friend, and picking up the piano along the way. Naturally, she broke free of only focusing on one style of dance after school and found hidden aspirations in Latin dance and other cultural dances. It is no secret that the arts are difficult to make a career out of, but Emily has found her key to success: "Unless you're the best of the best in that one style and super honed into that one thing, you have to be versatile."



Emily Hart Lopez

With this mentality, Emily has worked with numerous choreographers to expand her colorful palette of dance expertise and has enjoyed jumping into new things; it has taught her more "than just staying in one lane."

Throughout building her diverse platform, Emily has found comfort within the arts community. The transition from Dallas to New York City was no easy feat, but Emily settled nicely into her niche of artistic exploration: "We're transplants. If you're not near your family, then your artist family becomes your family." But within that family comes the inevitable competition to make a living and support yourself. When Emily's contracts end, she supplements her time with other



Emily performing in a dance film during the pandemic.

Emily Hart Lopez

things since it is very rare for artists to solely support themselves with performing. One of the projects was her own brand Hartsheels that offered group classes as well as private lessons to aspiring dancers. Studios were rented for space, or she would go to someone's house to teach and, in return, receive business coaching. Learning how to sustain



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herself was what Hartheels was truly meant for since the college art programs “don’t prepare you for the entrepreneurial side of being an artist.” She gained an understanding of what her brand meant and became independent of choreographers and directors of companies, most of which is accomplished by learning how to present yourself to new people and the community. However, after collaborating with a few choreographers, Emily decided to continue the lessons without the label of Hartheels, but instead through her own personal name. She is currently dancing for Gotham Dance Theater and preparing for a spring production gala for the company after completing a residency. Presented by Altera Productions, the gala will be an immersive and interactive rendition of A Midsummer Night’s Dream in Philadelphia.

Although Emily is young, she has accomplished what many dancers aspire to in just five years and has picked up some useful skills along the way. She has many stories of jumping into things too quickly and not asking enough questions, which is easy in a city where the line between college and career blends seamlessly. Many artists feel the urge to cut corners and “take what they can get,” but Emily has found it more useful to stay committed to her profession and trust the process. Focusing on the “why” and trusting that “your path is your path alone” will help in staying true to the reason artists enter their fields in the first place. Guilty of this as well, Emily has lost sight of her reasons in the past: “We put our identity so much into our art but our value comes from who we are already, not from the work we do.”

Thinking in terms of her art supporting her lifestyle rather than the other way around has morphed Emily into the successful dancer she is today.

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Best-Selling YA Novelist Visits SOA

by Carl Macklin

Best-selling novelist **Grady Hendrix** spoke to Mr. Martin and Mr. Morelli's classes during his appearance at YALLFest. **Carl Macklin** asked him about his career and inspirations as a writer.



Grady Hendrix presents to Mr. Martin's class

Carl Macklin: Have you always wanted to be a writer? When you were starting up, what did you do to get by?

Grady Hendrix: I wound up being a writer pretty much by accident but by the time I could change my mind it was too late to go to law school. On the way to making a living writing, I've done everything from selling industrial cleaning chemicals in Hong Kong to working in a parapsychological research lab.

CM: There is a need to be vulnerable when you are an author. Does that ever scare you? And if so, what do you do to cope?

GH: Being vulnerable and open is the job description, so if I wasn't ready to do that I wouldn't be able to write. I was born without a sense of shame, however, so that helps.

CM: Do you have a favorite moment you've had with a fan that you think about for encouragement?

GH: I love that people read and enjoy my books, but to me the stuff that means the most to me is a project I started years ago when I wrote a book about the horror paperback boom of the 70s and 80s called *Paperbacks from Hell*. I worked with a small press to bring a bunch of out-of-print authors from the 70s and 80s back into print, and that has meant a huge amount to me.

CM: What non-author artist(s) do you feel inspires your work the most?

GH: Francis Bacon and Siouxsie Sioux.

CM: What is one thing about the horror genre that is different from other writing?

GH: The only thing all of us have in common is that we're all going to die. It's the most important fact of our existence, the thing that gives our lives meaning, the one absolute you can count on. Most stories end when someone dies, but in horror, death is often just the beginning. I'm lucky to be working in the one genre of fiction that sits with death.

Rhythm, Meter, And Rhyme: How Sound Has Influenced Poetry and How Poetry Out Loud Celebrates That Influence

by Gus Varallo

One of the first pieces of advice my poetry teacher gave our class was to read our poems out loud. She said that doing so would force us to think about how our work sounds, how each syllable and space plays into rhythm or meter. Language could flow or crawl, be as pretty as landscape painting or as analytical as biology papers. All of this, however, hinged on sound techniques, things like assonance and consonance, repetition and alliteration. And, at first, all of this confused me. Why should poetry, an art form that celebrates concision and reflection and witty one-liners, care about how it sounds? Poems live on pages, not on Spotify playlists. But, as I learned throughout my life as a writer, poetry and sound are inseparable, and they have always built off of each other.

The earliest forms of poetry relied heavily on sound, in fact. Ancient epic poets were especially enamored with meter, and many poems from this era focused on stressing certain syllables. This made sense at the time; writing was primarily preserved orally, thus forcing these works to be sonically pleasing.

More recent poetic movements have also made sound a priority, often drawing sonic influences from other forms of art. The romantics used the harmony of classical music in their elegant verses, the beat poets incorporated the percussive rhythms of jazz so that their pieces would be more hard-hitting, and slam poetry has always experimented with the fast tempos of hip-hop to add an extra layer of intensity to their craft. In addition, all of these movements used sound to convey tone and directly show the author's feelings. Wordsworth's euphonic diction conveyed his love for nature in "Tintern Abbey," and Ginsburg's usage of repetition emphasized his constant frustration with the U.S in "America." Sound adds a new dimension of meaning to poetry, one that could not be added via any other writing technique.

This year, many SOA students are competing in Poetry Out Loud, an event where students recite famous poems to a panel of judges and compete against one another to see who did it best. The competition is highly prestigious, as seen by the \$20,000 prize given to the national



Poetry Out Loud

arts.gov

winner. But Poetry Out Loud also teaches the importances of sound by putting performers in control of it, challenging them to translate words on a page into pauses, tempo shifts, and changes in volume. Doing this forces the readers to consider the meaning of the work, as all successful recitations aim to channel that meaning. And, I've already heard some fantastic renderings of these poems. One version of James L. Dickey's "The Hospital Window," a piece about the shock of losing one's father, perfectly captured this paralyzing feeling by using well-placed pauses and slow, cautious tempos. Another rendition of Tiana Clark's "My Therapist Wants to Know My Relationship to Work" channeled the stress of the poem's speaker by reading each line in quick, spontaneous bursts. Both of these performances succeeded because they were able to supplement the work's meaning with sound by taking what was on the page and amplifying it, making it even more direct in the process. Actors do this with scripts, vocalists do this with songs, and good performers can do this with poetry.

I hope Poetry Out Loud goes well this year, and I wish everybody entering in it luck. And, I suggest that anyone having trouble deciphering a poem do the same thing my poetry teacher suggested to me years ago: read it out loud.

Eighth Grade Pianist Earns Second Place at South Carolina Governor's School Piano Competition



Eighth Grade Piano Major Vanessa Nguyen, placed second in the South Carolina Governor's School Piano Competition, winning a \$1000 prize. "It was nerve-racking waiting for my turn and results, but once I saw the people and I was playing I felt better," Vanessa says.

Congratulations, Ms. Smith!



Ms. Laura Smith will assume the role of assistant principal overseeing the middle school in January. Ms. Smith, a former SOA Spanish teacher, had been serving as assistant administrator prior to her new appointment. Congratulations, Ms. Smith, and best wishes to Dr. Griggs, who after a lengthy, esteemed career in education, will retire in January. SOA will miss you, Dr. Griggs!

Creative Writing Majors Present WordFeast



Freshman Creative Writers are recognized after reading their work during WordFeast, held in the Rose Maree Myers Theater on Wednesday, November 17.



SOA 2021

Spirit Week

photos by Lauren Holladay, Kayla Herrman,
and Julia Dubay

High School Poetry: “an apology to the woman at the shoe store”

by Sophie Turansky

i.

with her sizes and socks and measuring tools
and endless patience, who waited
when I cried,
and said, *it's alright, we have time.*



Sophie Turansky

I stuff these unpromising plateaus into tennis shoes and sandals and hear my mom say,

*I think she's a 6.
well, she's not a 6, maybe a 7?
do you keep 6 1/2s?
do you have shoes for flat feet?
with support on the sides?*

ii.

my ankles, these rolling hills,
collapsing tectonic plates and shifting pipelines:
I say *I'm not like my mom*, like she's this kind of insult,
like she didn't

take me driving and when I took out her mirror
on a recycling bin sitting on the curb
told me *it's okay, I've done worse*, and I know she has,
I know her life inside out, the totaled wreckage of a first car
hauled off the road, the gas pedal
under my toes.

iii.

these feet are not matrilineal, they're
my grandfather's, my father's,
they're careless and ill-used. I've got their voice when I say hate,
resentment under my tongue,
tucked into my soles, the curves of my calves,
the hot-red swell of my feet.

iv.

this apology should be to my mother, for desecrating
her temple and turning her around
and showing you only the worst bits.
this apology should be for not showing you the way she is.
this portrait is bruised-peach, ugly, so
here are my hail marys,

here are her hands as she gives us our dinner,
here are her hands as she grows us a garden.

she brings us to church but I am still afraid of the thought
of blood in my mouth. I was raised sun-drunk

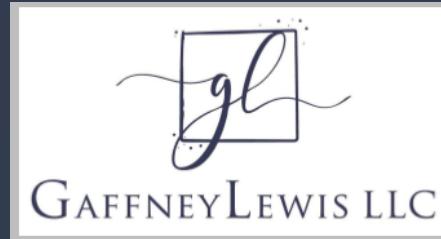
and spoiled for wanting; what a luxury it is to claim my biggest problem is being loved the wrong way,
to slip on [adj] dress shoes and say
they don't fit.

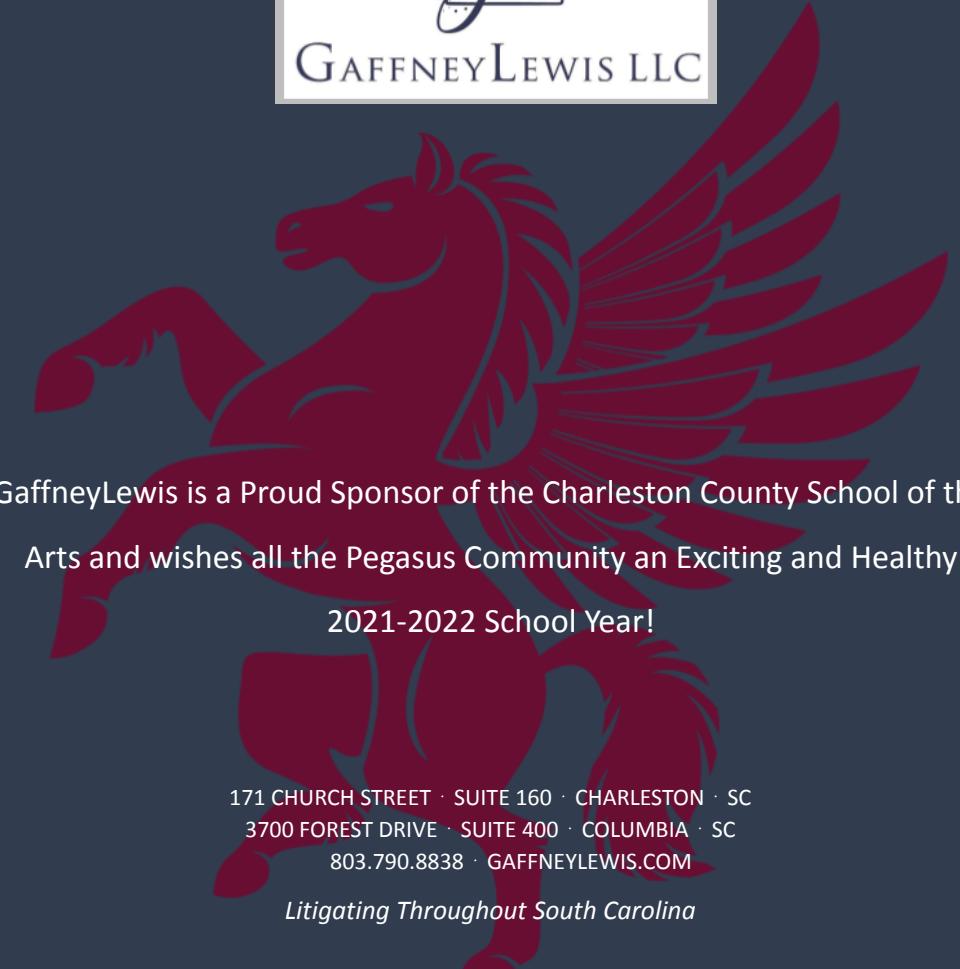
v.

we end up not buying anything, which
is common.

I say *I'm sorry*, but it's to the shoe store clerk.

*my mom says, it's alright,
we'll try again later.*





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SOA Celebrates Breast Cancer Awareness Month



SOA Applause staff wears pink for breast cancer awareness on October 21st



High School science teacher Ms. Godwin decorated her doors for Breast Cancer Awareness Month

SOA Strings Majors Play at Region Orchestra



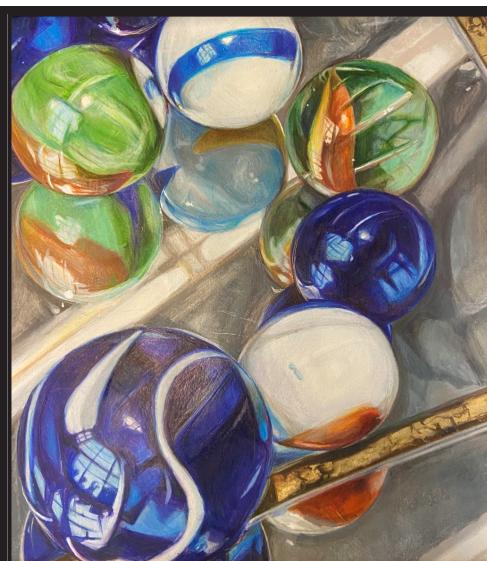
On Friday and Saturday, November 12 and 13, SOA Strings Majors performed at James Island Charter High School as part of the Region Orchestra. Those who played at Region are eligible to audition for All-State. Visit scmea.net to see the All-State excerpts.



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by Audra Elm, 8th Grade Visual Arts



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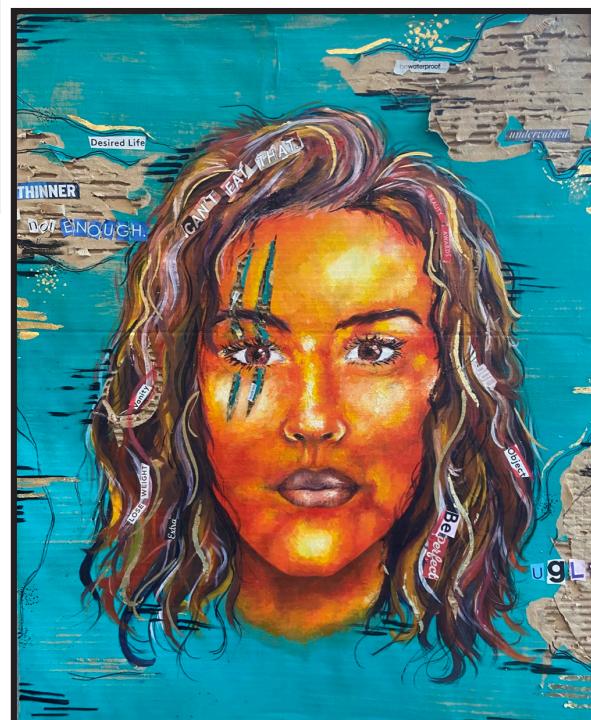
by Audrey Cen, 6th Grade Visual Arts



by Evelyn Bueschgen, 11th Grade Visual Arts



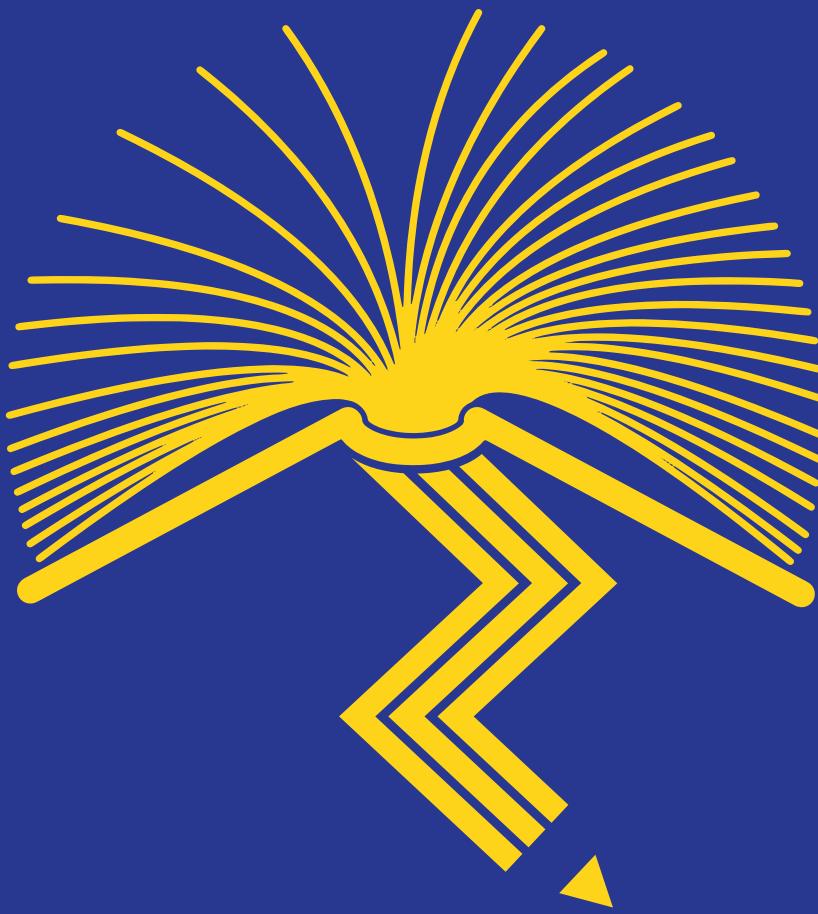
by Eliza Miller, 8th Grade Visual Arts



by Lauren Holladay, 11th Grade Visual Arts

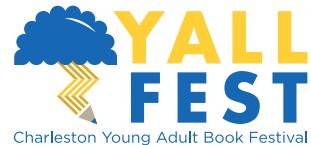


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High School Poetry: “Self Portrait as My Father”

by Lily Jensen

Today my back hurts. Tomorrow my leg will hurt, and the next day my arm. From holding my head up for so long my neck will ache and maybe in an incredible stroke of luck, I'll collapse onto my bed and never get up again.

Hello, I am my own father, my own god and I have lugged sledgehammers over my shoulders for years and will continue until I am sixty-five or until it kills me. There's stray dogs that live around the machine shop and in the crevices behind the CNCs, boss sets up traps tempted with peanut butter and kills them makes their guts into guitar strings for the bayou boys working on his dredges. When it's quiet I open the shop doors and go round the back and feed the strays cold ravioli from a can, sparing one for myself every once in a while. We are the same, we all wear the same tattered collar round our necks and we will keep wearing it until we die. The machines are quiet when I'm gone and sometimes when there's no wind it's completely silent out. The dredges are out digging, boss is out drag racing. The strays breathe like mufflers and look up to me like I'm their messiah, I lay the empty cans at their paws, grimy and gilded with dried pluff mud. They inch closer. While they eat the remnants I fidget with my pocket knife and compare it to scars on my hands. None fit, they're shaped like metal shards and, just like me, are deathless. One day I'll wake up at midnight and my machine shop scars will grow mouths and talk to me while I try to sleep, tell me the names of all my friends that will die on the dredges next so even in death they will be stuck here. I don't want to stay here I want to unbutton my collared shirt and hang it up on a rack no one will ever touch again want to move someplace quiet want to wash the dirt outta my skin want to pull every shard of metal out of my hands and fingers. I don't want this to be permanent for me or for you. The strays sit and look at me like they know I'm their redeemer. They bow at my feet, my mangy disciples, my run-down apostles. The pocket knife does its gentle round across my palm, my thumb, farthest is my wrist. I meet eyes with a stray and lean forward, if he were human I'd shake his calloused hand with my own. I take his blue collar and carve it out from his neck, rubbed raw from friction. He can live a house dog and I'll keep working so like any good god would, I'll die a martyr.

Happy Thanksgiving!



Purchase a candy gram from a Dance Major for just \$1. The candy gram will be delivered to your major on December 15.

Don't miss SOA Dance Department's annual Dancing with the Teachers on Thursday, January 20 at 6:00 PM. Tickets are only \$1.

To learn more about SOA's dance program, visit soadance.com.



Spider-Man Seen in Charleston

by Sullivan Eppes and J. Jonah Jameson*, *Daily Bugle*

"As you can see, the masked menace known as Spider-Man has been spotted on SOA's campus. The above image was taken by an anonymous student at the school. Reports say the masked vigilante was in the school trying to track down the supervillain known as The Shocker, who allegedly used the school as a hideout. But who's to say that he was not visiting an old accomplice? I do not know why people are calling Spider-Man a hero when he always has that mask on. What does he have to hide? If I were Spider-Man, I assure you it would not be a secret to the public."

**J. Jonah Jameson is a fictional character in the Spider-Man universe.*



Staff writer **Sullivan Eppes** introduces a new personality to *Applause*: Spider-Man. Spider-Man has recently been found around town, and *Daily Bugle* Editor J. Jonah Jameson* is here to report on his appearance.

Mr. Naas Quote of the Month



Former SOA Computer Science teacher, Mr. Naas, has shared his wisdom with *Applause* for many years. We would like to continue that tradition after his retirement.

"Make it a habit to tell people 'thank you,' to express your appreciation sincerely and without the expectation of anything in return. Truly appreciate those around you, and you'll soon find many others around you. Truly appreciate life, and you'll find that you have more of it."

—Ralph Marston

I don't know about you, but I could certainly be more thankful every day. Sometimes I just get caught up with the rhythm of my day-to-day living. On those days, however, I do remember to often thank people and spend some time thinking of what others have done to me. It makes me want to do more for others.

The more appreciated I feel, the more I appreciate others and vice versa. Let's

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try a little experiment this next week. Each morning we will identify someone who has done something for us, and seek them out to thank them. You do not have to look for big things, just little things. Maybe someone you just have a casual relationship with helped you out with a homework assignment, or said something nice to you, or your mom or dad cooked your favorite meal. Write a reminder on your calendar at the end of this trial week to spend a couple of minutes asking yourself how these little acts made you feel and how you think it made those you thanked feel.

If you like, send me an email with an emoticon that reflects your feelings about the experiment.

SOA Slang Dictionary

by Norah Bernstein and Madelynne Burt

Each issue, Applause collects and defines twelve slang terms currently in use by our students.

Slayboss: (adj.) a gender neutral term that relates to “girlboss” and is said to someone that is slaying the game.

“Yes you killed that...okay *slayboss*.”

Yasss: (exclamation) a word used out of excitement in a situation. A vibrant way of saying “yes.”

“Yasss you look so good in that outfit.”

(Cap): (noun) An emoji used to represent “cap.” Often paired with the “cap” emoji, it can also be used to represent “no cap”- essentially another word for lying.

“No way bro. I don’t believe you. Stop capping.”

This sent me: (phrase) Said when someone sends you something really funny and it causes you to laugh hysterically.

“That video of the woman falling down the stairs *sent me*.”

I’m shaking, crying, and rolling on the floor: (phrase) A saying used when something upsetting or extremely funny is sent to you.

“You can’t go to the party?? *I’m shaking, crying, and rolling on the floor.*”

Nice guy: (adj.) a way to describe that one guy that is just extraordinarily “kind” to gain something from women, expecting something in return.

“Jeremy will not leave me alone. He’s trying to be such a *nice guy*.”

Pick me: (adj.) Usually referring to a girl that is absolutely desperate for attention, and will do anything to get it.

“Jessica is so obnoxious around him...she’s such a *pick me* girl!!”

Ick: (noun) Something that turns you away from someone that you were romantically interested in

“Ew did you see Chris pick his nose? That gives me such an *ick*.”

CEO: (adj.) Used to describe someone who is known for being really good at a particular thing

“Dr. Cusatis is the *CEO* of coffee.”

No bones day / Bones day: (noun) A lovable pug on tiktok decides when he is “boneless”, and teaches us a valuable lesson about mental health- usually used when a day just isn’t going well.

“I woke up, didn’t feel good, and just knew that it was a *no bones day*.”

Red flag: (phrase) a term used to describe something about a person that is problematic or a bad sign

“His *red flag* is the fact that he still doesn’t have Instagram.”

On the low: (phrase) A saying meaning secretly, or kept out of public knowledge

“They wanted their relationship to stay private, so they kept it *on the low*.”

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Where Are They Now: Justice Jaylen Wooden

Carsyn Smith spoke with 2021 SOA Grad Justice Jaylen Wooden to see how his life at the USC Kaufman School of Dance is so far.

Carsyn Smith: What college are you currently attending, and what major have you chosen?

Justice Jaylen Wooden: I'm currently attending the University of Southern California Glorya Kaufman School of Dance, currently pursuing my BFA in Dance. SOA helped me pursue my major in college in so many ways. The academic rigor and preparation of SOA has made my adjustment to college very smooth and I've been able to focus on my artistry while balancing my academic courses. SOA's dance history lessons also prepared me for college, as dance history and knowledge of dance over time are major components of pursuing a BFA in dance.

CS: In what ways has Covid-19 affected your college experience?

JW: Yes and no. Obviously some performances are smaller and some are live-streamed, but I think that's the new normal in the performing arts community. I still get to explore the city, meet friends, travel, go to full capacity football games, etc.

CS: What is the most challenging aspect of college? What do you miss about Charleston?

JW: Definitely balancing time, attending 9:00am classes, and adjusting to the dining hall food. I miss Charleston food and actual sweet tea.

CS: How has dance influenced your life? When did you start dancing? What lessons have you learned as a dancer that you follow on a regular basis?

JW: Dance taught me how to set my priorities, to be confident, to treat people the way you want to be treated, and form meaningful relationships with people you want to surround yourself with. I started dancing when I was nine or ten. I think the most important lesson that I've learned, especially while being out in Cali, is that you don't have to prove anything to anyone, and the moment you get out of your head and realize that you can do whatever you set your mind to. That's where the fun happens!

CS: What is your biggest accomplishment (so far) since leaving SOA?

JW: Right after I graduated from SOA, I won the National Senior Male Outstanding Dancer Title with the New York City Dance Alliance. I also became a National Honored Assistant with the National Dance Honors, which is pretty cool. Basically, this means that I get to travel across the country on the weekends and assist dance classes with choreographers and dance instructors on faculty with NYCDA! It's been such a great experience so far and I can't wait to bump into my Charleston dance



family next year, while I'm on tour!

CS: Have you chosen a specific career path for after college?

JW: Not yet... I think Kaufman and USC has shown me that I want to do so much with dance and I love collaborating with people on projects, so probably dancing professionally, choreographing for projects, teaching young dancers, and eventually becoming a film movement director. There's so many things to pursue, I'm just working hard and trusting the process.

CS: Do you have any advice for upcoming graduates?

JW: My advice to all of the graduating seniors: Remember that everyone's path is different. You will end up where you need to be. Also, remember that every moment is an opportunity for you to learn and grow! Although it may be hard, keep a growth mindset. I wish you all the best!

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Kansas City, MO November 19-21	Santa Clara, CA February 25-27	
Boston, MA December 3-5	Las Vegas, NV March 4-6	
Baltimore, MD December 10-12	Meadowlands, NJ March 11-13	
Nashville, TN December 17-19	Minneapolis, MN March 11-13	
Lansing, MI January 7-9	Buffalo, NY March 18-20	
Tulsa, OK January 14-16	Atlantic City, NJ March 25-27	
Vancouver, WA January 21-23	Greenville, NC April 1-3	
Orlando, FL January 28-30	Dallas, TX April 8-10	

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"Best wishes for a great school year"

Where Were They Then: Ms. Natasha Fields

Jada Fickling catches up with SOA counselor Ms. Natasha Fields to talk about her life before and outside of SOA.

JF: Where did you grow up?

Ms. Natasha Fields: I grew up in Charleston.

JF: What are some of your favorite memories from your childhood?

NF: My favorite memories are going back and forth between houses to play at my neighbor's house across the street. The families in the six or seven houses in that area were close, and the children and grandchildren all were all in the same age range, so we played together at each other's houses or in the middle of the street. Playing kickball in the street and at school in Elementary school was extremely fun!

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

NF: My first job was an Assistant Camp Counselor during a summer camp. I was 14 and loved working with the elementary age campers on arts & crafts. This job taught me responsibility, how to work with others, and how to handle money since I began earning a paycheck. I also worked at Quincy's Steakhouse as a cashier after my senior year of high school, which taught me how to respect hospitality/ food and beverage workers, and the importance of tipping accurately.

JF: What college did you go to and what was your major?

NF: I enrolled at The University of South Carolina after high school

and majored in Psychology, and had a Cognate in Computer Science.

JF: What made you want to pursue a career in school counseling?

NF: In high school, I knew I wanted to work with young people. Initially I wanted to be a Child Psychologist. After researching graduate programs, I enrolled in the School Psychology program at The Citadel Graduate School, but later switched to the Counselor Education program for the Secondary level. Counselor Education was a better match for how I wanted to work with students and have an impact.

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

NF: My mom is one of my idols. She was an educator working as a teacher's assistant with students in Special Education, and she was a



Ms. Fields

Provided



Ms. Fields with her mother and brother

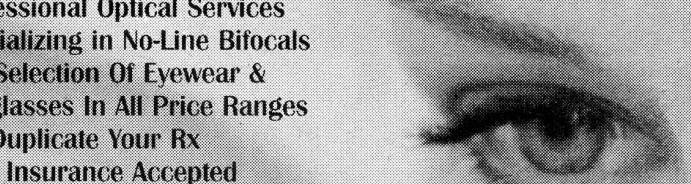
single mom since I was 9 years old to my brother and I. She was able to overcome many obstacles to provide the best for us. A professional idol I have is my previous School Counseling Director, Dr. Leonis Wright. I always teased that she was a robot because she was able to juggle the demands of her job: being a wife, mother, then doctoral school for a few years, marathon runner, and a strong advocate for our profession, all without popping a bead of sweat.

JF: What do you do outside of school in your free time?

NF: In my free time, I rest my brain. I enjoy spending time with friends and family when possible, and I like to read, and watch sports (Go Eagles! (NFL) Go Cocks! (NCAA) Go BlueDevils (NCAA basketball). I've done a little cake decorating and crocheting in the past.

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Horoscopes

by Remy Looper

**Scorpio (October 23- November 22)**

A home can be a house, but a house may not always be a home. Instability is something no one wishes to go through, so when you find yourself caught in the middle of something going wrong, you may find a house you called home turning into something unfamiliar. Find refuge in someone or something until this passes. Breathe through it.

Sagittarius (November 23- December 21)

Disillusion can be painful and unwanted, and heartbreak can feel like a sword through the chest. No one wants to be alone, and so when you lose someone, it can feel like the end of the world. You can grieve people who are still right in front of you. There is no shame in hopelessness.

Capricorn (December 22- January 20)

When you have the resources available, it can be easy to overindulge in material joys. There's nothing wrong with enjoying what you have, but be careful not to give up all your assets for the sake of temporary pleasures. Give and spend conservatively.

Aquarius (January 21- February 18)

Sometimes, dreams are just that: dreams. It can hurt immensely to see what you take pride in dissolving like a mirage in the desert, and uncertainty is only natural in this kind of situation. Allow yourself to feel hurt, but don't let your misery overtake you.

Pisces (February 19- March 20)

Gifts are supposed to be gifts, nothing more. Whether you're the one attaching the strings or being given seemingly innocuous, keep in mind that not everyone has entirely benign intentions behind their actions. That's not to say you should distrust everyone, but be mindful of those around you.

Aries (March 21- April 20)

It's not always easy to see the silver lining of storm clouds. Whether it's the season or the circumstances, even the most optimistic person might be struggling to keep their chin up right now. You are allowed to feel hopeless, burnt out, exhausted. Pick yourself back up when the time is right and you're ready to carry on.

Taurus (April 21- May 20)

The wind may drive the ship forward, but it is the captain who steers their crew into new horizons. The universe is giving you the energy and opportunities you need to find uncharted territories. Use what you are given; the only master of your fate is yourself.

Gemini (May 21- June 21)

Maybe your circumstances are your fault, maybe you feel like a bystander in your life. Regardless of how you got here, remember that it is okay to cry, even if it is over spilled milk. Eventually, you will find the strength you need to refill your cup.

Cancer (June 22- July 22)

It may feel as though you have been encountering roadblock

after roadblock, dead end after dead end. This has taken a toll on your sense of self-worth. There's nothing wrong with needing help to find your footing in life. Reach out. Find your support.

Leo (July 23- August 22)

In your haste to critique the parts of yourself that you don't like, you've inadvertently neglected the parts that are good, and have missed opportunities to let those parts of yourself shine. Picking at a scab does not make it heal, it only leaves a scar. You cannot fix every flaw you have by brute force.

Virgo (August 23- September 22)

Change is inevitable, and even though that thought might be terrifying, it isn't one you can deny for much longer. The longer you prolong what you don't want to happen, the worse the fallout will be when it slips through your defenses. This too shall pass, so long as you let it happen. It will be better in the end.

Libra (September 23- October 22)

Being childlike and reminiscing about your past may be alluring during the school year. Take what opportunities you have to go back home and recall what it's like to feel young. Catharsis can come in the form of giving up your responsibilities, even if only for a short while. Go back to your happy place.

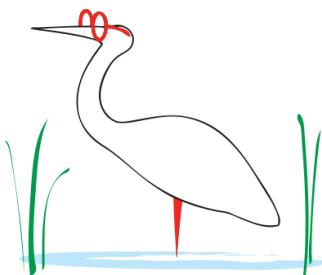
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Contemporary Film Review: *Dune* (2021) (PG-13)

by Peter O'Malley and Judith Hamrick

Peter's Review

Based on Frank Herbert's 1965 novel of the same name, *Dune* follows Paul Atreides, the supposed Messiah and heir to House Atreides, one of the galaxy's most powerful families, and his journey through the planet Arrakis. *Dune* features a huge cast, most notably Timothée Chalamet (*Little Women*), Josh Brolin (*No Country for Old Men*), Oscar Isaac (*Ex Machina, Star Wars*), Javier Bardem (*No Country for Old Men, Skyfall*), and Zendaya (*Euphoria, Spider-Man*). The first of a new, exciting science fiction series, *Dune* sets the bar very high for itself. It has tremendous potential, and I hope its future installments prove the franchise to be as successful and influential as *Star Wars*.

Unlike many other science fiction films, *Dune* doesn't waste any time on world-building; after a short narrated introduction by Zendaya's Chani, it jumps right into the story. Centered upon tense intergalactic politics and rivalries of powerful families, *Dune* could best be described as a mix of *Star Wars* and *Game of Thrones*. Similarly to *Star Wars'* X-Wings and TIE Fighters, several incredible starships are introduced, most notably a dragonfly-like helicopter seen numerous times throughout



the film. Like *Game of Thrones*, families, or Houses, dominate the political scheme with constant themes of betrayal and war. *Dune* does a great job of pulling these themes off by establishing a mature, captivating tone.

Like Denis Villeneuve's other films, specifically *Blade Runner 2049*, *Dune* is visually stunning. The terrains of Caladan, a beautiful, oceanic planet filmed in Norway,



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are a stunning introduction to the movie, with crashing waves and starships all over. Think Naboo from *Star Wars* and King's Landing from *Game of Thrones*. Arrakis, the vast desert planet which most of the film takes place in, presents a beautiful, yet deadly atmosphere. The most intriguing feature of Arrakis are the sandworms: terrifying mile-long creatures with thousands of teeth that, when sensing movement, jump out of the sand, devouring anyone closeby. Seeing something so massive as the sand worms really made me realize how far CGI has come in the past ten years. And there's so much more to say about the digitally-designed creatures, buildings, and starships seen in this film. It's insanely impressive.

My sole critique for *Dune* is its soundtrack. Hans Zimmer's proven himself with *The Dark and Gladiator*, but I strongly believe that a film so bold and unique as *Dune* should be met with a score so exciting that it adds another dimension to itself. I know I'm comparing *Dune* to *Game of Thrones* and *Star Wars* in almost each paragraph of this review, but it's true. The *Star Wars* soundtrack is so recognizable and thrilling, it's arguably half of the franchise's greatness. Almost everyone knows *Star Wars'* main theme, Princess Leia's theme, and Yoda's theme! You could even argue that Hans Zimmer's *Dark Knight* soundtrack is really high up there on film scores written in the twenty-first century. The two-note motif appearing throughout the trilogy is so recognizable and exciting, just thinking about it makes me want to watch it again. Hans Zimmer had a lot of opportunity with this film, and it's really too bad that all it turned out to be was a generic, atmospheric score likely to be forgotten.

Dune is a mind-blowing experience of a film and it is one I highly recommend viewing. Who knows, *Dune* could very well be the new *Star Wars*. It's a promising start to a new science fiction series with a great director, a recognizable cast, and a great plot. Sure, its soundtrack needs some work, but it'll probably redeem itself in 2023 when part two comes out.

Judith's Review

Denis Villeneuve has taken the world by storm yet again, this time with his newest blockbuster, *Dune*, based on Frank Herbert's New York Times bestseller of the same name.

In the year 10191, Paul Atreides (Timothée Chalamet), born into a great destiny unbeknownst to him, must leave his home and travel with the rest of House Atreides to govern the planet Arrakis by order of the Emperor. Arrakis is a death trap

the Atreides clan must learn to overcome, as war breaks out across the land over the most valuable substance in the universe, one Arrakis has an abundance of: spice. As battles occur, Paul and his family must learn the ways of their new world and make allies to survive.

Imagine watching *Star Wars: The Last Jedi* without having seen any of the previous seven episodes. There is no reason to pay attention, nor would you want to until the space explosions begin.

The real issue with this movie is that it is difficult to follow, while staying invested in the narrative.

Though the visuals stand out from any other film released this year, it can't overshadow how much fell short. There's not much character context or development, meaning there is no reason to have any emotional attachment to the characters. The pacing is all over the place as hard-hitting scenes build and build for overlong periods of time only to meet a brake-screeching stop, cutting to two-person scenes with nearly no dialogue. Comparatively, the plot was much more digestible than its original (nearly unreadable) source material, and with so much exposition to deliver, it was clearly the best choice to split the novel into two parts. Although, if audiences don't go into the theater having read the book or previously seen David Lynch's 1984 adaptation, they're going to miss a lot while trying to comprehend and connect the moments before.

If there's one thing *Dune* has successfully done, it is enraging the Zendaya fandom. Speaking for her fans all across the globe, this was a robbery. For months *Dune* was promoted as a Zendaya feature film and audiences were duped into what looked like a few perfume commercials. The movie lasts a total of about one-hundred fifty-five minutes and she is onscreen for just around seven, only becoming an interactive physical character around the two-hour-sixteen-minute mark. However, her opening monologue did create an interesting break from the novel's opener, shifting from the oppressors to the oppressed. Obviously, there is a sequel on its way and she will become a huge part of the story then, so that gives her anticipating fanbase a good reason to go buy another ten dollar ticket.

That is not to say that it is without gems. *Dune* is masterful on a technical level. Between just the costumes, setting, special effects, and performance, the movie is astounding. The cinematography is just stunning and really comes through in the extravagant sci-fi battles known to inspire George Lucas in the early days of *Star Wars*.

Though Anakin would definitely argue there was too much sand. Hans Zimmer did not come to play when he, as usual, provided a score that creates an atmospheric experience unlike any other. The casting was genius and gave good reason for audiences to be lined down the block to see it. But it's only fitting to have an A list cast if the scope of its enormity can be fully reached. It will unquestionably be receiving numerous awards regarding performance, casting, score, visuals, and more.

In the end, Villeneuve was right when he said no screen would be big enough to hold *Dune*. This is because it's told on such a comically large scale that it makes even buff kings like Jason Momoa and Dave Bautista resemble ants. For all of its unparalleled immensity, *Dune* feels so small. A beautifully rendered painting left unfinished, hopefully, the sequel can pull through and give sci-fi fans the conclusion to do Frank Herbert's work justice.

Contemporary Film Review: *Dear Evan Hansen* (PG-13)

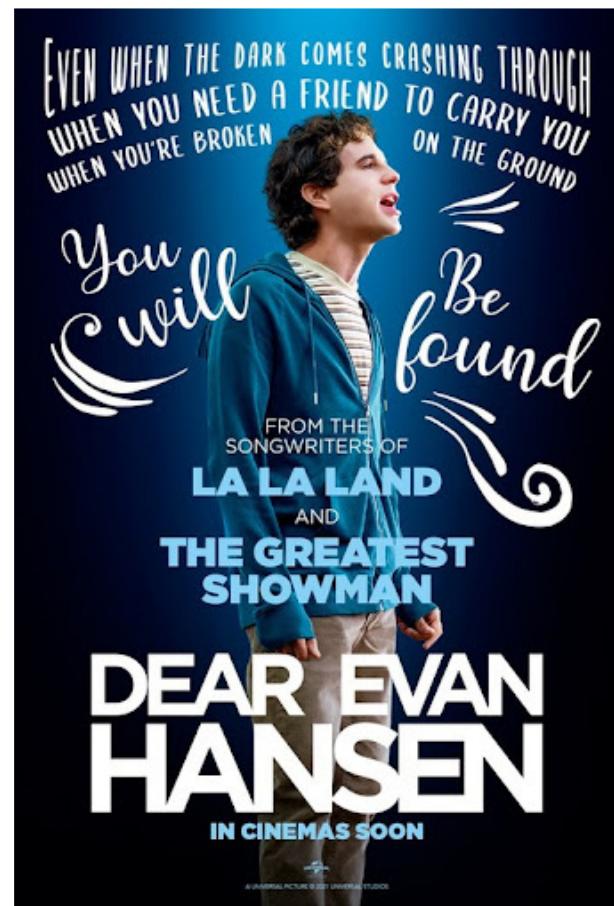
Tripp Carrington and Norah Bernstein

Dear *Dear Evan Hansen*,

You managed to avoid the dangerously common traps of Broadway musical adaptations, and here's why:

Dear Evan Hansen manages to raise an important question: Can a film adaptation of a beloved musical do itself justice? By now, filmgoers should know the value of keeping expectations for movie musicals low, even when our favorite movie stars are playing the most celebrated characters from the stage. All too often, their vocal technique steals the show in the worst way possible: Russell Crowe as Javert in *Les Misérables*; Camila Cabello as Cinderella; James Corden in every musical he's in! Point being, when a movie star opens their mouth to sing, we're all worried.

That's why the choice to retain *Dear Evan Hansen*'s original lead, Ben Platt, was the right one. Granted, attempts to make Platt look like a high school student through heavy makeup and a ridiculous hairstyle result in what appears to be a middle-aged man with botox pretending to be a child, but he has the pipes to distract viewers from any of the film's shortcomings. His voice has agility and strength, and he has been blessed with range that most singers can only dream of. His acting first comes across as awkward,



yet as the film progresses, the awkwardness of his performance cements itself as a crucial element of Evan Hansen's struggles as a character. Considering that Platt has been playing Hansen for close to five years, one could argue that he was the only man right for the job. His familiarity with each lyric's connection with the story's message reassures those that were concerned his performance would not translate well from the stage to the screen. He is one of the only reasons that one could even begin to compare the film to the beloved Broadway musical. Platt is the only Broadway cast member to reprise their role in the film, as he is joined by seasoned film actors, such as Amy Adams, Julianne Moore, and Kaitlyn Dever. Each supporting actor offers their own emotional character arc brought to life with fierce performances.

No matter how good a performance is, however, no dramatic musical can be effective without moving songs, and *Dear Evan Hansen*'s catalog of heartfelt ballads amplifies each performance with profound melodies and satisfying character moments. For example, "Waving Through a Window" opens the show with an explosion of vocal talent and an appropriate declaration of who Evan is at the beginning of his story. Whereas most of the film's depictions of mental illness

are fully transparent. "The Anonymous Ones," a new song original to the film, is a welcome exploration of people going through hidden struggles. "So Big/So Small" perfectly encapsulates Evan Hansen's predicament as a high schooler without a father figure or any friendships from his mother's perspective. And let's just face it: "You Will Be Found" is a certified bop. There isn't anything that can compare to a live performance, but without any sort of high quality version of the musical available to watch like Disney Plus's *Hamilton*, *Dear Evan Hansen*'s filmed adaptation is the next best thing.

POC Movie Review: *In the Heights* (PG-13)

by Carsyn Smith

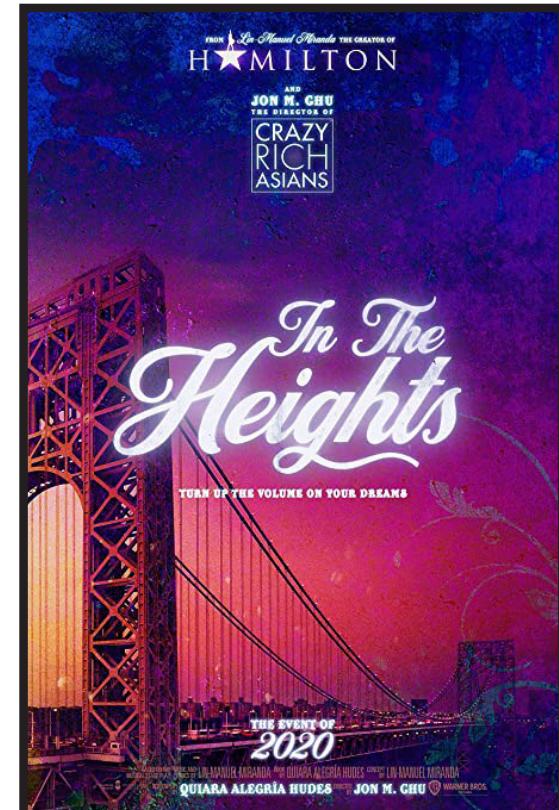
In the Heights is a true musical classic that's been around since 2005, first coming to the stage through the genius of Lin Manuel Miranda. This story tears down the walls of taboo surrounding the depiction of the Hispanic community in the U.S. and establishes themes of love, family, gentrification, and immigration with beautiful execution.

When telling such a story as this, having actors who can portray these aspects, especially those who truly identify with their strong culture, is a key element to connecting with the audience. John M Chu, the film's director, along with Lin Manuel-Miranda, truly did not miss this note, because the cast was phenomenal. Anthony Ramos' interpretation of Ustavi de la Vega

was nothing short of fantastic by showcasing Ustavi's charismatic/flirty personality and then switching to his family-oriented side when it comes to communicating with "Abuela" or just after the blackout scene in general. Also, while we are on the topic of "Abuela," Olga Merediz played this role beautifully, by taking on the matriarch persona that's at Abuela's core in the original play. However, I think if I had to critique the casting, I'd ask Miranda (although the actors were great) to stop casting all of the actors from his previous projects such as *Hamilton*. It's starting to seem more like a marketing ploy at this point, to get more people to tune into the movie, than an actual unbiased casting decision, because there is no way that you just happen to cast multiple people that you worked with on your last big project in the same movie. Although, I did find it quite humorous that Lin Manuel had placed himself in the movie as the Piragua Guy, which, may I add, was an unnecessary, yet hilarious touch.

The music in this movie was exquisite. My personal favorite had to be "Blackout." Although some people say the most popular song is probably not the best, I truly feel that it's not the case with this song. From the character's tone in delivering certain lines to the melody which showcases a "club feel," this is one of the only scenes/ songs that I believe is better on screen than on stage.

Overall, this movie adaptation not only gave some people a different perspective of the play, but also allowed more people the opportunity to watch it unfold, while giving amazing representation to the Hispanic community. The transition from stage to



screen looked almost effortless, and it's without a doubt one of my favorite movie musicals of this year.

Classic Film Review: *Kill Bill: Volume 1* (R)

by Peter O'Malley

The first of Quentin Tarantino's two-part samurai series featuring Uma Thurman, *Kill Bill: Volume 1* is an extraordinary, thrilling cinema masterpiece. *Kill Bill* stands alone as an impressive blend of martial arts, crime, and drama, and though tremendously gruesome, the artistry behind its production is remarkable.

Kill Bill's protagonist, played by Uma Thurman, serves as a nameless protagonist (referred to as The Bride in the captions) with the sole goal to assassinate Bill, the man who attempted to kill her at the start of the film. Throughout the film's entirety, Tarantino deliberately censors the protagonist's identity when mentioned by other characters. Why is her name bleeped out? I'd argue it's up to the viewer's interpretation, but my take is that this was Tarantino's way of holding viewers back from becoming attached to The Bride. In the first volume, she's a relentless, mysterious killer, and in volume two, well, you'll have to watch it to see. Though it's unusual, the decision



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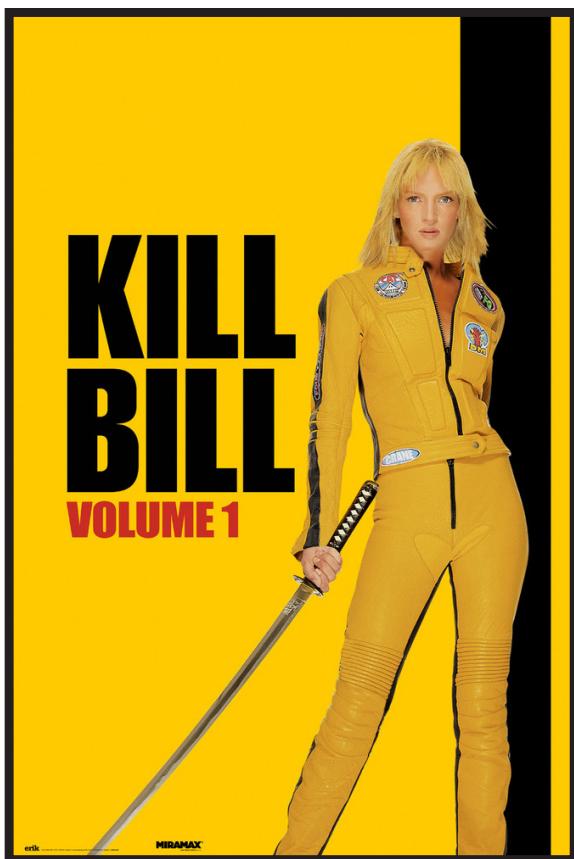
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is admirable. It brings up a good point: For now, her identity is simply irrelevant.

Like his other films, notably *Pulp Fiction* and *Django Unchained*, *Kill Bill's* soundtrack is very unique. It's a lot like a mixtape in that the music was not written for the film, but rather put together as a compilation of music Quentin Tarantino decided would work with each scene. Something I thought was awesome from *Kill Bill's* soundtrack was the inclusion of Ennio Morricone's Western soundtracks. You wouldn't think a samurai film would fit with music from *The Good, the Bad, and the Ugly* or *Once Upon a Time in the West*, but it actually works remarkably well.

Something else worth noting from *Kill Bill* is its almost comical aspect, specifically the totally unrealistic fountains of blood spurting from the numerous severed heads throughout the picture. Also worth noting are the whooshes heard when a blade is swung, or a fist is thrown. As I write this, I realize these elements mentioned above may be Tarantino's way of breaking the fourth wall for this specific



film. It reminds the audience that it's not as realistic as so much else in the film suggests and that because it's the main character's retelling of the events shown throughout, it's not totally accurate. Not sure if that's exactly what Quentin Tarantino intended, but I'd bet it's close.

Kill Bill is peak Tarantino. It doesn't shy away from violence or language and takes dozens of creative liberties. Viewing a film with such a high level of artistry

and uniqueness is almost like visiting a museum or listening to a Brahms symphony for the first time (that might not be such a relatable analogy as the art museum one). I very highly recommend this film if you're comfortable with its "Rated-R" aspects.

TV Show Review: *Alice In Borderland* (TV-MA)

by Kenya Hines

Alice in Borderland, a Japanese science fiction thriller drama based on the manga released in 2010, is about a gamer named Arisu and his friends, who are teleported to a parallel universe. In this world, they must play a series of games in order to survive. The show was released in 2020 on Netflix, and the basic plot is "you lose, you die."

If you remember my *Squid Game* review in the October issue, I mentioned how these two shows are similar except for one major key point: In *Squid Game*, the players get a choice on whether they want to risk their lives for money or live with debt on their shoulders. In *Alice in Borderland*, there is no choice to play and you get no prize. The "prize" in question is an extension on your Visa before you run out of days to live. To get more free days, you must renew your Visa by playing a game. If you don't renew your Visa before it expires, you die.

The games are intense, and the level of difficulty is based upon the card. The most difficult and infamous card level to pass is a Hearts game that affects you mentally rather than physically. It is said to be known that no one can leave a Hearts game without feeling aghast afterward. I had heard my friends talk about this show and I'll admit, it didn't peak my interest at first. Even watching the first episode, I felt like some parts were too slow, too fast, or just unneeded. I'm someone who likes to get straight to the point, and too much backstory can bore me. As the show progressed, I saw why the backstory was added to so many characters and it really enhanced the connection level I had with each one. I felt my heart racing and skin getting goosebumps from the events that took place. Not knowing what the games would result in left me stupefied when they finished.

As for a discussion of characters, a lot of them are hot-headed and irrational in their decisions. It's understandable, considering that they are running on a time limit and lives are at stake, but at the end of the day, not being smart about your decisions can hurt (or in this case kill) everyone in the end. You know when you're watching a horror movie and a character goes into a room where they most likely



shouldn't? Do you know the feeling when the murderer is right behind them but they don't see until it's too late? That's exactly what it felt like watching all eight episodes. I constantly found myself getting mad at certain characters for making the clearly obvious wrong decisions and even angrier watching them trust someone they shouldn't. Some characters find themselves trusting and betraying people they never thought they could. If I were in this universe, it would be very difficult for me to make friends. Knowing that I could lose them or they could betray me at any moment would leave me waking up in a cold sweat each night.

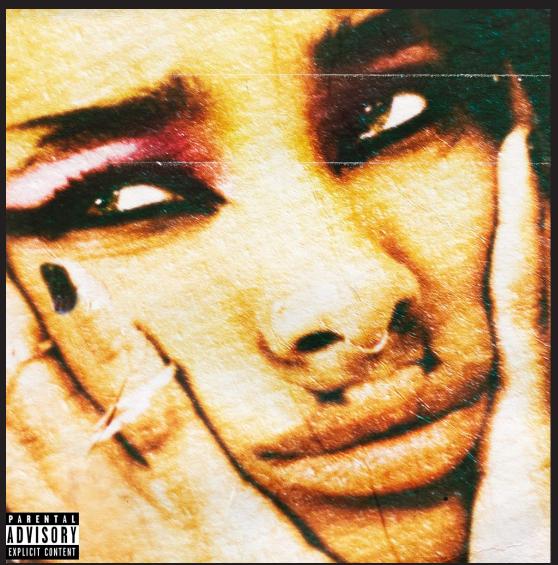
By the way, for all my plot twist and suspense fanatics, this show delivers it perfectly. There are major announcements dropped towards the end that change the course of how they've played games, how they will continue to play, and how they'll live their life as a whole. Netflix has confirmed there will be a second season, so don't worry about another amazing Netflix Original getting canceled while the monstrosity that is *The Kissing Booth* gets another sequel. On a scale of one to ten, I'd give this a solid nine. They really served the manga justice, and it might be the one rare instance where the remake is better than the original.

Contemporary Album Review: WILLOW's *Lately I Feel Everything*

by Carsyn Smith

Willow Smith's seventh musical project, *Lately I Feel Everything*, touches on the emotional transition from teenage to young adult life. Willow Smith first became popular with her famous parents, Will Smith and Jada Pinkett Smith, who has been making music her entire life. From "Whip my Hair" released in 2010 (which truly carried my five-year-old confidence level) to this album, WILLOW never hesitates to switch up her sound. This entire project focuses more on a rock-heavy feel that makes you feel like you're in what can be only described as an emotional mosh pit. Some personal favorites include the main single of the album "Transparent Soul," featuring Travis Barker, "Come Home," featuring Ayla Tesler-Mabe, "GROW," featuring Avril Lavigne and Travis Baker, "XTRA," featuring Tierra Whack, and finally "Naive."

"Transparent Soul," featuring Travis Barker is the main star and the most known song from this album. This song makes you



feel like you are watching a teen coming of age film montage where they are throwing away the belongings of their ex. This song truly encompasses how WILLOW's new era always takes a different approach than her last. With rock-like influence deriving from a hard-hitting bass guitar solo from Travis Barker to hardcore drums becoming the base of production, this song is nothing short of a bop. Lyrics such as "All your little fake friends will sell your secrets for some cash."

By using imagery to help the listener visualize her emotions with "Smile in my face then put your cig out on my back," WILLOW tells the story of the fake friendship that can come along with fame. This is something that I have always appreciated about WILLOW. She genuinely enjoys being open and honest about the challenges that come with not only becoming famous on your own but being born into the media. And although most of her audience is not put into that position, you still feel a connection to every word that she is saying because when it boils down to it, we will all have to come

in contact with "fake" people throughout our lives.

The last song I'll be reviewing on this album is "XTRA," featuring Tierra Whack, which is nothing short of amazing, and easily my favorite song of the project. From lyrics such as "I'ma need to put you aside, felt this way for a long time" and "Miss me with the fake apologies, you're being extra," the theme of self-love is present once again. WILLOW also showcased her raspy vocals that are clearly underrated within the music industry, while Tierra Whack "spits facts" when encouraging her audience to worry about themselves before anyone else.

Although WILLOW has been known to have some amazing artists to collaborate with such as SZA, to her brother Jaden Smith, Avril Lavigne is the cherry on top of the musical ice cream. This duo is absolutely unstoppable. With lyrics such as "Cause no one ever knows just who they are and I feel closer when I'm laying looking at the stars" to "I hope you know you're not alone, being confused ain't right or wrong" that depicts how young adults feel about growing up and navigating themselves in the world, this is truly the comforting song of the album. One of my favorite things about this piece is how it reminds me of Avril's prime era, with some of the same melodies that are associated with her. However, if I had to critique this song, I wish that the lyrics were less repetitive. But besides that one little contingency, this was a great self-love anthem for young adults to hear.

Overall, I thoroughly enjoyed this album. From the grunge feel of the album cover to the real-life issues that affect all different types of audiences, she definitely made quite a statement on the music industry.

Classic Album Review: Aerosmith's *Rocks*

by Grace Baker

I turn on the pre-amp, click button amplifier #1, then #2, and turn on my Thorens TD-165 turntable. I pull the Aerosmith record *Rocks* from its sleeve and place it carefully on the platter where it spins at 33 1/2 rpm. The stylus reaches down to fit the grooves of the record to play its first song "Back in the Saddle." Born in Boston, Aerosmith, the definitive rock band of the '70s, '80s, and the '90s took the world by storm with their ingenious integration of rock and roll and blues rhythm. It was 1976 and Aerosmith was suddenly one of the hottest upcoming bands in



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"ROCKS"

America, lead vocalist Steven Tyler referring to them as "the wonder years." January of that same year they released "Dream on," arguably one of their most popular songs, only to be followed by their platinum album *Rocks* just four months later.

Production of the album first started with the Record Plant mobile van backed into the band's hollowed-out steel building coined The Wharehouse, and rehearsals rolled on from there. If you want music that'll make you jump on your dancing feet and pick up the electric guitar and play like Joe Perry, *Rocks* is one of the best albums out there to experience Aerosmith's more hardcore side.

Kicking off the album with an upbeat song, "Back in the Saddle" harnesses Taylor's raw vocals at their finest. Written in the stairwell of the Record Plant studio, this song personifies the life of a cowboy meant to transform the ears of whoever is listening and puts you in the action right off the bat. Perry's riffs on his six-string guitar during the chorus keep your head bobbing and feet picking up the rhythm of the symbols in the background. Unique sound devices were used in the process: tambourines were tapped against Tyler's cowboy boots and used a cap gun to capture its crack. I believe this is one of the most creative and admirable creation of sounds. The song slowly fades but keeps its high tempo, which directly contrasts the intro to the next song, "Last Child." You may recognize this track from the famed movie *Grown Ups*. The lyrics refer to the band's feelings about going home after their long tours on the road and returning to their personal lives and loved ones, hence the repeated chorus of "Home sweet home." Starting slow with the dreams of returning

home, twenty seconds later you're back in Tallahassee. This is personally my favorite song just because you can almost hear Steven Tyler's passion calling out to his hometown.

This album features other hard-core songs like "Rats in the Cellar" and "Sick As A Dog," but one that has always stood out to me is "Get the Lead Out." Arguably the most upbeat and feel-good song on *Rocks*, it takes you back to '76 putting a quarter in the jukebox, ready to let-loose on the dance floor. With the lyrics, "Make your feet start kickin'/ Boot it out, dance without me," what more could you want from a song to make you jump out of your seat and do your thing. Paired with its unique rhythm, "Get the Lead Out" fits the vibe of the whole album: puttin' on your dancing shoes and lettin' loose.

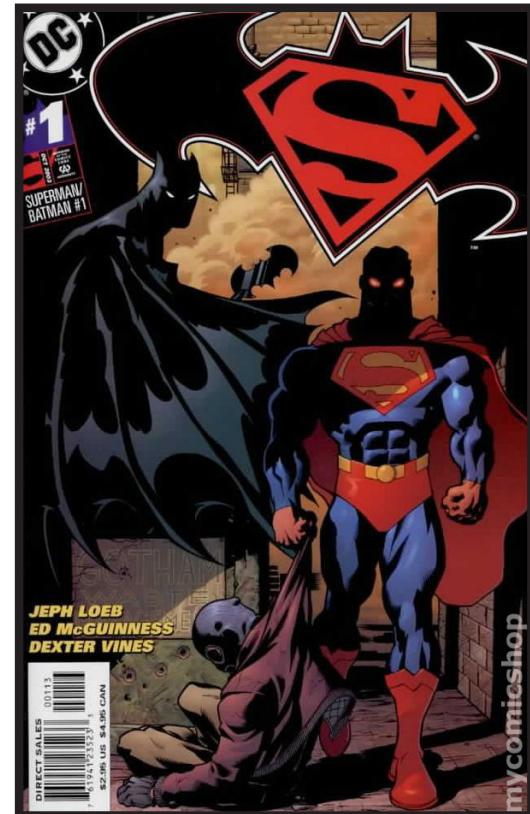
Rocks is the perfect album for listeners being introduced to rock and roll since it captures the essence of the '70s sound at its peak. And who knows, after listening to this album you may become a permanent member of the Blue Army, an assembly of Aerosmith's most loyal fans.

Comic Book Review: *Batman and Superman (2003)*

by Lawson Adams

I'm not gonna fudge on this; writing this month's review was pretty hard. Simply because I read so many comics between the release of October's paper and while I'm writing this, I've read a combined one-hundred issues between two series and one storyline, so when I'm saying this was hard to do, I genuinely mean it. Because it's like, "What do I review?" But after serious consideration and well thought out planning, I've come to a head and decided that I want to review a comic revolving around my two favorite boyhood superheroes. You might know them by their many names, The Man of Tomorrow, The Caped Crusader, The Dark Knight, The Man of Steel, Batman, Superman but to me, they'll forever and always be The World's Finest. Now, why do I call them The World's Finest? Well, outside of deep-seated marketing by DC Comics I genuinely believe that they live up to the name, and the comics I'll be reviewing for the pleasure of my loyal readers revolves around The World's Finest in the storyline *Superman/Batman: Public Enemies*.

You're probably wondering, "Why are Superman and Batman public enemies?" Well,



like all great stories, it starts with a meteor. I mean, there is some exposition about who Batman and Superman are and how their friendship plays out, but before we find out about the impending meteor strike towards Earth, we should talk about the meteor. This meteor is a remnant of the planet Krypton that comes hurtling towards Earth and President Lex Luthor takes the opportunity to craft a conspiracy that revolves around Superman being the direct cause for the meteor. Luthor, having access to copious amounts of taxpayer money puts down a billion-dollar bounty on Superman's head, and, well, neither Superman nor Batman is having it. Now, why is Batman a public enemy in all this? The answer is criminally simple: it's because he fraternizes with Superman. Our whole plot revolves around Superman and Batman trying to reveal Luthor's conspiracy to the world. But the reason I'm not barfing up any more details to this story is because I want you to read this joint for yourself. After all, it's a very fun and wild ride.

Now, what do I love about this story? A lot of things. The art and dialogue are certainly dynamic and lively. But the thing about this story that makes it the elite creme de la creme for me is the internal monologue Batman and Superman have throughout the story. I love this because it highlights the morals and character of our heroes in addition to revealing how Batman and Superman see

each other as people and heroes throughout the story. What I didn't like about the story was that I had to seriously kick my suspension of disbelief into overdrive on this one. Like, don't get me wrong. A story about Batman and Superman becoming enemies to the public is a devilishly entertaining idea. I just don't enjoy the backdrop that had to be put in place for this storyline and series to kick into action. But all in all, this is still a very fun read to be had so go ahead and read it, because if it was worth my time, it's definitely worth yours.

SOA Performance Review:

Macbeth

by Tripp Carrington, Guest Writer

After 400 years of history on the stage and dozens of film adaptations (with another on the way), William Shakespeare's *Macbeth* has been practically begging to be performed by SOA for the first time since 2001, and it's finally here. Directed by Mr. Younts, the Junior Theatre Majors dove into their first post-pandemic live performance with one of the most notable Shakespearean tragedies.

As a spectacle, SOA's *Macbeth* was deliberate in its visual choices. Each character was lit with different colors for their biggest moments. Macbeth's presence was often signified by a green light; Banquo with blue. Most notably, Lady Macbeth's signature scenes were accompanied by an ominous red light. Set design was clearly a priority, too, particularly the banquet scene. However, as with most Shakespearean productions, focus immediately turns to the performances.

Carsyn Smith portrays Macbeth with an emotional vulnerability. During the titular character's many soliloquies, Smith breaks down Macbeth's brawny facade in favor of a guilty man who is gradually losing his grip on reality. Another unconventional portrayal came from Morgan Schatmeyer in the normally overlooked role of Banquo. Banquo is skeptical of the prophecy at first, but as Macbeth gains more prestige, Schatmeyer shows Banquo's realization that Macbeth is responsible for horrific murders with an impressively calculated subtlety. A slight glance or change in Schatmeyer's tone indicated doubt in the character's friendship, which made Banquo's explosive soliloquy at the start of Act III an extra satisfying catharsis.

Many of Shakespeare's characters have less room for depth, but the cast treated each supporting role with thoughtfulness. In particular, the three witches' performances immediately inject the show with mystery and promise, elevated by their convincing makeup. Also, Griffin Culp's single scene as the Porter is hilarious and one of the show's highlights. However, the emotional



center of the production was undoubtedly Angel Detitta's powerhouse performance as Lady Macbeth. Her devious manipulation of Macbeth was consistently chilling, even with the barrier of Shakespearean language. Lady Macbeth drives the story forward, and Detitta's undying commitment to the energy of the role perfectly reflects the character's ambitions. The performance was so transfixing that Lady Macbeth's loss of sanity in her "out damned spot" monologue is just as tragic as Macbeth's fall from grace.

The only thing more tragic than Macbeth's fate is if you are reading this review because you weren't able to see *Macbeth* in the RMMT. It felt good to be back watching our peers perform again, and it is always well worth the time investment to support live theater.

Food Review: Chicken Sandwiches Across Charleston

by Kenya Hines

Staff writer **Kenya Hines** visited multiple Charleston restaurants and tried their chicken sandwiches, creating a hierarchy from best to worst.

Popeye's: 10/10

I'm sorry but no one is touching this. From the sauce, to the bread, and the fresh chicken itself, this is definitely worth the hype.

Zaxby's: 10/10

Whether it's their spicy sandwich or their original (I prefer spicy) Zaxby's does not miss! The amount of times I've gone after school to chow down on one of these isn't enough to count on my fingers.

Boxcar Betty's: 9/10

Didn't know how much I wanted to marry a sandwich until I tried this. Whoever Betty is, thank you. (Try their sweet potato fries too, it's heaven on earth.)

Chick-Fil-A: 8.5/10

So good honestly, one of the best chicken sandwiches in the game. Only reason it's not a 10/10 is because sometimes they like to give

more bread than meat.

KFC: 8/10

OOOOOH this one had my mouth watering. The Finger Lickin Good sauce brings it all together.

Wendy's: 8/10

Unpopular opinion, but it's one of the best! Thank you Ms. Wendy or whatever.

Checkers: 7/10

Tastes good! Would get it if I was out on a road trip but most likely wouldn't crave for it.

Cane's: 6/10

Maybe I've just been accustomed to how amazing their tenders are alone, but I don't like it as much. The bread tastes off and it just doesn't hit the same as it does with a side of toast and fries.

Bojangles: 5/10

I won't lie when I say I prefer their chicken biscuit rather than the sandwich. There's more breading than chicken and way too crunchy.



The SOA chicken sandwich

McDonald's: 5/10

Not my favorite, they need to stick to burgers and fries. It's very underwhelming.

Sonic: 5/10

Not the biggest fan... would definitely sneak this in a movie theater though.

SOA Cafeteria: 4.5/10

Enough to satisfy me at lunch but I would not pay for it outside of school. When I'm really hungry, I can tear that sandwich down in a heartbeat.

Burger King: 3/10

Burger is in the name for a reason, so stick to making those.

Church's: 2/10

Their chicken is good after a Sunday at church but it's not a chicken sandwich.

Arby's: 0/10

Arby's in itself is a red flag, so this sandwich created a nuclear war in my stomach. Would NOT recommend it.

SOA Visual Arts students submitted work to the Coastal Carolina Fair and were rewarded 57 ribbons! The winners are shown below. Duplicates indicate multiple different entries. Winners are listed in order of award and alphabetized by first name.

Fine Art Winners

Quinn Powell - Exchange Club Award
Shenayda Salido - Exchange Club Award

Abby Short - Judges Award
Ava Durinsky - Judges Award
Grace Hickerson - Judges Award
Hannah Harris - Judges Award
Julia Boyer - Judges Award
Julia Koch - Judges Award
Maya Drake - Judges Award
Victoria Hickerson - Judges Award

Ariana Lane - 1st
Autumn Boiser - 1st
Eliza Valero - 1st
Gracie VanWagenen - 1st
Landon Stisher - 1st

Jasmine Withers - 2nd
Mallory Wallace-Usry - 2nd
Sophia Stadalsky - 2nd
Violet McNamara - 2nd

Angel Magaña Alfaro - 3rd
Connor Smith - 3rd
Evelyn Bueschgen - 3rd
Jessica Yu - 3rd

Fine Craft Winners

Crafts category:
Amelia Counts - Best of Show
Charlotte Gibbes - Best of Show

Abby Short - 3rd Best of Show - Runner Up
Ava Dawson - 3rd Best of Show - Runner Up

Abby Short - 1st
Abby Short - 1st
Ava Dawson - 1st
Charlotte Gibbes - 1st
Lucy Cromwell - 1st
Margeaux Burkhardt - 1st
Sarah Sweeten - 1st
Wyatt Gregory - 1st
Wyatt Gregory - 1st

Ariana Lane - 2nd
Audra Elm - 2nd
Audra Elm - 2nd
Ella Cutaia - 2nd
Julia Koch - 2nd
Laila Malpeli - 2nd
Reyna Roblero - 2nd

Eliza Miller - 3rd
Kingsley Gainey - 3rd
Lauren Holladay - 3rd

Halloween Category

Amelia Counts - 1st
Gracie VanWagenen - 1st
Addy McClure - 2nd
Azaria Richardson - 2nd
Charlotte Gibbes - 2nd

Thanksgiving Category

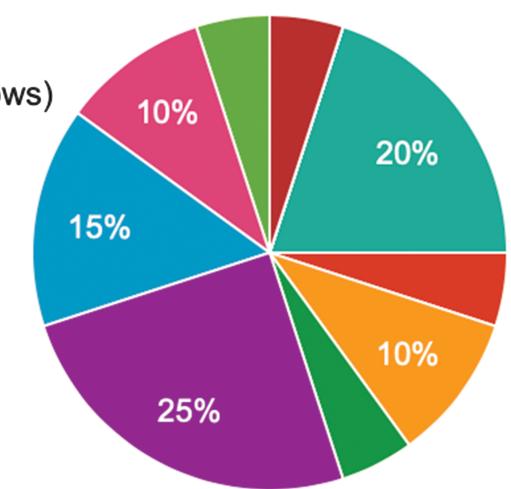
Azaria Richardson - Best of Show
Azaria Richardson - 1st
Charlotte Gibbes - 1st

Birdhouse Category:
Lauren Holladay - 1st
Aryanna Chinn - 2nd
Grace Constantine - 2nd

SOA's favorite Thanksgiving food

Visit our Instagram to participate in future polls!

- turkey
- green bean casserole
- yams (candied or with marshmallows)
- mashed potatoes
- stuffing
- cranberry sauce
- pumpkin pie
- apple pie
- sweet potatoes
- veggies
- pecan pie
- mac and cheese



Congratulations SOA Visual Artists awarded at the Coastal Carolina Fair!

Thanksgiving Trivia

by Jada Fickling

Questions:

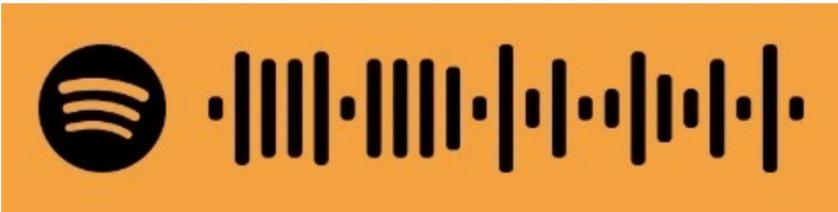
1. How long was the first Thanksgiving celebration?
2. About how many turkeys are cooked on Thanksgiving?
3. Name one of the two football teams that played in the first NFL.
4. What year was the first Macy's Thanksgiving Day Parade held?
5. How many women survived to celebrate the first Thanksgiving?
6. What ship did the Pilgrims sail on to Plymouth Rock?
7. Candy corn is flavored to taste like what other sweet treat?
8. About how many pumpkin pies are consumed every Thanksgiving?
9. How much does the heaviest turkey on record weigh?
10. What utensil was not used at the first Thanksgiving?

1. 3 Days
2. 30 Million
3. Chicago
4. 1924
5. 5
6. Mayflower
7. Jelly Beans
8. 50 million
9. 90 pounds
10. Spoon

Spotify Playlist

by Carsyn Smith and Judith Hamrick

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



November Origami - Turkey

by Julia Dubay - https://www.youtube.com/watch?v=aorF9QjQk_g

1. You'll need a square sheet of paper and another one that is a quarter of the first one's size.
2. Fold the small sheet of paper from one corner to the opposite side, you should have an obtuse triangle.
3. Create a valley fold to the center crease previously created.
4. Repeat on the opposite side.
5. Make a valley fold to the two points creating the kite shape, now making a rhombus.
6. Flip upsidedown and fold up the bottom point.
7. Fold in half.
8. Fold the longer side up to the center. Unfold.
9. Unfold the center-fold and bend the point in and upwards. Reference the youtube video if you need extra instruction.
10. Fold the tip downward to make the turkeys head.
11. Fold your large piece of paper accordion style. Fold in half and glue the center.
12. Wedge the turkey head in the center of the fan.



1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.

Maya Drake Senior Visual Arts



Maya Drake

Tumbleston Photography

5/10

Miranda Harnett Senior Piano Major



Tumbleston Photography

6/10

Answers

10. A fork
9. 86 pounds
8. 50 Million
7. Marshmallows
6. The Mayflower
5. Four
4. 1924
3. Detroit Lions and Chicago
2. 46 Million
1. 3 Days

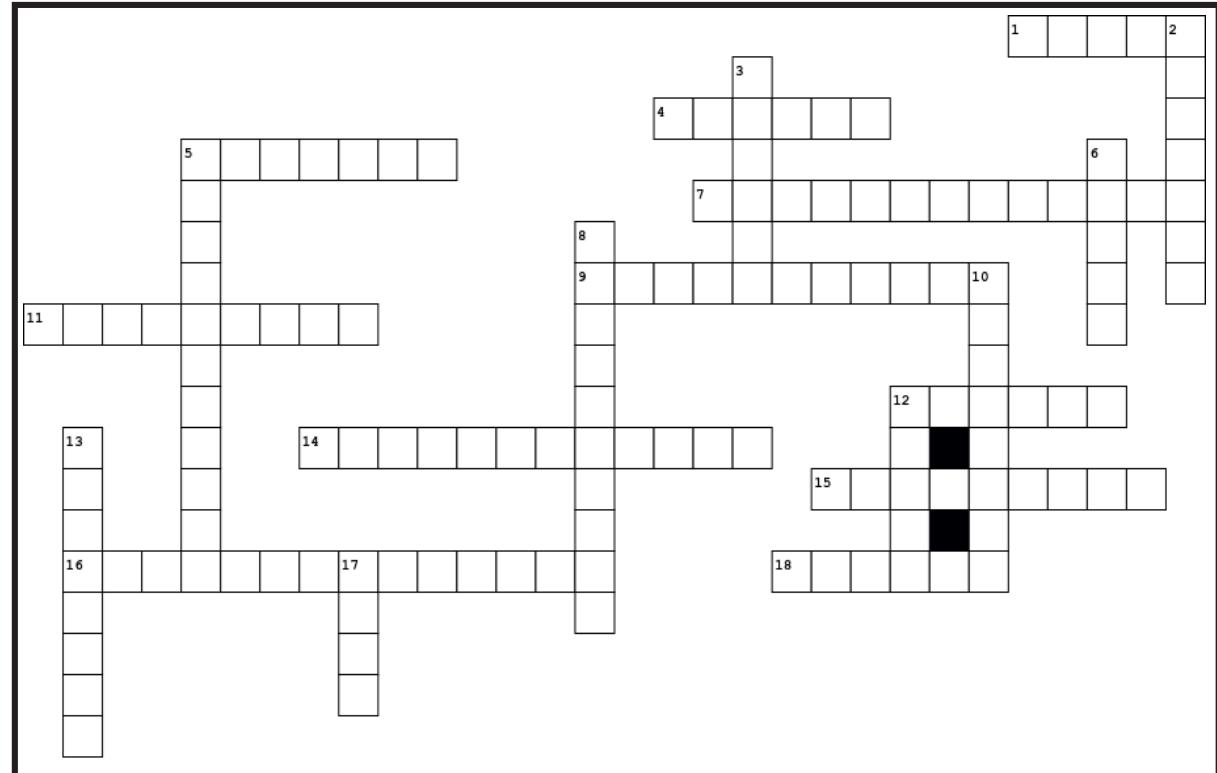
Dance Crossword

Across

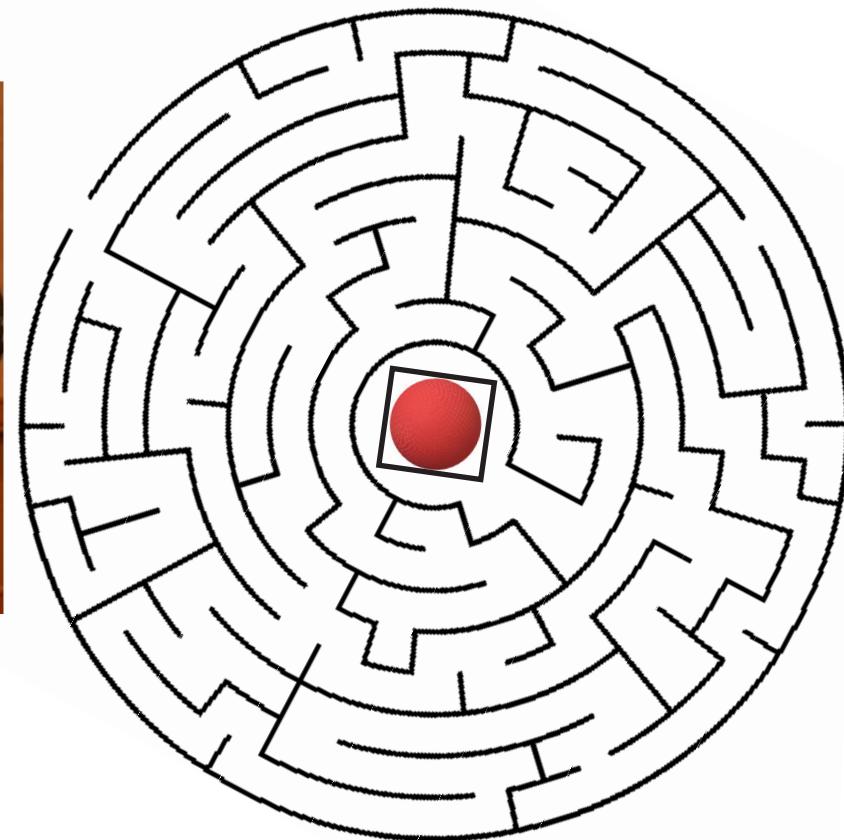
1. A dance where one rotates on a vertical axis without traveling.
4. Dance performed on the tips of toes.
5. A series of turns on both feet, picking up each foot back and forth in order to keep moving in a line.
7. Famous tik tok dancer.
9. Russian ballet dancer who became the first ballerina to tour the world.
11. Abby Lee Miller.
12. A classic form of dance originated in Renaissance Italy characterized by the light and fluid movements.
14. "(I've Had) The Time of My Life" is the most iconic song on the soundtrack of the movie.
15. Spinning on one foot with the raised foot touching the knee of the supporting leg.
16. Smooth Criminal.
18. A free, expressive style of dancing started in the early 20th century.

Down

2. Popular dance trend created in 2017.
3. A style of dance and music of African American and Hispanic origin, usually featuring rap with an electronic backing.
5. To plan a sequence of moves for a dance.
6. Knee bend in ballet.
8. Savion Glover.
10. A movement where the dancer leaps and, while airborne, tucks both legs underneath and spins.
12. Exercise consisting of ballet, yoga, and pilates.
13. A style of dance originating from African-Americans in Los Angeles.
17. A dance that is matched to the rhythms and techniques of jazz music.



Help Ms. Fields find her kickball!





"My grandparents come every year and my mom and pop cook ham, and we have cranberry sauce and bread."

Lilly Kate Foreman,
6th Grade Band Major



"Play Genshin Impact, draw, and sleep."
Bee Kleinschmidt, 7th Grade
Visual Arts Major



"My entire side of my mom's family comes to Folly Beach... like 50 people... my mom has a lot of brothers."
Leo West, 8th Grade
Theater Major



"I'm going to paint my kitchen."
Mr. Pickens, Theatre Teacher



"I'm going to Chicago."
Mr. Morrelli, High School
English Teacher

What are your Thanksgiving plans?

by Kayla Herrman,
Lauren Holladay, and Julia Dubay



"Spend time with my family and eat lots of food."
Sharmise Maffett, 9th Grade
Dance Major



"Spending time with my family."
Michael Bendure, 10th Grade
Theater Major



"Eat."
Alex LaPlante, 11th Grade
Theater Major



"We're going to fry a turkey, have cranberry sauce (because it's my favorite) and make apple/pumpkin pie."
Gracen Herrin, 12th Grade
Strings Major



"Eat, drink, and be grateful."
Ms. Nancy O'Donoghue,
School Nurse