

Applause

Volume 24, Number 3 School of the Arts, North Charleston, SC October 2022



DIAMOND

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Architecture & Design

EMERALD

Katy Richardson & David Bundy
Dr. Shannon Cook
Criscuolo Family
The Duren Family
The Forss Family
Shamus & Lynn Anne Gillen
The Hungerford Family
Tina & Chris McDonald
The O'Malley Family
Tyson and Erin Schuetze

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The Bernstein Family
Tarah and Scott Crabb
The Hannah Family
The Hayes Family
Betty Hinz
Macie Hoffman's Beloved
Parents
The Johnson Family
Harold & Katie Johnson
The LaRoche Family
Ohio Supports Applause
Paul & Nancy Pennington
John, Amanda, and Parker
Wilson
Sullivan Wood

SAPPHIRE

The Bednarczyk Family
Nayeon Casey

Sylvia Edwards
The Kamen Dewhirst Family
Tiombe & Kevin Plair
Barbara Richardson

AMETHYST

The Baker Family
The Carrier Family
Andrew & Ginger Colvin
John & Anna Cusatis
Bret and Sarah Davis
The Do Family
Susan Dunn
The Finch Family
Da'Lonzo Gibson
Adina Baer Gross and Family
Brian and Amy Mandrier
The Mears Family
The Mundy Family
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Derek Pickens
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The Simons Family
The Steed Family
The Stratos Family
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Nurse Alissa Julian, RN
The Largent Family
The Leary Family
Patrick Martin
Ben & Paige McCauley
Amanda Miller
Jennifer Mitchum
The Morelli Family
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Thomas and Nicole Payne
Princess Petunia Pickle Bottom
Laura Smith
Melanie Wise
The Wright Family

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Natasha Fields
Kylene Gerideau-Grant
Robin Greig
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The Ivanov Family
Ms. Rumph
David and Katy Southwick
VCD

TURQUOISE

Madelynn Burt
The Magnificent Mr. Colie
Leslie Jones
Kendra Lancaster
Jennifer Polon
Christopher Selby

From the Editors

Dear Readers,

Welcome to our October paper! The Symphony and High School Vocal are excited to produce *The Phantom of the Opera* from October 27th through the 30th. In this issue, you'll find interviews with the principal cast, the orchestra's section leaders, and SOA's Strings teacher and conductor for *Phantom*, Dr. Selby. Purchase tickets for *Phantom* at <https://www.showtix4u.com/event-details/67032>.

Our staff has been gearing up for Halloween by designing costumes, carving jack-o-lanterns, and watching scary movies. Flip to pages 5 and 6 to read Peter and Gio's review of Boone Hall's Fright Nights. Be sure to check out our latest contest and try to identify SOA faculty and staff in their past Halloween costumes.

Applause is also excited to highlight Hispanic Heritage Month, and we reached out to Ms. Harman and Mr. Hill, SOA Spanish teachers, to learn about how SOA students have been celebrating Hispanic culture in their classrooms.

Have a great Halloween; we look forward to seeing you in November! Don't forget to wish Manny a two-week-late happy birthday.

Your Editors,

Peter O'Malley, Lauren Holladay, and Giovanni Cusatis

Peter O'Malley *Lauren Holladay* *Giovanni Cusatis*

SOA Calendar

by Anna Garziera

Oct. 24th: Report Cards Distributed This Week

Oct. 27th: 10th and 11th Grade Fall Fine Art Exhibition

Oct. 27th-30th: *Phantom of the Opera* Performances

Oct. 31st: Halloween

Nov. 1st-2nd: Day of the Dead

Nov. 1st-2nd: *Ichabod!* 6th Grade Theatre Performances

Nov. 5th: Jump, Jive, and Wail!

Nov. 7th: Early Release Day (Teacher Workday)

Nov. 8th: Election Day (Schools Closed)

Nov. 10th-11th: *Bard In a Box* 8th Grade Theatre Performances

Nov. 21st-22nd: Fall Break (Schools Closed)



Applause

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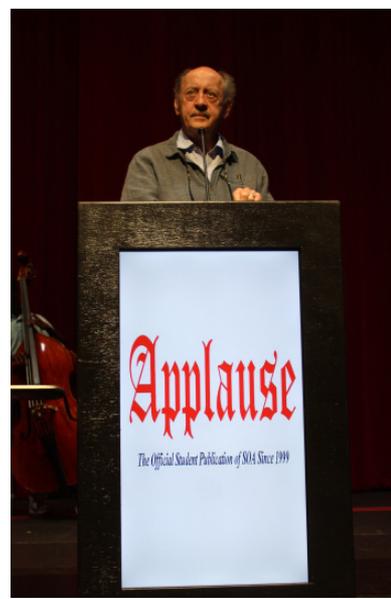
Cover by Eliana Gross



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Tripp Carrington**
by Giovanni Cusatis

**Where Were They Then:
Mr. Rogers**
by Giselle Rattelade

**Former US Poet Laureate
Billy Collins Visits SOA**
by Anna Garziera

Sass Attack: How Apple Has Disappointed Me

by Beatrice Criscuolo

“Sass Attack” was started in 2007 by Applause writer David Sass and has been a column for fifteen years. Our Senior Fashion major, Beatrice Criscuolo, has decided to continue the tradition

According to Merriam-Webster, technology is “a manner of accomplishing a task...using technical processes, methods, or knowledge.” As the world progresses, our technological advancements have become greater and greater: a man on the moon, a handheld device that is a computer AND a phone, medical advancements capable of saving thousands of lives. Even with each iPhone update, there are new features that make your life easier, faster, and more engaging.

But I’m interested in the most minor feature that came out in 2016—the ability to heart, question mark, exclamation point, and thumbs-up text messages—called Tapback. Or maybe it’s better to say that I’m uninterested in it.

When people are able to respond to a text in two seconds, it takes all genuine personality out of the response. We “heart” things we aren’t invested in, and create a false expectation that we actually care about what the other person is talking about. If I ‘heart’ a message that says “Thanks for going to the store,” it’s a statement deserving of a heart, and really, how interesting is your reply going to be, anyway?

But if I ‘heart’ a message that says, “My grandma just got home from the hospital!” I am essentially blowing the person’s feelings off with the emoji form of “love that for her.” We’re all guilty of doing this, myself included, whether it’s to save time or because we can’t think of anything to say. But why is it an option? What Apple developer decided it was a good idea to make texting, a personal form of communication, into an exchange more akin to Instagram, which is less personal? Who decided that the world would be a better place if we had the option to blindly react to things? Isn’t it technology’s purpose to aid humanity?

Despite all of these questions that make it seem like I want to live in a dark hole with no internet, (I don’t, I promise), I do think that technology benefits us. But I also think that we need to reconnect with each other in a meaningful, positive way, and Tapback is not helping.

SOA’s Orchestras Thrive After Pandemic Hurdles

by Peter O’Malley

We all remember the start of the COVID-19 pandemic, where school shut down and our calendars were wiped clean indefinitely. For musicians at SOA, a number of major events were canceled, including the Symphony’s Elgar/Dvorak/Tchaikovsky concert and the youth orchestra’s Dvorak Cello Concerto and New World Symphony concert. We spent months alone, and we all have different stories on our pandemic experiences. Here at the School of the Arts, many of us grew as artists while in solitude. But it wasn’t the same, and others decided to take a break from our artistic studies and focus on other things. Last year and the year before, it was clear



Beatrice Criscuolo

Provided



Peter O’Malley

Provided

that the orchestra was still healing from our time apart from each other, and we’ve finally reached the point where we’ve come back, stronger than we were before covid.

Because of its collaborative nature, music is one of the few things that can’t effectively be produced virtually. Last year, the entire orchestra was back together, but it still took time to adjust. This year, the three orchestras have been riding on a train of momentum and excitement, with the Symphony Orchestra preparing for its October production of *The Phantom of the Opera* and the Sinfonietta learning new repertoire for the National Orchestra Festival. On October 3rd, the Sinfonietta and Chamber Orchestra held a small performance, where the Sinfonietta played the first three movements of the Shostakovich Chamber Symphony (an orchestration of his eighth string quartet) and the March from Holst’s *Moorside Suite*, performed from memory, and the Chamber Orchestra played Shirl Atwell’s *Driften* and three movements from Purcell’s *Abdelazar Suite*. Just eight weeks into the year, the orchestras at SOA are going strong and showing audiences that they’re back and better than ever.

Covid isn’t over, and it probably never will be. But we’re past the point where it can be used as an excuse, and since breaking that boundary, we can look toward the future with hope and excitement. *Phantom* and national competitions are among the many thrilling experiences the orchestra will have this school year.

It’s hard to compare the orchestras at SOA to what they were in pre-pandemic school years, but with our post-covid drive and dedication, we can only go forward from here.

Ask Kenya: Advice from an SOA Senior

Kenya Hines, SOA senior Theater major, reached out to anonymous SOA students to give advice for their struggles in school.

Student 1: I’m having so much trouble with Algebra 2. I don’t understand how I’ve gotten this far without help. I hardly understand anything and I feel dumb when I ask for help. I feel like I need a refresher from Algebra 1, but I’m too scared to ask.

Kenya: Never feel bad about asking for help. We’re humans. Our brains are not wired to remember every precise fact and detail in existence. We’re far from perfect and we all need to take a pause and move a few steps back. Going from Algebra 1, to Geometry, to Algebra 2 is extremely difficult. It’s pretty much like taking a gap year.

I made this mistake taking Prob & Stats before Pre-Calc, so don’t follow in my footsteps. What I’m saying is that I completely understand your struggles and needing a little extra help is completely normal. Try emailing your teacher and express the struggles you’re facing. We also have free tutors at SOA that are willing to help! I got tutored here in sophomore year for Spanish 3, and it helped me out a bunch. This is just the beginning, so it’s better to get assistance early than later. Wishing you the best of luck!!!

Student 2: There’s this girl I want to ask to Jump, Jive, & Wail, but I don’t know how she feels about me. I’m scared of ruining our friendship, but the secret is eating me alive.

Kenya: I hate to sound like a millennial, but YOLO. I can’t speak for others, but I am living proof that you can confess your feelings to a friend and that you’ll still remain friends after. You should confess before you



Kenya Hines

Provided

ask her to JJW instead of giving her the buy one get one free special. Personally, I hate reading in between the lines, so be straightforward. If you tell her, do it in person or write a note. Make sure you include that no matter what happens, you still want to be friends. Acting like things are going to be awkward between the two of you will truly make things awkward. Now for the hard part: rejection. It happens. Be sad, let your tears out, but don't let it hold you back. It's just your sign to keep moving forward. If she does reject you, respect her wishes. Don't keep pursuing her if she's made her answer clear unless you're really trying to ruin that friendship. Now, let's talk about if she likes you back: Under any circumstances, do NOT do a public proposal if she has not expressed interest in such or you haven't asked her opinion on them. I love a good public proposal and I honestly think we should do more at SOA for JJW and prom, but if the person doesn't like being put on the spot, it can be a terrifying experience. My last piece of advice is that if you're still worried about ruining your friendship by confessing, just ask to go as friends. You get a date and temporarily get to hold your peace. The rest is up to you, my friend. Best wishes!



Questions about anything that you need answered? Ask Kenya with the QR code above. Don't worry, it's all anonymous.

A Trip to Fright Nights

by Giovanni Cusatis and Peter O'Malley

Gio and Peter (and Manny, but he did nothing) visited Boone Hall Plantation on Friday, September 23rd, for Fright Nights. It was both of our first times going to Fright Nights, and we had a lot of fun. Because we visited on the opening night, over a month away from Halloween, the lines were not very long and we were able to visit all of the attractions within an hour and a half. The food truck selection was great, too, and Peter savored some fine Mexican cuisine while Gio enjoyed a nice snow cone.



Provided

(From left to right) Manny Stavrinakis, Nash Doar, Giovanni Cusatis, and Peter O'Malley at Fright Nights.

Fright Nights features three attractions: a haunted house, a hayride, and a carnival. The first one we visited was the haunted house, and we clearly had no idea what to expect. Fortunately, we managed to stick together, while Manny cowered, taking horrible, fuzzy photos. The house was totally immersive; some rooms had blinding lights, others had people with chainsaws, and a few rooms made Manny very claustrophobic.

The hayride was the second activity we did. A trailer, pulled by a tractor, drove us through different settings featuring people who would jump out and scare you, and many even jumped onto the hayride and got up in our faces. Manny was the most scared when we entered a completely dark room and five masked people with chainsaws got on the trailer.

After the hayride, while waiting in line for the last attraction, Manny was approached by a pirate. Having remembered the pirate from earlier, Manny said "Oh, it's you again!" and the pirate repeated the phrase in a high-pitched, child-like manner. Manny explained that that



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is not what he thinks he sounds like, and the pirate walked away.

After this encounter, we entered the carnival. It was very similar to the haunted house, but it was filled with clowns (that Manny thought were very scary) and trippy effects. It was all very in-your-face, and Manny discovered that the best strategy was to run as fast as possible and stay as far from the walls as he could.

Fright Nights is a very exciting Charleston Halloween activity, and if you're not like Manny, you'd really enjoy it. Tickets start at \$35, and if you are like Manny and get upset when you have to wait in line, you can pay \$60 for the VIP ticket.



Peter O'Malley and Gio Cusatis pose at Fright Nights.

Provided

Jump, Jive, and Wail Coming November 5th!

by Isis Hanna

After one year of absence and another of delay, SOA's "unofficial homecoming" is finally back to normal and happening this fall. On November 5th, Jump, Jive, and Wail will be back in full swing at the Bus Shed. This year, it's being planned by SOA's newest band director Mr. King. I asked him a few questions to find out what's happening this year. SOA's Jazz Band has been hard at work since August rehearsing their music. "Class time is filled bell-to-bell with rehearsal, and we started our after-school rehearsals to give additional preparation time," says Mr King. There was a preview concert on October 11th to showcase the music they have been practicing, and there will be another on November 1st. The setlist is said to be similar to last year's, with old favorites returning and a couple new additions.

The theme this year will be Roaring Jazz, inspired by the music and fashion of the 1920s. Our band students came up with and voted on the theme. There will be a Best Dressed contest at the event pertaining to the theme, along with a dance competition. Attendees are ensured a night of incredible music, great food, and an overall fun atmosphere.

Jump, Jive, and Wail will take place on November 5th from 7:30pm-11pm at the Bus Shed at 375 Meeting Street. Tickets can be purchased from any high school Band major or online. More information and QR codes linked to ticket purchasing can be found on the posters around campus. We hope to see you at Jump, Jive, and Wail this year!



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Job Profile: Publix

by Eliana Gross

Applause staff writer **Eliana Gross** spoke with other SOA students and alumni about their high school jobs, and recommends a job at Publix to students looking for work.

Wage: minimum \$9 weekly, no pooled tips.

Workplace Culture: weekends are slammed, tough rushes, generally friendly customers and employees, and a very flexible schedule.

Skills Required: conversing with customers.



Publix

Publix.com



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good work ethic, good attitude, flexibility in situations, and handling money.

General Dress Code: black slacks or khakis, white or black closed toed shoes, green Publix shirt and black apron (both provided by store), sweaters or jackets worn under apron (no hood), no full dyed hair (tentative; just look professional).

Training Period: one day computer training, one day shadowing register; welcome to ask questions after two day period.

Benefits: shares, retirement plans, thirty minute to sixty minute breaks.

Where to apply: <https://storejobapplication.publix.com/>

Interview tips: Wear something professional. Be attentive and have a good attitude; they're looking for someone with good people skills. Be respectful and professional, and you'll be okay! Ask for a wage slightly higher than what you want. If you do get hired, be clear about when you want to work.

Quote from SOA student and current Publix employee: "One of the things I like most about Publix is that they are extremely flexible with their scheduling, however you need to be very explicit on what your availability is. It's a great opportunity to get experience for college and future jobs, and if you stick with it, the rewards really do pay off."
-Margeaux Burkhardt, senior Visual Arts major

Join the Mock Trial Team!

by Madison McDonald

Looking to pursue a career in Law? Mock Trial may help you make those preparations. Hosted by forensics and chemistry teacher Ms. Grieg, Mock Trial is a competitive organization meant to imitate actual court procedure. Every Tuesday, students at SOA meet to discuss the facts of a case and prepare attorneys and witnesses for competition.

Attorneys prepare questions for their witnesses that are designed to guide them to the answer that benefits their arguments. Witnesses play characters that are involved in the case. Theater majors, this may be the club for you!

Students involved get to see the case into an actual courtroom. There, they will compete against other teams in front of a retired judge.

Last year, SOA's team made fifth in the state, beating both Academic Magnet and previous state champions Bob Jones Academy. The team also received the Professionalism and Civility Award. Additionally, courtroom artists are needed to take photos of and draw those involved in the case, and can also individually win awards.

Mock Trial is an excellent opportunity to meet like-minded individuals and to build that all-important college resume. It is a highly collaborative environment that requires working with others.

This year's case follows Cy Miles, a disgruntled band member who is charged with Murder with Malice Aforethought, Hoax Device or Replica of Destructive Device or Detonator; Manufacture, Possession or Transport; Threat to Use, Conveying False Information Regarding Attempting Use of a Destructive Device. It will be up to the team to either prove or disprove Cy Miles' guilt to the judges.

For more details on the case, please check the SC Bar website. We would love to see you at the next Mock Trial meeting!



SC Bar

Dia de Los Muertos

by Beatrice Criscuolo

Dia de los Muertos, translated to Day of the Dead, is an ancient tradition based in Mexico to celebrate deceased loved ones. Dia de los Muertos begins November 1st, and continues on, day and night, until November 3rd. The first day, Dia de los Angelitos, is reserved for lost children, and toys are placed on graves as offerings. On the second day, Día de los Difuntos, families play games and dance to celebrate lost adults. The third day, the official Día de los Muertos, is celebrated with visits to cemeteries, parades, and feasts to honor all ancestors. On Dia de los Muertos, families create ofrendas, or altars, that display marigolds, sugar skulls, photographs, incense, and spices, among other items. The ofrendas are meant to guide lost spirits home.

One of the most popular symbols of Dia de los Muertos is La Catrina, the Grand Dame of Death. Represented by a lady skeleton, La Catrina is pictured on sugar skulls or as costumes worn in parades.

The movie *Coco* shows how deeply meaningful this holiday is. Instead of dwelling on the sadness that comes with losing a loved one, Dia de los Muertos is an opportunity to celebrate their life and feel a connection with them beyond the grave.

CHARLESTON COUNTY SCHOOL OF THE ARTS HIGH SCHOOL JAZZ BAND
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This Month Among the Stars

by Yatawee Petchsuriya

October 7th: Draconids Meteor Shower

As the Earth passes through a cloud of comet debris, meteor showers illuminate the sky from the planet's surface. It is best viewed in clear and unpolluted skies with as little surrounding light as possible using bare eyes. When following the path of cometary debris, it is observed that it originated from the constellation of Draco, which the name Dracoids is derived from.



russiatoday.com

October 8th: Mercury the Greatest Western Elongation

Mercury becomes most separated from the Sun as seen on Earth. Due to its shorter distance from the Sun, the planet is normally hard to observe as it is masked by the Sun's glares.



futurecnd.net

October 9th: Hunter's Moon

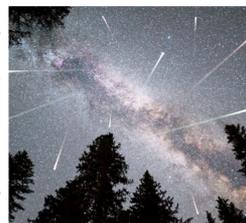
The Hunter's Moon is the moon that follows the Harvest Moon, the full moon that occurs closest to the autumnal equinox in either September or October. This means that Hunter's moon is seen in the months of October or November. For Native American tribes, the full moon was an indicator hunting was needed to prepare for the upcoming winter, hence the name.



hevefordtimes.com

October: 21th-22th: Orionids Meteor Shower

The Orionids is an annual meteor shower, traveling around one hundred forty-eight thousand miles per hour into the Earth's atmosphere, and it offers a spectacular view at the speed of a glowing trail. In the northern hemisphere, face southeast after midnight with minimum light for optimal viewing.



theplanets.org

October 25th: New Moon

The new moon will not be visible in the sky as it is blocked by the Sun's light. It also will rise and set along with the star, allowing viewers to better spot light of celestial objects.



nineplanets.org

October 25th: Partial Solar Eclipse

A solar eclipse occurs approximately two weeks following a lunar eclipse, known as a full moon. A solar eclipse occurs as when the moon becomes positioned between the Earth and Sun. In a partial solar eclipse, the Sun will stay partially visible and will take on the shape of a crescent in the sky. October's solar eclipse includes Europe, West Asia, Northeast Africa, and the Middle East in its path. The event will take place as the Sun is in the constellation Virgo.



gstatic.com

#5 once taught at West Ashley High School.

SOA Slang

by Manny Stavrinakis

W / L: short for win or loss; used to describe something as good or bad. "Kanye West has *W* music, but *L* fashion."

Rizz: the use of language and expressions to attract a partner. "Manny's *rizz* has thwarted Evan's chances with Gio."

Unspoken Rizz: a variant of rizz in which no words are said. "Manny Stavrinakis uses *unspoken rizz* to attract all of the ladies."

Fit: an abbreviated word for outfit.

"I always watch Charli D'Amelio's daily *fit* checks."

Mid: the middle of a specific scale; often used as a replacement for "average."

"Gross!!! This coleslaw is *mid!*"

Bussin: a word used to describe food that is extremely tasty.

"Dang, Yiayia! This lemon pound cake is *bussin!*"

Ratio: when a reply has more popularity than the original comment.

"When he called my fit trash, I *ratioed* him with a "your mom" joke."

Cap: a word that can be used in place of "lie" or "fib."

"Abraham Lincoln was known for never *caping.*"

Cop: to acquire or purchase something.

"Those Jordans were too clean. I had to *cop!*"

Tea: the most recent and relevant gossip

"The *tea* about Frankenstein is spreading throughout the whole school!"

Highlighting Famous Hispanic-American Vocalists

by Isis Hanna

Hispanic Heritage Month began on Thursday, September 15th, and continued until Saturday, October 15th, this year. With SOA's evident connections to art and music, it is important to highlight the many Hispanic artists that have impacted the world through these outlets. Hispanic artists such as Selena, Gloria Estefan, and Tito Puente have made great strides and contributions to the Hispanic music industry, and have inspired many around the world.

Selena was a beloved Latina artist known as "The Queen of Tejano Music" during her lifetime. Born Selena Quintanilla in Lake Jackson, Texas, in 1971, she began her musical career very early in life. She became the lead singer of her family's band at the age of ten, and made her recording debut in 1983.

Her first language was English, and she sang her first Spanish songs without truly understanding how to speak it, but by the time of her death, she was fluent. She produced six albums in her career, one of which was released by her family and record company after her passing. Even after her death in 1995, her music continued to top the charts, and her final album *Dreaming of You* was the first Tejano album to reach #1 in America.

Gloria Estefan, born September 1st, 1957, is a Cuban-American singer and actress. As a child, she and her family fled Cuba during Fidel Castro's rise to power, and her father served in the U.S. Army for two years.

Music was very important to Estefan in her childhood; she loved to write poetry and spending



Selena

Wikipedia.com



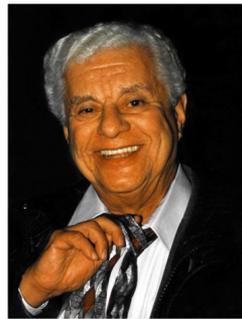
Gloria Estefan

Biography.com

time learning how to play the guitar. Music was a form of escape for her when her father got sick after returning from the Army.

In 1975, she met Emilio Estefan, the leader of the band the Miami Latin Boys, who asked her to perform as their lead singer. The band gained a lot of popularity and had their first hit in North America in 1984. In March of 1990, their bus was involved in an accident that prohibited Gloria from performing. However, she was able to return to the stage by 1991, and by 1994, she had released four albums and gone on a world tour. She continues to produce new projects, such as children's books and TV cameos, and shows no signs of slowing down her career.

Tito Puente, or Ernesto Antonio Puente Jr., was one of the leading figures in Latin jazz in America. Born to Puerto Rican immigrant parents on April 20th, 1923, Puente grew up in Harlem, New York City. He was already a professional musician by the young age of thirteen, and was skilled in the playing of many instruments, including piano and saxophone. He served in the Navy during WWII, and immediately after his discharge, attended the Juilliard School. In 1947, he formed his own band with other Latin musicians, such as Tito Rodríguez and Pérez Prado, and their fame quickly grew. Aside from his role in the band, he also wrote songs of his own, including "Babarabatiri" and "Oye Como Va." Over the course of his career, he recorded nearly 120 albums and performed with famous jazz musicians and Latin music stars. He received five Grammy Awards as well as many other awards in his lifetime before passing away in 2000.



Tito Puente

While a few of these artists may not still be alive today, their music and influences live on to this day, and current Hispanic artists continue to carry on their legacies. The impact of Hispanic artists on music and art is an important reminder of the many talented cultures and ethnicities that are proudly represented at SOA, and we are excited to celebrate Hispanic Heritage Month by delving into those artists' works, backstories, and inspirations.

***The Play That Goes Wrong* and the 'TheaterWings' Program**

by Cate Traywick

It's season forty-five at Charleston Stage, the resident performing company at the historic Dock Street Theater. A new season means a new set of show stopping performances, jaw dropping sets, and nightly standing ovations.

To kick off this season, *The Play That Goes Wrong* ran from Wednesday, August 31st, to Sunday, September 25th, featuring our very own, Mr. Pickens! If you aren't familiar with the play, it's a play within a play. It features a group of actors who are all members of the Cornley Drama Society, putting on a production of *The Murder At Haversham Manor*. In the show, SOA Theater teacher, Derek Pickens, plays exasperated and uptight Chris (the director of the play within the play), who in turn plays Inspector Carter, the man charged with solving the murder. It's a super enjoyable show, and if you find yourself asking, "Was that supposed to happen?" it probably was.

I worked as tech crew on this play for its



entire run, and after seventeen shows, I've come to love the routine that working on the play requires. I started working crew at the Dock Street Theater with Charleston Stage last year, and *The Play That Goes Wrong* is the third show I've been on (others include *Black Pearl Sings!* and *Kinky Boots*). This is through an apprenticeship program that Charleston Stage offers known as TheaterWings. It's available to all high school students, and it's an incredible opportunity to get real experience with live theater and learn about all of the things that go into a professional production (plus, you get service hours). This season, forty three high school students are in the program, with fifteen of them hailing from SOA. When you're on crew for a show, you are a vital part of it. You're backstage every show, the entire time, moving and managing sets, props, costumes, and even actors! Even before the show starts, you're resetting the set from the last night and making sure everything is in place for the





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show ahead.

Working on *The Play That Goes Wrong* was different than most shows, because as the title suggests, things go wrong. So things are supposed to fall apart: the set, props, even costumes, and usually something would happen that wasn't supposed to happen. So most of intermission each night was fixing a door that wasn't supposed to come off its hinges until act two or hot gluing the props back together (something that SOA sophomore Ella Schrecker seemed to have to do nightly). Luckily for us, the audience never knew when something actually went wrong, because in this play, everything goes wrong.

During the show, the crew periodically get standbys via headset for various shifts and cues. In the case of *The Play That Goes Wrong* the standbys usually sounded along the lines of, "crew standby wall one fall" or "crew standby platform fall," and a few seconds later, things would happen onstage accordingly. Another thing that was unique to this show is that the backstage crew had quite a bit of stage time, because a tell tale sign of a bad show (fictional or not) is that the crew is seen. Quite often in the show, crew members run on stage, whether it's to turn off an air compressor or to bust down a door.

All in all, it was an awesome, unique, and funny show to work on. Working as crew at the Dock Street is an awesome experience for anyone who has an interest in theater or performance in any form. Unfortunately, *The Play That Goes Wrong* is no longer playing, but *The Addams Family - A New Musical* runs October 19th to November 6th!

Where Are They Now?

Giovanni Cusatis spoke with Class of 2022 grad Tripp Carrington to learn about his first few weeks at the University of Southern California.

Giovanni Cusatis: What college are you attending and what is your major?

Tripp Carrington: As of this very moment, I am an English major at the University of Southern California, but I am thinking of declaring myself as a Narrative Studies major, which is a blend of English literature, theater, and screenwriting. Who knows? Maybe tomorrow I will decide I want to be a chemist.

GC: What have you been up to since starting college?

TC: Right off the bat, I had a huge growth spurt once I moved here. To the surprise of many, I now stand at a whopping seven feet tall! Just



Tripp proudly sports his USC merch while wielding a water gun.

kidding... I am still six feet minus one eighth of an inch tall. To answer the question though, I have been up to quite a bit! I have a job in the USC athletics department, so I have been filming sporting events and practices, like soccer, water polo, volleyball, and football. Most people agree that my camerawork is the main reason why USC's football team is ranked seventh in the country.

GC: What is living in Los Angeles like?

TC: Living in Los Angeles has given me quite the culture shock. The weather is usually perfect, everyone back home is asleep by 9:00 my time, and there aren't as many Starbucks (I don't drink coffee, but it was hard not to notice this). Truth be told, the city itself hasn't been too different: the sun rises everyday and people still act like people. The harder part has been adjusting to the lifestyle of a college student. I had a club meeting last night that went until midnight! What's up with that?

GC: Are you still singing in college?

TC: One of my only real complaints about college so far is how hard it is to sing. I have a roommate and the walls are thin, so I don't casually sing as much as I used to, and I don't have a ninety minute class for which singing is the focus. Thankfully, I have found some practice rooms that I use, and I joined an acapella group and a musical theater club. This probably goes without saying, but neither group holds a candle to SOA Vocal. If anyone reading this takes one message from me, I hope it is that SOA students are breathtakingly lucky to be able to practice an art for ninety minutes a day.

GC: How do you feel SOA helped prepare you for college?

TC: From day one, SOA generally established a mutual respect between teachers and students. In college, professors teach like they are having a conversation, and they expect students to learn without any hand holding. SOA prepared me well in that regard, as I feel comfortable viewing teachers as other people, rather than scary monsters that want to see me fail.

GC: What advice do you have for upcoming graduates going into college/ a career?

TC: Since I am about a month into college, I don't know how valid any of my advice would be, but I have a few nuggets of cliché wisdom that you have already heard a million times. Firstly, try your best to enjoy the people around you. No matter how things play out, you are going to have to say some goodbyes pretty soon, and being fully aware of that as early as possible will make it easier to appreciate your friends, and even your acquaintances. Secondly, don't be afraid to be nice. The fear of embarrassment or awkwardness is my initial reaction to the thought of randomly sharing something kind, but in my experience, it is better to take that risk because the reward is awesome! Last, but certainly not least, try to brush your teeth twice a day. It's just better that way.

Where Were They Then?

Giselle Rattelade sat down with Vocal teacher Mr. Rogers for insight on his life before SOA.

Giselle Rattelade: Where were you born and raised?

Robin Rogers: I was born in Spartanburg, South Carolina.

GR: What was your childhood and early schooling like? Any favorite memories?

RR: I started taking piano lessons when I was four with my church music director. I was always amazed with all of the music at my church and I knew I wanted to do music early on. I played music with my brother. I played keyboard or piano and he played guitar and we would play The Beatles' songs.

GR: Did you look up to anyone as a kid/teen? How did they

shape your life?

RR: I had a great teacher. Her name was Beatrice Cleveland and she was my junior high chorus teacher. She allowed me to accompany the choir on piano and it was wonderful. Then in highschool, I had someone named John Maybree, and he was just awesome. He was the one who really inspired me to go into music.

GR: Where did you go to college and how important were those years?

RR: I started out at Eastman School of Music and then I went to Furman University. But I graduated from Newberry College. Growing up from the fifth grade on through high school, I took piano at Converse College.

GR: Do you have any other artistic talents other than singing or piano?

RR: Not really, but I love gardening and working outside.

GR: How did you know you wanted to be a teacher?

RR: When I went to junior high and saw all the possibilities in choir with Beatrice Cleveland, she really inspired me, and I knew there I wanted to do that. She allowed me to conduct as a student and when I went to highschool, it continued on with John Maybree. When I was in college I was the student conductor, and it really pushed me into teaching music.

GR: How long have you been teaching? And how have things changed throughout the years in schools?

RR: I've been teaching for forty-four years I'm pretty sure. Music has stayed the same for the most part. Students and parents have really changed. Sometimes students of today are very distracted from electronics or phones and we didn't have those, like, in the early eighties, so it was more focused students.

GR: How did you end up with us at SOA?

RR: Rose Maree Myers, the principal, called me and asked if I knew anyone that would be interested in teaching at SOA and I told her I didn't know anyone. Two weeks later she called again and asked if I'd thought of anyone. She was the principal at Ashley River Creative Arts school and I taught at the highschool at Middleton her students fed into. When she asked me that again, I asked if she would consider hiring me, and she said, "What? Excuse me?" on the phone, and I said again, "Would you consider hiring me for the job? I'm sort of interested." She said I was hired. I asked to talk with her and visit the school and all, and that's how I came to SOA. I came here the second year of this school with Mrs. Fairchild.

GR: If you weren't teaching at SOA what would you be doing?

RR: Probably working at a garden center working outside with plants and flowers. That kind of thing.

GR: Recently we have been doing musicals in Vocal more often. What is your background in musical theatre?

RR: Well I've done a lot of musicals and show choir performances. I worked at Disney for a while, so I've produced musical productions there, and it really taught me a lot by working there and all. You learn by doing and you grow as a teacher, and it helps influence your students.

GR: When did you start getting into music? Did anything draw you to it?

RR: Probably my older neighbors who lived around me and would



Mr. Rogers at Newberry College in 1977.

Provided

Sign of the Month: "Trick-or-Treat"

by Ariana Lane

Demonstrated by Marquis Larry
10th Grade ASL & Deaf Culture



1. Put down your middle and ring finger onto your palm, then place your thumb on top of both fingers. Make this pose with both hands. With both palms facing up, place your dominant hand on top of your non-dominant hand.
2. While keeping your hands in the same pose, bring your dominant hand around the bottom of your non-dominant hand until one is in front of the other.
3. For the second part of the sign, poke the area under your cheek and twist your index finger back and forth.
4. Finally, touch your index finger and pointer fingers together in front of you, while all other fingers are put down.

#24 attended Academic Magnet as a high school student.

all play the piano and sing. They taught me at a very young age, like at three, to play things like “Chopsticks” and “Heart and Soul.” I loved doing that and it just got better and better. My parents always played music on a stereo. So we would always play music on Saturdays or Sundays before and after going to church all the time. My parents weren’t very musically inclined, but they still played it all the time.

GR: What were your early interests? Any musicians, movies, or books that made an impact on you?

RR: I would say the *Sound of Music* movie. It came out around 1963, and I was young when my parents took me to see it and I just loved it. It’s always been a favorite of mine and just was very inspiring so I show it to my students all the time.

GR: What is a fact about you most people wouldn’t know?

RR: Growing up, I was a swimmer and played baseball. I was very good at both sports and always loved them.

GR: Can you tell me about your family?

RR: I am adopted, and the interesting thing is my birth mother is the sister of my mom. So my mom and birth mother are sisters. My parents wanted children but only had one son and couldn’t have more. When my birth mom found out she was pregnant she was going to give me up for adoption, so my parents adopted me, which was great. Later on, I found out there were a few other siblings I had from my birth mom: three brothers and one sister. In addition to that, I am married and have four terrific granddaughters. And then my wife and I had two children: Alan, who was a Visual Arts major here, and my daughter, Brantley, who was a Vocal major. They both had two children.



Mr. Rogers in 1962.

GR: Were there any students in your years of teaching that were memorable?

RR: There was a fella by the name of Roy Sinstrum who didn’t go here, but played piano beautifully. He was outstanding in every way. He’s now working at a church in Lexington as the music director and is extremely successful. Then there was Lealand Simmons. He went to work and went to school for the Young Americans back in 1986 and worked for the Olympics. We also had a student here named Josh Strickland who played Tarzan on Broadway. There are lots of incredible kids, just lots of them. Also Ms. Fairchild. Seeing her teach and teaching with her is just wonderful. I really have enjoyed it. I remember her playing piano and accompanying when she was in high school, and to see her now as an adult being a musician is just amazing and a privilege to work with her. She’s an incredible person.

GR: What advice would you give to SOA artists?

RR: Don’t be lazy, work hard, and become the best artist that you can possibly be is very important. And always keep an open mind. Open a door, step through it, see what’s out there, and then make a decision for what will be best for you. You never know when there will be a person there that will open a door for you.

SOA Reconnects with Liberty Hill Neighbors at Gala

by Eliana Gross

In September, I had the opportunity to represent the SOA student body at the Liberty Hill Gala. Liberty Hill was originally a 112-acre plot of land owned by four formerly enslaved men after the Civil War. Their land was sold to friends and members of their families as more people wanted to be a part of the new community. It was a self-sufficient community, complete with grocery stores, churches, barber shops and a school, Bonds-Wilson High School, located on what is now the SOA/AMHS campus, which has retained the name. Bonds-Wilson was referred to as the “Crown Jewel of Liberty Hill” until 1985, when it was closed and later demolished due to the presence of asbestos.

Bonds Wilson was originally an all black high school with a thriving student body. Athletes such as Art Shell, a two-time Super Bowl Champion and NFL Coach of The Year in 1990, graduated from



Liberty Hill Woman of the Year, Ms. Constance McFadden (right), speaking to an Academic Magnet student (second from left) Mr. Da’Lonzo Gibson (left middle), Dr. Laura Russell (right middle) about her life as a resident of Liberty Hill.

Bonds Wilson. After desegregating in 1971, white students began to enroll and many black students who lived in Liberty Hill were forced to attend North Charleston High School, Stall High School, or Chicora High School. As the area continued to develop during the next several decades, the neighborhood appeared to be threatened. But the families living in Liberty Hill would not give in.

Raphael James, *Live 5 News* reporter and master of ceremony at the event, announced that Liberty Hill will never lose its spirit in the face of gentrification. The oldest black neighborhood in North Charleston, Liberty Hill is still alive and thriving after 150 years. Vickey Melvin Stuckey, mistress of ceremony who grew up in Liberty Hill, repeated one message throughout the night: Liberty Hill is its own entity. It has its own culture, language, and community. Residents don’t go by the name on their birth certificate; they go by the name given to them by Liberty Hill.

The celebration included live music by Black Diamond, a silent auction which included such items as a handmade quilt, serving sets, and a Gullah cookbook. Along with all this, Mr. James and Mr. Stuckey recognized past, present and future honorees: “Liberty Hill Man and

Provided

Eliana Gross

Woman of the Year,” “Future Stars,” and “Past Honorees.”

Chief Burgas, Chief of the North Charleston Police Department, spoke after receiving his award as Liberty Hill Man of The Year, noting that growing up in Liberty Hill turned his life around. His childhood mentors had shaped his values and perspective, further illustrating the familial support experienced by so many in the room.

Our own Bonds Wilson Campus library contains a rich archive of memorabilia chronicling the early days of this campus, including yearbooks, plaques, newspaper clippings, footballs, cheerleading pom poms, and trophies. If you would like to see them (and I highly recommend you do), just ask a librarian and they'll escort you to the room. I was joined by three AMHS students and Dr. Russell, AMHS librarian, who are working to create a more accessible archive of these items for the student bodies of both Magnet and SOA, as well as Creative Writing teachers Ms. Hart and Ms. DeTiberus, and high school English teacher Mr. Martin.

But, I would be remiss if I didn't speak more about the gala itself. Walking in, we were all given a booklet of the program and were shown to our seats. The entire room was red and white with ushers, servers, and attendees bustling around during the night, dancing, chatting, and laughing. Everyone was dressed to the nines, and there were a few outfits I just had to capture in photos. Everybody was lively, friendly, and welcoming, and the energy really brought the event to life.

Towards the end of the gala, I had the opportunity to talk to the “Liberty Hill Woman of The Year,” Mrs. McFadden. She explained that many students at Liberty Hill find applying to SOA challenging and at times impossible. To assist remediate this issue, an outreach program has been planned, similar to one carried out in 2019 by Maya Green, SOA Student Body President at the time, prior to the covid pandemic.

While it is still in the planning phase, giving children the confidence and hope to attend prestigious high schools like SOA could change their lives and make the Liberty Hill community even stronger. The setup of the past program was simple. Students from SOA and Magnet visited Liberty Hill Academy before school started. We talked to students about their interests and what major they wanted to audition for. Questions about the audition process, student life, classes, and more were answered by current students, and tips about the audition processes were provided as well.

Reestablishing this program will not only strengthen the Liberty Hill community but also bring more talented students from the local community to the Bonds Wilson Campus, while enriching our relationship with our Liberty Hill neighbors.

Poet Billy Collins Visits SOA

by Anna Garziera

On Thursday, September 15th, 2001, former US Poet Laureate Billy Collins visited SOA for an evening reading in the Rose Maree Myers Theater sponsored by *Applause*, reading to an audience of approximately 300 students, parents, and community members. Collins returned the next day for two more readings during second and third block, and students from both Academic Magnet and SOA gathered to hear the poet recite his work and answer questions from enthusiastic readers.

The first reading started with a roar. The audience sat on the edges of their brand new theater seats as the John LaPolla Trio played Billy Collins favorite jazz tunes. As soon as Collins walked on the stage, smiles filled the audience. “What am I supposed to do?” he joked, claiming to be out of practice since the start of Covid. He opened with a jazz-themed poem “I Chop Some Parsley While Listening To Art Blakey's Version

Of “Three Blind Mice,” in homage to the SOA trio that opened for him, and the show had begun. His droll musings on such ideas as how the mice became blind in the first place inspired increasingly more raucous laughter.

The newly renovated theater cast a pleasant light on the already lively atmosphere, and poem after poem, the energy in the theater grew. “Is he a poet or a comedian?” Davis Cooper asked me under her breath and over her shoulder, smiling radiantly. An English major at College of Charleston, Davis had not expected such a fabulous Thursday evening. She came into the theater with a pen and notebook, but left with no notes, just a beaming look on her face.

Other audience members felt the same way. Elena Bruga, a parent, was delighted by the entire evening, and especially enjoyed the intimate conversation the poet upheld with his audience throughout the night.

Collins delivered another reading the next morning in the RMMT for students from grades six through twelve, and I had the honor of introducing him. He began by offering exuberant praise for the John Lapolla Trio, who again served as his opening act, featuring LaPolla on piano, Justin Gaillard on upright bass, and Bryce Waldron-Noren on drums. From there, Collins read a few more poems, including crowd favorites such as “The Lanyard,” “Litany,” and “Cheerios.” He was visibly overwhelmed by the enthusiasm of scores of students who shot their hands into the air with questions, eager to be selected by the writer *The New York Times* has called “the most popular poet in America.” With several queries answered, the reading came to an end, and students lined up for pictures and autographs.

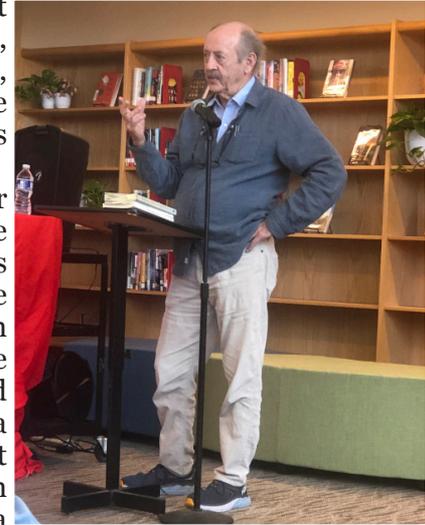
As I walked with Mr. Collins and *Applause* advisor Dr. Cusatis towards the Media Center, small talk flew passively from students who had just left the reading, and it was evident that the poet felt welcome at SOA, as his distinguished humor still lingered from the stage.

Once in the Media Center, the poetry readings took a different turn. Intrigued by the students' questions, Collins preferred to answer them with poems, and reflections on those poems. Before lunch, the Media Center was flooded with AMHS students, who had read his collection *The Trouble with Poetry* for summer reading and wanted to hear some of those poems read aloud. Dr. Cusatis's 3B class, in the midst of a nine-week unit on contemporary poetry, was also deeply familiar with his work and posed several questions to the poet. Another reading with Q & A followed lunch, and Mr. Collins headed back to his Florida home. “I truly enjoyed the whole experience,” Collins said after the event, “especially the enthusiasm of the students -so many hands up! ... and especially, *especially* the amazing student jazz trio.”

#22 is a belly dancer.

#31 once was a student at SOA.

#13 has a child who attends SOA.



Poet Billy Collins answers questions from SOA and AMHS students in the Media Center

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#10 is a big fan of the Clemson Tigers.

#28's uncle is Pat Conroy.

SOA Students Work at Local Haunted House Attraction: Southern Screams

by Eliana Gross

SOA seniors Eliana Gross, RJ Jenkins, Emily Apostolico, and Aryana Chinn have spent their October this year working on the scare crew for the Charleston haunted house attraction, Southern Screams.

The event is open until Halloween night on October 31st. If you are interested, tickets are available for purchase at southernscreams.com.



Applause Meets the *Phantom of the Opera*'s Cast and Ensemble

Applause reporters interview the cast and ensemble from the SOA production of *Phantom of the Opera*.

Dr. Selby, *Phantom* Conductor

Riley Borkowski: How long have you been preparing for the show?

Christopher Selby: I have been preparing for *Phantom* since the beginning of the school year.

RB: What have you found to be the most difficult aspect of *Phantom*?

CS: It is over two hours of music, and the orchestra is playing almost the entire time. The keys in *Phantom* are also very difficult; the students are frequently performing in keys with five or more sharps/flats.

RB: How does *Phantom* compare to *Les Mis*?

CS: The string parts (especially Viola parts) in *Phantom* are a little harder, but the entire work is not as long. The wind parts are about the same, but it is still an extremely demanding work for professionals, much less HS students.

RB: You are conducting a lot of music. In addition to the show, you are preparing *Sinfonietta* to compete in Orlando next March. What has it been like balancing all of this music?

CS: Like drinking from a fire hose. *Phantom* takes more preparation right now; the *Sinfonietta* students are so skilled that they make rehearsals practically run on their own. That has been a very fun and rewarding class this year.

RB: What have you found to be most rewarding about conducting *Phantom*?

CS: The most rewarding part of conducting any show is seeing the whole thing come together at the end. Ms. Caffarel and Mr. Rogers have done an amazing job preparing the Vocal students, and I can't wait to see how it all comes together in October.



Margie Moore, Concertmaster

by Anna Garziera

Anna Garziera: As concertmaster, what is your plan for leading the orchestra and preparing all of the *Phantom* music?

Margie Moore: Since *Phantom* is a two and a half hour musical, it is impossible to practice all of it. I rely a lot on being able to sight-read the music, but still make sure to look at difficult parts before rehearsals. Principal players in any orchestra are expected to know their music and not make mistakes, as they are responsible for leading their section. Luckily, we have a very talented violin section, making my job much easier.

AG: How is this performance different from ones you have done in the past, and what's the most difficult aspect of the program?

MM: *Phantom of the Opera* is probably some of the most modern music I've played and still been able to enjoy. The orchestra is a big part of the musical, much bigger than in *Les Mis*, so there are a lot more beautiful melodies we get to play. The most difficult aspect of *Phantom* for me is probably the amount of solos in it. Playing a solo is a lot more pressure because I have to project over everyone else while still sounding good, since mistakes are much more obvious when you're the only one playing.

AG: On top of *Phantom*, what other things are you having to balance, and how do you manage to balance all these?

MM: Unlike performing *Les Mis* last year, this year's *Phantom* happens to be during or right before college application due dates and music school auditions. My practice sessions involve preparing for these auditions, practicing and learning *Phantom* music (including many violin solos), *Sinfonietta* chamber orchestra pieces, quartet pieces, and Charleston Symphony Youth Orchestra pieces (including *The Nutcracker*, which we are performing this fall). I definitely have had to practice a lot more than I normally do, so I get to school at 7:30 AM to give myself more time for homework in the evenings.

AG: What is the most challenging piece of *Phantom*, and what makes it so challenging?

MM: Both orchestrally and vocally, one of



Peter O'Malley

the most difficult pieces to play is "The Point of No Return" and the music leading up to it. This section is largely atonal, so sight-reading is much more difficult. Finger patterns are different, diatonic scales are non-existent; there is no tonal center. All things that musicians rely on to sight-read! It definitely takes some getting used to, especially for younger players.

AG: What advice do you have for future concertmasters at SOA and violinists playing in future productions like *Phantom*?

MM: Time management is so important. It is easy to get overwhelmed by the sheer amount of music we go through in just one rehearsal. Take advantage of any time you may have to practice and utilize weekends to get as much school work done as possible!

Addie Black, Principal Second Violinist

by Gracie Pennington

Gracie Pennington: What is the most challenging part of *Phantom* for your section, and why?

Addie Black: Gosh, I think the hardest part is some of the runs you'll hear the violins just pop out every once in a while. Nine times out of ten, I'd say they come out of nowhere and you're just expected to pull it from thin air.

GP: How does being the Principal second violin differ from the other second violins?

AB: An important difference in being Principal second violin from the other second violins is making sure to set an example and make the right calls. I'm often in charge of finding fingerings for certain passages or checking out bowing issues with Margie. That also comes with the fun challenge of looking at the music before we read it in class, which, well... we all know how that goes.

GP: What is your favorite thing about leading the second violin section?

AB: I don't think I have a favorite! I honestly just enjoy being able to help out my section where I can and hopefully making things a little bit easier on Dr. Selby. He puts so much effort into making everything a success.

GP: How have rehearsals for *Phantom* been going? What are the ups and



Peter O'Malley

downs?

AB: *Phantom* rehearsals have definitely been a little stressed due to the short time frame we have to pull it off, but I'd say we're making good progress. Hearing it all put together really makes everything worth it, though "Masquerade" has proved challenging. The middle of the work breaks out into most of the songs we already played in Act I. All of a sudden, you're firing through contrasting musical ideas with complex key signatures in tote.

GP: Are you a big fan of *Phantom of the Opera*? If so, what is your favorite song from the musical?

AB: I'd have to say that I've been a huge fan of *Phantom of the Opera* since I saw it in Chicago during the Midwest Orchestra Clinic. Hands down, my favorite song in the musical is "The Point of No Return." You could call it the final straw slowly breaking before the chaos to come in the final scene. There's a somewhat subtle intensity to the entire song stemming from the main melody that I can't help but love!

GP: For you, what is the most exciting thing about performing in *Phantom of the Opera*?

AB: I participated in *Les Mis* last year and really enjoyed the process, so getting to do it again has been really exciting. What's different about this experience, though, is that *Phantom* is much more reliant on the orchestra. This means we get some pretty awesome parts! I really get to relish in each song and hear how they all click together in unique ways.

Peter O'Malley, Principal Cellist

by Giovanni Cusatis

Giovanni Cusatis: What responsibilities do you have as Principal cellist in *Phantom of the Opera*?

Peter O'Malley: As Principal, I lead the thirteen cellists in the section, determine bowings, and play solos in various selections within the musical. Sitting Principal for *Les Mis* last year, I learned a lot about leading, and it's made the process for *Phantom* a whole lot easier. However, it's not always easy to communicate things like new bowings (often made very quickly



Giovanni Cusatis

in rehearsal, so there's no time to get the attention of the cellists behind me), so that can be tricky. But there's a great camaraderie amongst the thirteen of us, and the section is sounding fantastic. It's a very demanding part, so I give everyone a lot of credit for their work since August.

GC: How is *Phantom* different from other orchestral works you've played? How have you had to adjust to this new style of music?

PO: *Phantom* (and previously *Les Mis*) is almost completely different from anything we've played at SOA. When we played Tchaikovsky symphonies, or Rossini *Guillame Tell* Overture, or one of the great serenades for Strings, the players in the orchestra told the whole story. With *Phantom*, it's a joint effort between us and the Vocal department. A lot of the time, the orchestra is not the important part of the show, and that's something we end up having to get used to. And because we're not the "star of the show," it sounds very empty when we're not rehearsing with Vocal. When we're in rehearsal with the singers, it's a lot like putting two halves of a puzzle together. It's a huge production, and I'm thrilled to be a part of it.

GC: How have rehearsals been going so far?

PO: They've been great. We started working on it back in August, and we've been having rehearsals and sectionals every B Day on the music. The cello part is ninety-one pages, and as I'm writing this in mid-September, we still haven't covered everything yet. That's another thing that sets Broadway shows, ballets, operas, etc., from anything else we've done. It's a lot of music, and the whole show takes over two hours. It almost feels like the name of the class should temporarily be changed from "Symphony" to "Musical" because of how much different it is!

GC: You sat principal last year for *Les Mis*. Does the music for *Phantom* differ at all from that?

PO: I'd say the biggest difference is the number of cello solos (and, as I've heard from Margie, how many more concertmaster solos there are). *Les Mis* had a lot, and a few of them were very challenging. *Phantom* doesn't seem to have any crazy solos that I'd need to woodshed, which I sort of think is too bad. I would always look forward to the hard solos in *Les Mis*!

Aside from cello solos, the music is very similar. It's about the same number of pages, but it's slightly less demanding than *Les Mis*. There are some things in the part that I found hard to wrap my head around,

specifically a couple measures in 15/16 time. But it's great reading experience, something I know I'll benefit a lot from in conservatory next year.

GC: What advice do you have for future principal players in an orchestral setting?

PO: It's important to communicate with your section, and to establish a community within the section where everyone is important. It's important that the principal knows their part cover to back, with any piece they lead on. The principal's job is to lead the section, so if they don't know the music, how can they lead?

Riley Borkowski, Principal Violist

by Isis Hanna

Isis Hanna: How have rehearsals for *Phantom* been so far?

Riley Borkowski: They have been great! It is very motivating to see our hard work begin to pay off. We are playing so much music every rehearsal, and it's pretty amazing that we are able to get through it all so quickly. There's not much time to rest in rehearsal which makes them exciting, but quite tiring.

I'm beyond excited to share our work with all who come to see it.

IH: What did you have to do to become the Principal of your section?

RB: Well, a lot of practice and support from my amazing teachers of course, but aside from that, I really had to lead by example during my freshman year. As I spent more time playing in the orchestra, I realized how valuable it is to have a confident leader that doesn't tell you what to do, but shows you what to do, so I do everything I can to be that leader for my section. I also had to learn to be confident. It's easy to freak out about what your section thinks of you, but all that does is drag you down. Confidence is key!

IH: What responsibilities do you have during rehearsals for the show?

RB: Everyone in the section has significant roles such as knowing your part, keeping your ears open, and being able to follow the conductor, however, being principal comes with a few additional expectations. A big one is to determine the bowings and ensure they are comfortable and work well with the orchestra. As we continue to work through



Peter O'Malley

the music, more questions about bowing arise and it is ultimately up to me to decide what works best for us. Another big responsibility is leading my section. *Phantom* is full of time signature changes and weird rhythms that make a lot of entrances really tricky, and it is my job to help my section come in correctly and with confidence. I really need to know my part forwards and backward to correctly and confidently lead the violists.

IH: What has been the most challenging part of the show so far?

RB: I find it difficult to keep my energy. There is so much going on in every act, and lots of crazy key signatures/time signatures that make the piece very technically challenging. There are also very quick passages that make me work very hard physically, so a lot of my effort goes into staying relaxed. In addition to that, tricky rhythms really make me think, so that tends to leave me mentally exhausted. I combat this by focusing on the details and character of the piece. I find that that really motivates me to keep going.

IH: What are your overall thoughts on *Phantom*? Are you happy to be doing it this year?

RB: I'm super glad to be doing it. I'm having a lot of fun, and I'm also learning how to become a better musician at the same time. I'm so glad that the entire symphony orchestra gets the experience as well; I think this will help the orchestra grow together. Most high schools don't have the opportunity to put on an entire musical, so we are very fortunate. I couldn't imagine any other way I'd want to spend my October!

Meredith Layne Hungerford, Carlotta

by Lauren Holladay

Lauren Holladay: Can you tell us a little bit about Carlotta?

Meredith Hungerford: Carlotta is the Prima Donna of the Opera House where the show is set. She is a major diva, and Italian too... As the leading soprano, it's no doubt that her part will be high and loud.

LH: Have any other performances influenced your interpretation of Carlotta?

MH: I take major inspiration from the 25th Anniversary performance of *Phantom of*



Giselle Rattelade

the Opera. Wendy Ferguson adds so much more depth and character to Carlotta, while also making her sound both exaggerated and incredible at the same time. Carlotta is meant to be a dramatically operatic-sounding singer, but she finds the best way to manage all aspects of her vocals. Not to mention her incredibly hilarious Italian accent!

LH: How have your thoughts on your character changed over the course of the rehearsal process?

MH: When I started, all I could think about was how difficult her vocals were and how I would ever be able to master an Italian accent. Her character seemed pretty superficial to me, and although she is, she is still a human. This aspect of her character has made me consider her feelings more throughout the play: the annoyance, the heartbreak, and the sorrow. It makes her character so much more meaningful to portray for me.

LH: What is your background in musical theater?

MH: I've been doing musical theater since eighth grade, and since then, I have been in about seven shows. I often learn new musical theater pieces for competitions and auditions, and I plan to go to college for it in the fall of next year.

LH: What has been the biggest challenge for you during the *Phantom* preparation process?

MH: The biggest challenge has been knowing when to sing and when not to sing. Vocal health is so important, and I often overuse my voice which can be damaging. I am still learning how to pace myself and mark certain songs on certain days.

LH: What song from *Phantom* do you feel best represents Carlotta, and what song do you feel best represents yourself? Why?

MH: "Prima Donna" absolutely represents Carlotta the most. It's basically a song about her; that's it. I like to think the song represents me as well but in a less superficial way. She sings of her love for the "limelight" and the feelings she gains from being on stage. I can say I relate this, as I really enjoy being on stage and performing for other people.

LH: Is there anything you do before going on stage to get into character?

MH: I like to think of my costume and wigs as a portal into my character. I don't really do much to get into character besides allowing myself to feel like I am Carlotta.

LH: What has been your favorite part about preparing for *Phantom* so far, and what do you look forward to during the performances?

MH: My favorite part has been listening to the ensemble harmonies come together. I look forward to the costumes and makeup during the performances.

Kaleb King, Piangi

by Z'Nyah Nelson

Z'Nyah Nelson: What do you bring to *Phantom of the Opera*?

Kaleb King: This will be the first time I'll ever get a main role and express more of my ability to sing. I've only sung opera once in Vocal during tenth grade, while the covid rules were a thing. So it's really exciting to do it more and put myself out there as a funny goofball that sings opera.

ZN: Is there anything you do before going on stage?

KK: Nice warmups like lip trills and drinking some throat coat tea has been helping a lot now. Also, to realize to just have fun when you are performing and bring whoever your character is to life.

ZN: Describe your character.

KK: Piangi is one of the opera stars in the story of *Phantom of the Opera*. He is the male counterpart of Carlotta, and when they both sing, it feels like a perfect dynamic. Being a tenor, most of his singing is from the chest and mostly all belts, which is super fun to sing.

ZN: How has your interpretation of your character changed over the rehearsal process?

KK: I never thought I would get him because I didn't think I could sing that high. I thought he was hilarious when I first saw him, but it seemed unrealistic for me to get him. I guess here we are, and I'm glad I took the chance to audition. After getting up to sing alone for the part, everyone including myself and the teachers laughed hysterically because no one expected it.

Norah Bernstein, Christine

by Giovanni Cusatis

Giovanni Cusatis: Tell us about your role as Christine Daaé.

Norah Bernstein: Christine is a super complex young woman. She is originally a chorus girl in the opera house, but is thrown into the spotlight when strange incidents



Giselle Rattelade

around the opera house, due to the Phantom's actions, cause Carlotta to give up her role as the leading woman. She was very close with her late father, a talented violin player, and he instilled a love of music in her. She becomes the object of love and obsession for the Phantom. He secretly gives her voice lessons, and she discovers her "angel of music." Promised to her by her father, her relationship with this "angel" (the Phantom) is conflicting to her. She is overwhelmed by fear, but captivated by his music. As she steps into the spotlight, her childhood friend, Raoul, notices her. The different types of love that she cultivates for both men is what makes her so interesting to me. She finds comfort and safety with Raoul, but she can't seem to betray the loyalty she feels to the Phantom.



GC: How have you approached your role?

NB: I have tried to do as much research as possible on the background of the musical. I think that understanding the relationship that Christine had with her father is super important in trying to understand her relationship with both Raoul and the Phantom. She has been a super fun character to figure out. It has definitely been a challenge, but it has already taught me so much. I have also watched the 25th Anniversary performance probably twenty times now... I want to be Sierra Boggess when I grow up.

GC: What is your background in musical theater?

NB: I was in the Charleston Youth Company for four years before coming to SOA. During my time at SOA, I have had the privilege of playing Cosette in *Les Miserables*, Catherine in *Pippin*, and I will be in *SpongeBob* this coming February!

GC: Is there a song that best represents your character?

NB: Honestly, the finale best represents all of the conflicting emotions that she battles throughout the show. The scene portrays her fear and hatred of the Phantom while Raoul's life is at stake, but she also shows him the only act of love or kindness that he has ever known. Her love for the Phantom is what allows her to ultimately live happily ever after with Raoul. She escapes the darkness of the Phantom's life of despair, but it comes with a great deal of pain for them both. In a way, both of them are set free.

GC: You played Cosette in *Les Mis* last year. Do you feel that role prepared you for your role as Christine?

NB: Christine is definitely the more complex character. Both characters have some serious daddy issues, but Christine's problems go much deeper than that. I can appreciate Cosette for her determination and devotion to doing what she thinks is right, much like Christine. Yet, Cosette is very much a young girl in love and that can sometimes seem to be her only personality trait. Much love to her, though. She's great.

GC: What are you most excited for in the show?

NB: I am super excited to see it all come together in such a short amount of time. The amount of work that has been put into this show already is amazing. The strings and dance departments are crushing it. I can't wait to experience it all on stage! I think I can speak for everyone when I say that *Les Mis* was one of the most memorable experiences yet, so I can't wait to perform next to these people again.

Devon Brunson, The Phantom

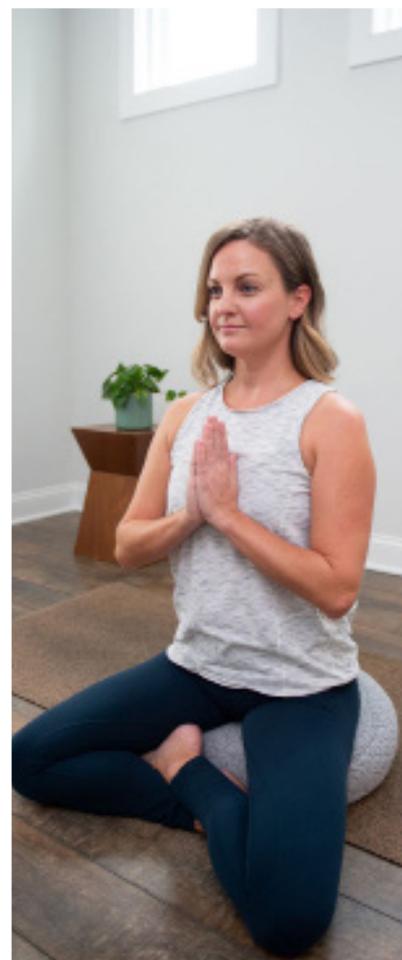
by Giovanni Cusatis

Giovanni Cusatis: Tell us a little bit about your role as the



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kl
PILATES

My name is Kathryn Roberts Leibe and I'm a Pilates instructor based in Charleston, South Carolina. I'm originally from North Carolina where I received my BFA from the University of North Carolina School of the Arts - School of Dance.

My style of Pilates brings a dancer's perspective to my teaching which helps students achieve their fullest range of motion in the safest way possible. I take pride in providing students with the tools necessary to carry them through everyday movements regardless of any physical limitations. My dedication and vast experience help students reach their goals in a safe, positive and supportive environment.

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Charleston, SC 29407

Phantom.**Devon Brunson:**

Phantom is essentially a deformed genius that falls in love with Christine and under the ruse of being an “angel of music,” tries to make her fall in love with him through some devious activities (a super chill dude).

GC: How have you approached the role?

DB: I’ve put a lot of time into trying to understand the character and the show as a whole and listening to how a bunch of different professional Phantoms make choices both vocally and characteristically to figure out my own approach to the character.

GC: Have you faced any challenges trying to portray your character?

DB: The biggest challenge for me has been trying to balance the psychopathic, unhinged parts of Phantom with his more vulnerable parts.

GC: Is there a song that best represents your character?

DB: To me, the reprise of “All I Ask of You” shows the character the best because of how quickly he switches from a fragile and vulnerable headspace to sheer anger and aggression. I think it symbolizes the inner mask he wears through action more than any other song in the show.

GC: You played Enjolras in *Les Mis* last year. Do you feel that role prepared you for your role as Phantom?

DB: I feel like it definitely prepared me for how quickly I would have to get myself together to play Phantom, and since it was one of my first big shows it got me comfortable being alone on stage.

GC: What are you most excited for in the show?

DB: I’m most excited for the finale of the show because it reaches a resolution in both the character and the music, and plus I get to have a pretty awesome scene with my homie Brett Hunter.

Austin Smith, The Phantom

by Yatawee Petchsuriya

Yatawee Petchsuriya: How did you begin theater, and how has it become a passion for you?

AS: I started theater in sixth grade and have become more passionate about it as I found a



Gisselle Rattelade

great community surrounding it.

YP: Introduce your character and the role they play in *The Phantom of the Opera*.

AS: The Phantom is a mysterious force haunting the Opera Populaire, who has become enamored with and started giving voice lessons to the chorus girl, Christine Daae, and whose origins and true nature become slowly revealed as the show progresses. Andre is half of the new duo of managers who own the Opera Populaire. Often anxious, but in love with the arts, he attempts to appease the popular Prima Donna, Carlotta, and ignores the Phantom’s ghostly demands.

YP: What did your auditioning process involve, and how did you prepare?

AS: For Phantom, they had us singing his lines closing Act I, for which I hadn’t prepared as much as I should have, honestly. For Andre, we sang excerpts from some of the best numbers in *Phantom of the Opera*, like his portions of “Notes” and “Prima Donna.”

YP: What were your initial thoughts about your character? How have your feelings towards this changed as you have gained experience with this role?

AS: I originally didn’t think I’d bring Phantom the justice he deserves, but I think I’m getting a firmer hold on the character. Andre I initially perceived as a character almost similar to Thenardier, but realized he is in truth much less self centered and simply anxious to please Carlotta for the sake of Opera.

YP: What’s something we can look forward to with the performance?

AS: Any song with Phantom in it is honestly a masterpiece by Andrew Lloyd Webber, and Andre has some of the best comedic beats opposite Firmin.

YP: What’s your favorite part of the world represented in *Phantom*?

AS: I love the “show within a show” format, where there are often secondary plots to what you’re watching.

YP: How do you balance your role in *Phantom* with other ongoing works?

AS: Thankfully, I’ve made a point of not doing two musicals at the same time anymore, so I don’t really have to balance *Phantom* with other works, and can devote all the time I can to it.

YP: What voices have you enjoyed performing?

AS: Andre has probably my favorite character



Gisselle Rattelade

voice I’ve done, it’s subtle enough to be understood easily and prominent enough to draw out the aspects of the character.

YP: Do you have long term plans regarding musicals?

AS: I’m not entirely sure if I have long term plans regarding musicals, but as of right now, I don’t have many long term plans in general.

YP: Do you have a favorite theatre production?

AS: As of right now, I love both *Phantom* and *Les Mis*. I’m sure you can detect some bias.

YP: What do you look forward to the most about *Phantom*?

AS: I look forward to the eager anticipation that comes before the first show night.

Lauren Bas, Madame Giry

by Riley Borkowski

Riley Borkowski: Tell us a bit about Madame Giry.

Lauren Bas: Madame Giry is the head ballet instructor of the opera house. She’s a terrifying woman to everyone in the opera house except the Phantom and knows more than she lets on. She is Meg Giry’s mother and a mother figure to Christine.

RB: What is your background in musical theater?

LB: I’ve always loved doing musical theater and did it for about four years, stopping in middle school.

RB: What was the audition process for your role like?

LB: For the audition, you would stand up and sing an excerpt from the musical of the character you wanted to be. Then, for callbacks, people auditioning for Madame Giry had to sing with another character.

RB: How do others in the show see your character?

LB: Almost every other character is scared of Madame Giry. She is a very strict no-nonsense kind of woman. She is a mother figure to both Meg and Christine. She’s very ominous, and eventually, people get suspicious about how much she really knows about the Phantom.

RB: What has been the biggest challenge of playing your character?

LB: My biggest challenge in playing this character is matching her voice. She has a very



Gisselle Rattelade

low register and always talks in a bit of an undermining tone. Another very difficult part is some of the songs she sings with the rest of the characters, it gets very complicated.

SOA Celebrates Hispanic Heritage Month

*In honor of Hispanic Heritage Month, Applause staff writers **Anna Garziera** and **Z'Nyah Nelson** spoke with **Ms. Harman** and **Mr. Hill**, SOA Spanish teachers, about the importance of learning about Hispanic culture.*

Ms. Harman

by Z'Nyah Nelson

Z'Nyah Nelson: Why is it important to learn about Hispanic culture?

Meredith Harman: It is important to learn about Hispanic culture because the United States is literally full of Spanish speakers from every Spanish-speaking country around the world. To ignore this huge group of people is to miss out on so many life-enriching things, like music, food, dance, sports, etc.

ZN: What are some traditions of the Hispanic culture?

MH: Some traditions of the Hispanic culture that might be familiar to readers are Day of the Dead, Cinco de Mayo, Three Kings Day, Reggaeton, Salsa and Mariachi music, and the Quinceanera celebration of a girl's fifteenth birthday. It is important to not only acknowledge these traditions, but to also understand them accurately. For example, Cinco de Mayo is NOT Mexico's independence day.

ZN: What are some other aspects of Hispanic culture that you think are worth teaching?

MH: There are so many influential artists, musicians, athletes, politicians, and other celebrities who come from Hispanic/Latino/Latinx backgrounds, that you can never run out of new things to learn. Whatever you may be passionate about, there is certainly an influential Hispanic person who can give you a different perspective and open up new opportunities for you.

ZN: What are some things you have been doing during class to acknowledge Hispanic heritage month?

MH: In my class, we have done mini-biographies of some of these influential Hispanic/Latino/Latinx figures, both past and present. It is great to see the recognition of them in the eyes of my students when they realize that their favorite actor, athlete or other role model has a Hispanic heritage. The more students learn about people with different cultural backgrounds, the more accepting and curious they will be as they go through life, knowing that even someone who speaks a different language can have so much in common with them.

Mr. Hill

by Anna Garziera

Anna Garziera: Why do you think it is important to cover Hispanic Heritage Month in the school curriculum?

Tristan Hill: Celebrating Hispanic Heritage Month means to be inclusive in our community. We have to realize that 5% of the Charleston community (28,000)



Cate Traywick



Cate Traywick

identifies as Hispanic. Any Hispanic-American story is an American story. Also, due to syncretism, our cultures are blending, as seen by the mainstream Disney movies *Coco*, *Encanto*, and *The Book of Life*. We that don't have that lens need to realize that we are part of the same collective memory, and therefore need to adapt our thinking to reflect that.

AG: What have you done in your Spanish classes to recognize Hispanic Heritage Month?

TH: We've studied classical artists such as Dali, Picasso, and Goya, to celebrate Hispanic artists. In years past, I've had students do projects about their favorite artists. At the end of the month, we will do a Day of the Dead celebration, and we will eat traditional foods.

AG: Having lived in Belgium, what was your experience learning a new language? Do you think your experience is similar or different to non-english speaking students here at SOA?

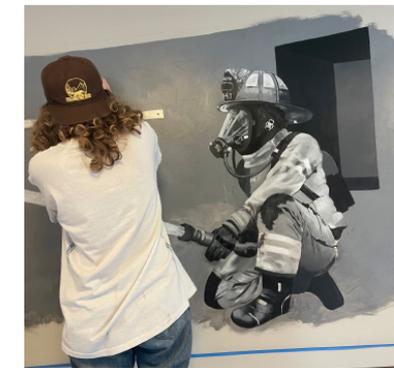
TH: Learning a new language is like being a child all over again. Either you mispronounce something, you say words in the wrong order, or your friends would trick you into saying funny things. My experience was similar because I share some of the hardships with Spanish-speaking students, but living with a host family forced me to learn the language both at school and at home. There was no escaping French; I was surrounded by it all the time. Hispanic students here at SOA are likely to stick together, as they share a language and a culture. On the other hand, I hung out with Belgian students and learned as I went in conversations. Ultimately though, learning a new language is an endeavor or journey that is filled with hardship. So, when you encounter someone having trouble communicating, try to take an extra step and listen, be patient, but also be open.



SOA Senior Visual Artists Complete Murals at Goose Creek Fire Station

by Lauren Holladay

In honor of National Fire Prevention Week, SOA Senior Visual Artists Abby Short, Evelyn Bueschgen, and Julia Zimmerman were commissioned to create multiple murals inside of the Goose Creek Fire Station.



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Lauren Bas



Go shine bright,
Lauren! We
couldn't be
prouder of you.

Love you more,
Tyler, Brooke,
Kendall, Mom
and Dad

Devon Brunson



Devon,
We are so proud of how you seek
the best in the world, in others, and
yourself.

Love, Mom, Dad, Bri, & Abi

Brett Hunter



Brett, we are all so proud of you
and your passion around what
you do. We know you will crush
it, and we look forward to the
next chapter!

We love you! The Fam





Identify Your SOA Faculty and Staff in Their Past Halloween Costumes

Happy Halloween! Match the photos with the names (listed on page 33), and submit your response to the Google Classroom page (code am7iw7x). The first student to submit a completely accurate list will be the winner and receive a \$200 Amazon gift card. Clues are provided on a few pages in this issue.



Decker Elam



Congratulations,
Decker!
We are so proud
of you and the
wonderful young
man you have
become. You
have been a joy
since the day you
were born, and
we are lucky to
have you!!

With all our love,
Mom, Campbell,
& Porter

Peter O' Malley



Congratulations
on being a part
of another great
SOA musical
production!

Love,
Mom and Dad

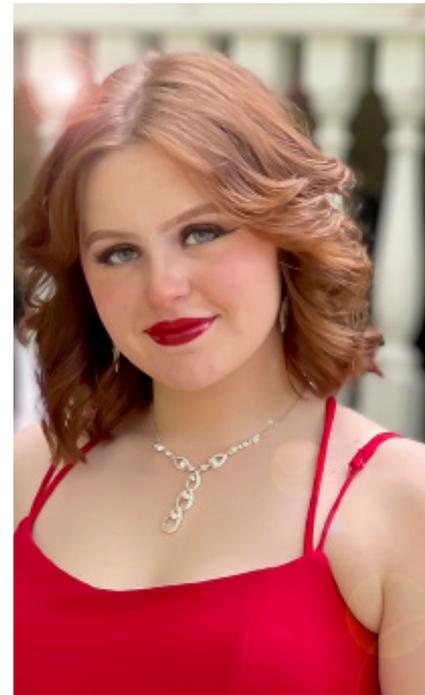
Evan Baker



We are so
proud of you,
Evan! You are
an amazing
musician and
we can't wait
to see the
performance!

Love,
Mom, Dad,
and Logan

Meredith Hungerford



Bravo ML! May "the
world be at your
feet" awaiting your
song. Always so
very proud of you!
Congratulations to
you, your talented cast
mates, the symphony,
dancers, and
dedicated teachers!

Jack Mears



Congratulations,
Jack! We are so
proud of you and all
your hard work!

Love,
Mom, Dad, & Finn

Abbey Morea



“Every great
musician, every
great artist
received a visit
from the Angel
at least once in
his life.” - Gaston
LeRoux *The
Phantom of the
Opera*

Kaleb King

Our Dear Kaleb, We are so
incredibly proud of you and are
amazed at your incredible talents!

With Abundant Love,
Mom and Dad



Molly Scholer



Your shine and
presence glow
from the inside
out.
We adore you.

The Nucleus

Austin Smith



Keep singing.
Keep playing.
Keep creating.
We are so proud
of you!

Love, Mom,
Dad, and the
Wild Ones

Alex & Kate Selby



Congratulations,
Alex and Kate!
We are so proud
of you.

Love from Mom
and Dad



Kalea Vincion



We love you
beyond words
and are filled with
pride to witness
all your musical
achievements!
Break a leg!

Big hugs, Mom
and Dad.

Sarah Overby



We are so proud
of you! We
love to see you
perform!!

Much love,
Mom, Dad, and
Emma

Makayla Ravenel



Makayla Ravenel,
we are proud
of all your hard
work! We wish
you the best!

Love, Mommy

Ada Misenheimer



Ada, we are so
proud of you!
Love you!

~Mom, Dad,
Cole,
Holly, & Winnie

Addison Wood



Addison, we are so proud of you and your zest for life! Wishing you the best during your performances.

Love Mom, Dad, & Bryson

Manny Stavrinakis



Congratulations, Manny!

Brady Frye



Great job, Brady! You rock!
We Love You!

-The Fam

Alex Lim



Alex,
congratulations!
You are amazing.
Keep up the good
work.

Love you,
Mom and Dad

Finn Carmichael



Bravo, Finn! It has been a joy to witness your growth as a violinist! We applaud your dedication, perseverance, and talent, and we are so very proud of your accomplishments! Can't wait to hear you perform in *Phantom*!

All our love, Mama, Niamh,
Jonathan (& Aoife!)



Norah Bernstein



Your dream role... Christine! We are so proud of you and all that you have accomplished as a vocalist. Congratulations to you, the entire cast, symphony, and your instructors on an amazing performance! *Suivez vos rêves!*

Love you, AB and Dad

Madeline Church

Congratulations, Madeline! We are so proud of you!

Love, Dad, Mom,
and Mitchell



Justin Gilliard



Justin, You
continue to
amaze us.
Continue to
shine and make
yourself proud!

Love, Dad, Mom,
and Juvon

Britni Johnsen



Britni, we are
so proud of
the work you
have put in for
your senior
year! We love
you!

Giovanni Cusatis

Giovanni,
“May your heart always be
joyful / May your song always
be sung / May you stay forever
young.”

We are proud of all you
continue to achieve and can't
wait to hear your performance
in *Phantom!*

Much Love,
Daddy, Mama, Luciano &
Annabella



SOA Class of 2023 Seniors Celebrate their Graduating Year by Painting their Parking Spots

by Lauren Holladay



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Faculty and Staff Halloween List (See Centerfold)

- Robbie Amick**, Deaf Education
- Christine Bednarczyk**, High School French
- Durel Butts**, SOA Proctor
- Sally Cappelmann**, Attendance Clerk
- Robin Carter-Greig**, High School Science
- Donna Chesborough**, Fashion
- Dayton Colie**, Middle School Visual Art
- Cherie Godwin**, High School Science
- William Harvey**, Piano
- Tristan Hill**, High School Spanish
- Amber Honeycutt**, High School English
- Carrie "Page" Horschel**, Middle School English
- Leslie Jones**, Dance
- Caulen Leary**, Instructional Coach
- Patrick Martin**, High School

- English
- Amanda Miller**, High School Math
- Austin Miller**, High School Social Studies
- Mike Morelli**, High School English
- Molly Morelli**, High School Social Studies
- Rebecca Mortensen**, High School Science
- Alyssa Nestman**, Middle School English
- Megan Orchard**, High School Social Studies
- Derek Pickens**, Theatre
- Zoe Roff**, Middle School Math
- Mary Kate Rumph**, High School Science
- Shannon Smith**, Middle School Math
- Pricilla Svendsen**, Arts Support
- Kristin Tillotson**, Dance
- Richard Watts**, Student Concern Specialist
- Kyle Wells**, Middle School Social Studies
- Shannon Whittemore (Mahoney)**, High School Math
- Melanie Wise**, Clinic Nurse

Horoscopes

by Lauren Holladay



Libra (September 23 - October 22)



Happy Halloween, Libra! I know your birthday tends to be overshadowed by the Fall season and Halloween festivities, but make sure to spend some time celebrating for yourself. Go buy some candy or a few of those spooky cupcakes that have been on sale at literally every grocery store since the end of August. And don't forget to pick out a fun costume!

Scorpio (October 23 - November 21)



I saw your jack-o-lantern from this year on Instagram, Scorpio! As well as your room decorated for fall and the pumpkin spice latte you got before school on Wednesday... We all love to see you getting in the Halloween spirit and decorating with your friends, but I think you should spend a little bit more time studying for that history test you have coming up rather than baking pumpkin bread or hanging fake spider webs in your lawn. We all love pumpkin bread, but we love passing classes as well.

Sagittarius (November 22 - December 21)



You're not alone, Sagittarius. Many, many people get scared in haunted houses, myself included. So, don't worry when you're friends start videoing you getting jumpscared by a clown or terrorized by a zombie. I'm here to tell you that's completely normal.

Capricorn (December 21 - January 20)



Oh, Capricorn. I think playing Christmas music in October is a little premature, don't you think? I completely understand that your birthday is pretty close to the winter holidays and some stores already have decorations for sale, but let's hold off on the Mariah Carey and Michael Bublé sing-alongs until after fall break, shall we?

Aquarius (January 21 - February 18)



Let me guess, Aquarius... Your favorite candy is Snickers? No, wait. Skittles? Look, don't get me wrong, both Snickers and Skittles are great. But let's think about venturing away from the most basic top-ten-picked candy favorites this Halloween. Pick something more... original.

Pisces (February 19 - March 20)



Pisces, Pisces, Pisces. Must I repeat myself again? Do not, under any circumstances, continue to buy those Halloween Oreo things. You know, the ones with the orange filling rather than the original white? It stains your teeth, and then you look like you're wearing those orange vampire teeth that you randomly found at the bottom of your candy stash after trick-or-treating as a five-year-old. Not a good look.

Aries (March 21 - April 19)



We've finally hit that time of year, Aries. The time of year where the leaves turn red, the air gets cooler, and your nose is constantly running. Maybe it's time to invest in a few of those little napkin things made for exactly that. "What are those?" you might ask. Tissues, buddy. Tissues. Get yourself some.

Taurus (April 20 - May 20)



Taurus! To be quite honest, I didn't think of you to be someone who hates fall weather, but who knew? Either way, it's here, so let's just get through it and get back to summer as quickly as possible. We're almost done with the first quarter of school, so you'll be back to tanning at the beach and swimming in the pool in no time.

Gemini (May 21 - June 20)



I hope you know you're the class favorite, Gemini. Bringing in candy, cookies, and cakes everyday for no reason except the fact that you like to bake? Awesome. Keep it up. That's definitely not the only reason all of your friends talk to you...

Cancer (June 21 - July 22)



It's finally fall, Cancer! Colder weather, cozy sweaters, cinnamon candles, and pumpkin spice lattes are back. I'm definitely aware of how much you love the fall season, but you and I both know you get cold way too easily. Start bringing a jacket to school. We all love you, but we don't need the "it's so cold!" commentary at the beginning and end of every class.

Leo (July 23 - August 22)



Are you already counting down the days until your birthday next year, Leo? While yes, your birthday might be your favorite "holiday" to celebrate, maybe focus on the actual one going on at the end of the month. No, those ghosts and spiders and zombies (oh, my!) are not there year round. Go trick-or-treating or carve a pumpkin or something; it's Halloween, and you can celebrate your birthday when it comes around in like ten months.

Virgo (August 23 - September 22)



Virgo, I think we need to host an intervention. For you. Look, I get that dressing up for Halloween is exciting; I get that, I do. But wearing a different costume daily for each of the thirty-one days in October is a little bit excessive, don't you think? I'm all here for the three different celebrity costumes and the two other vampire-mummy ones you sported last week, but let's pick just one for the holiday, shall we?

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Emily Apostolico, 12th grade Visual Arts major, dressed as Humpty Dumpty in her childhood.



Lucy Cromwell, 11th grade Visual Arts major dressed up as a piñata.



Grace Nelson (right), 12th grade Visual Artist, and her friend wearing matching angel costumes.



Carson Daigneault, 10th grade Vocal major, as a unicorn.

SOA Students' Favorite Halloween Costumes from the Past



Evelyn Bueschgen, 12th grade Visual Arts major, in a hot dog costume.



Cate Traywick, 10th grade Creative Writing, as a frog in 2008.



12th grade Strings major Kalea Vincion as a jellyfish in 2017.



Julia Dubay, 12th grade Strings (left), and Ellison Holland, 12th grade Fashion (right), age eight, as a peacock and boxed American Girl Doll.



10th grade Theater major Cahal Finch as Jughead in 2020.



11th grade Dance major Leilah Baird dressed as a fairy.



Z'Nyah Nelson, 10th grade Dance, and Zone't Nelson, 6th grade Dance, rocking Monster High costumes.



Kayla Herrman, 12th grade Visual Artist, as a ladybug when she was younger.



"Moving" by Aryana Chinn,
12th Grade



"The Pit of Chaos" by Cameron Hazel,
9th Grade



"Untitled" by Evelyn Bueschgen,
12th Grade - Unfinished



"Untitled" by Lila Steedley,
7th Grade



"Untitled" by Venica Jaiswal,
7th Grade



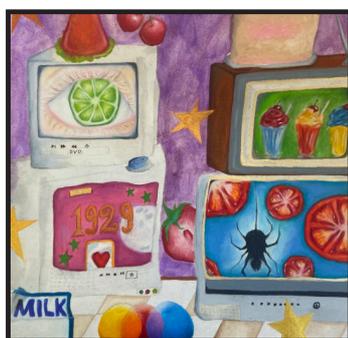
"Untitled" by Ashley Yax Apolar,
8th Grade



"Red" by Emily Apostolico,
12th Grade - Unfinished



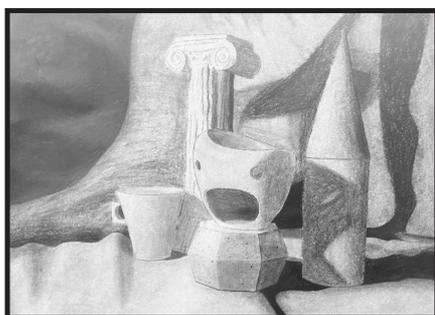
"Chaos in the Artroom" by Cesar
Ramirez,
9th Grade



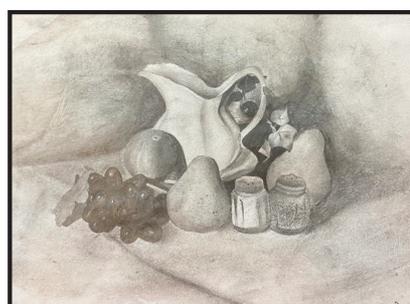
"Untitled" by Michelle Barrios,
9th Grade



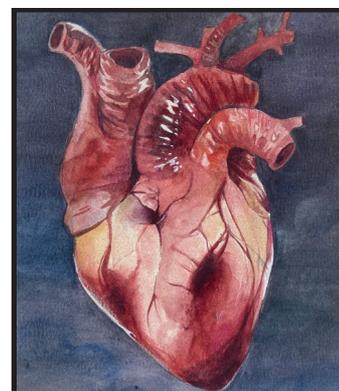
"Beware of the Beast" by Jaidon
Richardson,
9th Grade



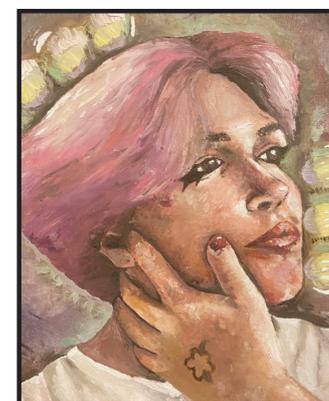
"Untitled" by Riley Henderson,
6th Grade



"Untitled" by Delilah Lee,
6th Grade



"Untitled" by Ava Dawson,
11th Grade



"Untitled" by E. Durinsky,
8th Grade

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TURINA *La Oración del Torero, Op. 34*

BRAMMS *Clarinet Quintet in la minor, Op. 115*

Dominic Desautels *clarinet* Alejandro Bustamante *violin*
 Jenny Weiss *violin* Ben Weiss *viola* Timothy O'Malley *cello*

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 High School students are invited to attend a pre-concert reception to learn more about the music to be performed and meet fellow audience members. Use QR code to RSVP.



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SOA Athletes Wrap Up Fall Seasons

by Giovanni Cusatis

Giovanni Cusatis caught up with **Justin Gilliard**, **Luke Shackelford**, and **Maggie Largent** to see how their fall seasons are going.

Justin Gilliard is a junior Strings major running his first season of cross country for North Charleston High School. He began running per recommendation from a friend on the team, and has enjoyed being a part of the team since.

His main goal for the season is to bring his 5k time to under twenty minutes. He has participated in five meets so far and has seen his time drop progressively. His best time is a 21:08 coming in the Warrior XC Invitational in Pawleys Island. Justin's next meet is the Region AAA Championship on October 19th.

Luke Shackelford is a senior Strings major who is running cross country for West Ashley. He first began running in his sophomore year where he ran track for West Ashley. He then started cross country as a junior and has decided to run for them again.

His team practices daily after school at 3:30, so he gets to leave a little early from class every day! His goal for the season is to run a 17:30 5k. He placed eighteenth out of one-hundred runners in his first meet, running an 18:06. His next meet is the 5A State Qualifier on November 4th in Newberry, SC.

Maggie Largent is a junior Vocal major who is wrapping up her first season swimming for Academic Magnet. She has been swimming for as long as she can remember and joined her first team when she was six. "I always loved the water, so it was something I wanted to do early on." Her team practices five days a week for two hours after school. Sometimes they spend the whole practice swimming, but other times they go on a run or do other activities out of the water. Practice is flexible, which for those like Maggie who swims for another team, allows for those practices as well.

Maggie's goals for the season were to go to as many practices as possible and to improve as much as she could. As her season is wrapping with the state meet, she is proud of her progress. She has swam in eight meets so far, and in the most recent one, the Magnet girls team took third in the region! The final meet of the season was the state meet on October 7th in Columbia. Maggie has enjoyed having the opportunity to be on the Magnet team and looks forward to swimming for them in her senior year.



Justin before a meet.



Luke (middle) with his teammates after a meet.



Maggie and the Academic Magnet swim team.

SOA Sailing Team Is Back

by Cate Traywick

School of the Arts can now play for Academic Magnet teams, but for some students, that isn't quite enough. No, SOA doesn't have a football team. No, we don't have a basketball team. But what we do have is a sailing team!

School of the Arts had a sailing team in the past, but COVID-19 halted all practices and regattas. Now, thanks to parent support and student enthusiasm, SOA has bi-weekly sailing practices! Our team is comprised of students from grades eighth to twelfth and features experience ranging from very little to expert. Each practice lasts for roughly three hours, and we spend that time rigging, doing drills, tacking, gibing, racing, and derigging.

The boats that our team sails are two man boats called 420s, and they are the best boats to sail when it comes to grade school regattas. They are easy to learn when you have little sailing experience due to the two positions that it includes: crew and skipper. When you're crew for your boat, that usually means that you're the less experienced sailor. Your primary roles are to keep the boat balanced by shifting your weight depending on the wind, and controlling the jib sail (the smaller sail at the front of a 420). When you're skipper, you call the shots. You are controlling the boat's direction using the tiller, you are controlling the main sail using the main sheet, and so many other little things that are crucial to know how to do when sailing a boat.

For our fall season we have been sharing practice times with Bishop England High School, learning not only from our shared coach with twenty years of sailing experience, but learning from each other, since we all come from different backgrounds. Over the last month, we have been preparing for competitive racing (regattas) that occur all over the coast through the ISSA (Interscholastic Sailing Association). To prepare for these races, we have been learning and practicing essential racing skills like roll tacks, reading whistle commands, and hiking out. We hope to participate in many regattas across the southeastern coast this year; sailing is a fun and unique sport! Contact paulfox417@gmail.com if you have experience and interest. We would love for you to join our team!

Academic Magnet Football Team Update

by Giovanni Cusatis

The Academic Magnet Raptors football team are off to one of the best starts in their program's history. Their record has grown to 5-1 after a recent 36-22 win over Northwood Academy. After ending last season at 2-7, this success has brought a new excitement about sports to students and teachers on the Bonds Wilson Campus.

With the recent merge between SOA & Magnet sports, many SOA students and even a few teachers are able to impact sports teams at Magnet. Six SOA students play on the football team. Senior defensive tackle, RJ Jenkins, says that SOA has contributed to the team's success in many ways: "Milo is our starting right guard and me, Cam, Dylan, and Ayden have combined for twenty-nine tackles on defense."

Not only has the merger brought success on the field, but many athletes have expressed their appreciation for the new friendships being formed. "I think of my teammates as family. It's great getting to know students from Magnet and working together on a team," RJ explains.



The SOA Sailing Team in action

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Along with the addition of players to the team, two of the three football coaches come from SOA. Coach Ernest White is the head coach, and Coach Austin Miller works as defensive and special teams coordinator. Coach White claims a lot of success has come from the amount of players on the team. The team is much bigger because of the merger, which makes the games “a complete team effort,” according to Coach White. The Raptors next game is on October 21st against Lake Marion at home. Cheer them on!

Magnet Homecoming Game

by Anna Garziera

The Academic Magnet Homecoming game started out vibrantly, with a long crowd forming from the CCSD 4 Regional Stadium parking lot, all the way to the balloon archway that signaled the entrance to where the real fun began. Parents came with their youngest, and students came in herds, all in unison, sporting black tank tops and acrylic paint handprints.



(From left to right) Manny Stavrinakis, Evan Baker, the Raptor, Gio Cusatis, Peter O'Malley, and Nash Doar at the game.

On that Friday, September 23rd, the crowd was roaring. Chants of “RAPTORS FOOTBALL TOUCHDOWN SCORE” and “PUMP IT UP” filled the stadium with a booming voice, and the stands shook with every collective jump of the Raptors fans. In comparison, the Northwood Academy audience was unbearably bleak. Most of the supporters were parents of players, and their voices were shy; they could not be heard from across the field.

Some confusion was raised at the puzzling question of why Academic Magnet had cheerleaders on both sides of the playing field, although this notion was shut down upon learning that Northwood Academy's team was

also painted in black, white and green. Perhaps our crowd was so pumped that the excitement of the many had clouded the thinking of a few.

With clear thinking, but clouded vision, the lively Raptors mascot side-hugged groups of SOA and Magnet students as they smiled or flexed for the camera, making SOA student Elizabeth Hornig uneasy. “Mascots are my biggest fear,” she confesses.

With a crowd ready to see some action, the players did not disappoint. The Raptors stole victory with a score of 36-22, finishing off with a strong last quarter against The Chargers.

The clear sky gave us a starry night, and more importantly no undesired mud on the field. There were also no undesired incidents at the concession stand; the one dollar soda was cold and bubbly, as refreshing as the breeze that blew over North Charleston that evening.

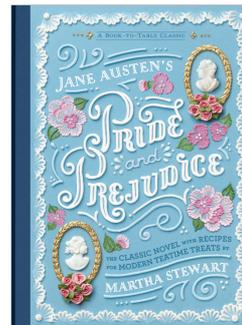
With the first signs of winter approaching, the days grow visibly shorter and the nights colder with each Friday game-night; however, the cold was only barely felt the night of the 23rd. A warm current of sweat and energy hung out among the crowd, as students felt their blood pumping and their feet pounding on the metal stands. “The atmosphere was crazy,” said Manny Stavrinakis, one of the Raptors' biggest fans.

Classic Book Review: *Pride and Prejudice*

by Anna Garziera

It is a truth universally acknowledged that Jane Austen is one of the best writers of the 19th century; unfortunately, few young readers nowadays actually stop to read one of her famous novels. Be it for the archaic language, or the slow pace, *Pride and Prejudice* sits on bookshelves internationally, collecting international dust. When I opened the first page for the second time this week, I was ready to give up this novel again, and move on to something more exciting, like Sherlock Holmes, perhaps. My mother's old copy is heavily annotated, and the yellowed pages threaten to fall out any minute now.

I only properly started to read the book last Sunday afternoon, sitting on the balcony, sunlight cast on my side. After only the third chapter, I was hooked; the plot was already familiar to me after watching Keira Knightley on the screen around thirteen times with my



mother, but I was surprised by how much more intricate the novel turned out to be. Austen illustrates the interactions among social classes of nineteenth century England perfectly, and gives each of her characters a distinct air.

Besides the heartwarming romance, there are other prevalent themes in *Pride and Prejudice*, from generational conflicts, to sibling rivalry, to jealousy, to integrity. Like ninety-nine percent of readers, I see myself in the character of Elizabeth Bennett, a crowd favorite, the defiant, intelligent and independent woman who is impossibly attracted to the arrogant Mr. Darcy, who represents the upper crust of Victorian England. As the novel progresses, the two characters develop an affection for each other, and win their reader's admiration entirely. For once you fall in love with *Pride and Prejudice*, it is impossible to fall back out.

Contemporary Book Review: *Cloud Cuckoo Land*

Land

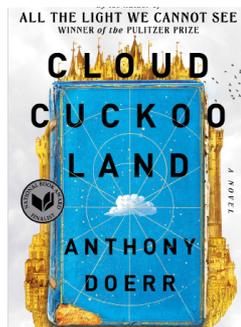
by Beatrice Criscuolo

Cloud Cuckoo Land, written by Anthony Doerr, shows five characters in one story through three different eras. Doerr layers tale on top of tale to create a novel that transcends time and forms a kinship between reader and character.

The book begins in a library, as all the best do, and is dedicated to librarians, as all the best are. Zeno, an eighty year-old veteran, has dedicated his life to translating the story “Cloud Cuckoo Land,” Doerr's fictional take on an ancient Grecian tale. Present-day Zeno passes along his knowledge to five elementary schoolers, leading them in a play version of “Cloud Cuckoo Land” at their local library. Unbeknownst to them, a second character, Seymour, prepares a siege on the library that day, in the form of a bomb in a backpack, tucked in between stacks.

The story then jumps backwards in time, all the way to Constantinople in the fifteenth century. Two more characters are introduced, one an orphan named Anna living inside the city, and one a boy named Omeir living outside of it, who joins the Ottoman army with his oxen. Anna, while scavenging books to sell for paper, comes across parts of “Cloud Cuckoo Land.” She becomes engulfed by the story and its seemingly restorative powers on her ill sister.

Konstance, the last character to interact with “Cloud Cuckoo Land,” has spent her entire life on a spaceship. She finds hints of the story tucked inside the digital database on the ship,



and relentlessly searches for the whole story, even as her life is upended. Konstance is put into isolation when a disease threatens to overcome the entire ship, and finds inconsistency after inconsistency in the life she has known since she can remember.

Doerr's *Cloud Cuckoo Land* is an extraordinarily complex tale that jumps from era to era but is tied together with quotes from the fictional "Cloud Cuckoo Land" gradually telling the story of Aethon, who wanted to be turned into a bird to find a magical land in the clouds. At first glance, the book, with its outlandish title and dust jacket cover, brings to mind an insubstantial fantasy novel. However, the historical references and profound subject matter disclose Doerr's seamless representation of humanity and the passage of time.

Three separate books could fit into the large, white dust jacket, but don't let that fool you; Anthony Doerr immerses you so deeply that the time flies by, just like the years between characters.

Podcast Review: Gavin and Ruby Go To A Movie

by Cate Traywick

School of the Arts students and faculty are no strangers to going above and beyond with academic and artistic projects. These range from bands to murals to even... podcasts? You've heard of recent graduates' Tripp Carrington and Ryan Hinskes' sports podcast, *Pavement Sweat*, and you may have even heard of Tripps' film podcast *Tripp to the Movies*, but have you heard of *Gavin and Ruby Go To A Movie*? As of August 21st, 2022, SOA sophomores, Gavin Lahmon (Theater) and Ruby Varallo (Creative Writing) have a film podcast where they discuss a pair of movies (one classic and one contemporary) each week. Self proclaimed "seasoned two year critic," Gavin brings an experienced and intellectual perspective to the films, while Ruby brings a more inexperienced yet insightful eye. Together, the two are able to give the listeners a comprehensive examination of every aspect of the chosen film. In their first episode, they discussed two films, Kaufmans' masterpiece, *Synecdoche, New York* and *8½*, which is widely considered one of the best films about filmmaking. These are both super complex and



highly layered surrealist films, and starting their podcast with these set an impressively high standard not only for that episode, but for episodes in the future as well. Gavin and Ruby did not disappoint. In their first episode alone, they discussed the cinematography, acting choices, and the many metaphors in their chosen films.

When I listen to any film podcast, I like to have watched the film in question so I know what they're talking about and so I don't get spoilers, but in *Gavin and Ruby Go To A Movie*, they have a spoiler-free and spoilers section, so one can listen without spending hours on end watching low tier movies. Besides these sections, the podcast features a segment called "Review Review" that seems to have been forgotten. This cleverly titled section circles around reviews of other people; Gavin and Ruby each find a review of the chosen film that they feel strongly about, and then they discuss it. When listening this was one of my favorite segments of the show, because it forced them to think about ideas on the film that differ from their own. Unfortunately, in later episodes it seems to have been removed, but I hope they'll bring it back in future episodes.

In their podcast, Gavin and Ruby may talk about movies, but they keep it personal by throwing topics like apple juice and Brittany Spears into the mix (seconds into their second episode, Gavin goes on a long winded rant about the superiority of apple juice over orange juice, which is certainly something I would debate). Not only do they bring personal opinions to their podcast, but they bring their expertise to their critiques as well. Gavin brings seemingly endless knowledge of all things cinema; he seemingly referenced half of the directors in Hollywood in the span of eighty minutes. Ruby brings a more literary mind to the table, picking up on story details that the average viewer would not find.

You may not like the film, but if you listen to their podcast, you can definitively say that Gavin and Ruby know their stuff. I highly recommend it if you're interested in any aspect of film, or even just to see the cool stuff that SOA students have going on! Listen on Spotify and follow them on Instagram @gavinandrubypodcast for updates!

Classic Movie Review: *Poltergeist*

by Peter O'Malley

It's Spooktober, so I thought it would be great to review a movie about how televisions rot your brain. Directed by Tobe Hooper but

written and produced by Steven Spielberg, *Poltergeist* (1982) follows a suburban family, tortured by ghosts within their home. It sort of goes all over the place, but maybe that's why it's so great.

If you watched *Poltergeist* without knowing what year it came out, you'd be able to tell it's from the 1980s within five minutes. The kids' bedroom is full of *Star Wars* figures, the cars are all from either the late 70s or early 80s, there's wallpaper on every wall of the house, and it has some problematic messages, specifically in a scene where construction workers catcall the family's sixteen year-old daughter. Additionally, the special effects are super dated, and there's a lot of that in the final act. The special effects don't take away from the movie, but it serves as a reminder that 1) your parents are old, and 2) techniques in filmmaking have come a really long way.

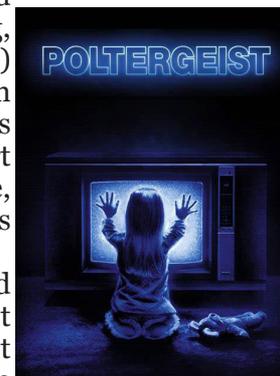
Poltergeist is paced excellently, until the last half-hour. It feels like the credits are about to roll, and then, boom, the story picks up and goes off the walls. Maybe this was the point in production where Spielberg left *Poltergeist* to make *E.T.*, and the writer's room entered panic mode. Two-dimensional computer-processed objects fly across the screen, ghosts come out of doors, skeletons and clowns start strangling the characters; it doesn't fit, and it's weird. It's sort of like if, just after Scar dies in *The Lion King*, the crappy direct-to-DVD sequel starts playing.

I don't consider myself a horror movie aficionado, but if you're in the market for a scary movie to watch around Halloween, this would be a great choice. It's not as good as *The Shining*, but it's up there in lists of highly praised classic horror movies.

Contemporary Movie Review: *Nope*

by Eliana Gross

Written and directed by Jordan Peele, the director responsible for *Us* and *Get Out* (both great movies), did not disappoint with his newest movie, *Nope* (2022). The movie follows OJ (Daniel Kaluuya) and Emerald Haywood (Keke Palmer),



brother and sister, who run a company that provides horses for stunts in movies. One night after a power outage, they start to see shapes dipping in and out of the clouds and they realize that they might have made a crazy discovery.

The cinematography of this movie is absolutely amazing with great pacing and character chemistry. I think it portrays one of the more realistic sibling relationships I've seen on screen, between snarky quips and secret handshakes, and I really enjoyed their dynamic.

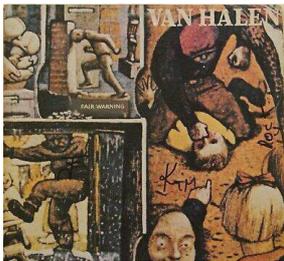
Personally, I try to avoid horror in most situations, but as far as horror movies go, I would highly recommend *Nope* to both horror movie veterans and people who have to close their eyes and ask their friends to "tell me when it's over." It's funny and sad and so scary at times, and I can't imagine that that's an easy feat as a director or an actor. Each character really has their own unique personality and shows their full emotional range without turning into a sappy Hallmark movie. Emerald especially was fun to watch, since she was just a ball of energy and charisma most, if not all, of the time she was on screen.

Nope received an 82% rating on rotten tomatoes and a 6.9/10 by IMDb, and I'd agree with a 90% on my Gross Tomatoes scale.

Classic Album Review: *Fair Warning*

By Riley Borkowski

This month marks the second anniversary of Eddie Van Halen's passing, and it's a bit hard to believe for some. He will never record another note of his guitar-god brilliance. Although we haven't had any music from him since 2012, many still hoped he would release something new sometime soon.



Leading up to his passing, he was an energetic man, still performing and selling out big concert halls, so there was no reason to think that new music was not a possibility. But now that he's passed, the hope of anything new coming from him is gone. Since he was such a unique and influential artist, we cannot take anything he created for granted. We must treasure all the notes we got from him while he was alive.

One of these treasures is Van Halen's fourth album, *Fair Warning*. Released in the spring of 1981, it sold over two million copies but was surprisingly the band's slowest-selling

album of the David Lee Roth era. *Fair Warning* contains thirty minutes of Van Halen's most upbeat, and energetic songs ever. It is unlike anything fans had ever seen from Van Halen in the past.

A year prior to its release, the band planned on opening the album with a riff that was to continue the outro to *Women and Children First*. But the band took a risk, initiating *Fair Warning* with a funky guitar solo piece. The guitar solo begins with slapping the strings of his guitar as a bass player would, giving *Fair Warning*'s first song, "Mean Streets," a unique opening that only Eddie himself could pull off. A killer opening to a killer album.

"Dirty Movies" starts with a consistent drum beat performed by Alex Van Halen, decorated by guitar licks by Eddie. This song shows off Eddie's ability to weave lyrical guitar lines around Roth's lyrics, melding the two together perfectly. During a break in the music, Roth presents a dialogue rap, followed by cheering and clapping, and he also shocks us with very animalistic screams leaving us shocked and confused. And, as Eddie Van Halen was unable to reach the high notes on his guitar, he sawed a chunk off of his guitar so he could play the song the way he thought it should sound.

"Hear About it Later" closes the first side of the album. This is one of my all-time favorite tracks. It captures the heart of classic rock, with its innovative guitar moments, mind-blowing riffs, a great chorus with the VH harmonies, and Roth's lyrical genius topping it off. It seems as though the closing of the first side cannot be beaten, yet "Unchained" arguably does just that.

Side Two's classic opener is an absolute shock to everyone listening. The killer riff sets the second side off on a high note. It is one of the most important tracks in the canon, and many consider it to be the peak of Van Halen. It features a flawless combination of all the critical aspects of classic rock. In my opinion, it is the most memorable track of the album.

"So This is Love" stands apart on *Fair Warning*. It shows off Roth's love of cheeky pop, Eddie Van Halen's talent for pop hooks, and the band's ability to swing and stomp. It sounds unlike anything else on the album. It has a shimmery feeling, different from the rest of the work, which is known for being the band's darkest record. It gives a sort of texture to the album, and it's a breath of fresh air when compared to the surrounding songs.

Although *Fair Warning* did not sell as well as *Women and Children First*, it is arguably superior in quality. Even today, it is

known by many Van Halen fans as one of the most notable albums of its time. It's dark feeling paired with the sick guitar riffs, and showing off Eddie's skill makes it my personal favorite album to listen to when I'm feeling down about Eddie's passing. Even though Eddie is gone, we can still appreciate the wonderful music he put out while he was alive.

Video Game Review: *Hollow Knight*

by Gracie Pennington

You are a lone knight making your way through Hollownest, a strange and unique underground colony full of other fellow bugs to befriend, beasts to slay, and secrets in every crevice.



The setting and environments are incredible. From Greenpath, a lush network of caverns with elaborate ruins and underground structures overgrown with all kinds of vegetation and life, to the elaborate and ornate City of Tears and the bustling and busy mines of Crystal Peak, you'll find so many different environments to explore filled with beauty and secrets. Every single area has depth and lore behind it, as well as unique soundtracks for each that set the mood quite nicely.

In the realm of its soundtrack, *Hollow Knight* excels with flying colors. Each track goes along with the game amazingly, for both calm and somber moments and intense battle scenes. The main instruments are piano and string instruments, which work to create a versatile soundtrack. Depending on which room of the area you are in, the somber piano base adds fitting instrumentals as you progress, all leading up to the big main theme. It makes the gameplay that much more memorable when the music is so perfectly tailored to the events happening on screen.

It plays like a *Dark Souls* game; it is mainly based around fighting enemies and becoming stronger by learning new abilities and finding helpful items. There are a lot of bosses that you encounter on your journey through Hollownest in order to progress through the story and find more areas, as well as learn new abilities. You have to meticulously learn how these bosses fight and memorize what movements and attacks they use. In some cases, this means you'll be stuck at some bosses for a while, because they can be difficult to move past. This isn't a bad thing, however, as it

is very gratifying to fight in this game.

The controls are extremely comfortable, especially with a gamepad; if you are experienced with video games, you'll pick up the controls pretty quickly. The game's mechanics are also very fluid. The platforming aspect is incredibly well done and is at a good difficulty level. Some parts of the game have very intense platformer sections, but some of these areas are optional, only meant for folks who want to fully complete the game. The hard platforming areas that are required are alright to get through, because you'll be very used to the controls by the time you get to them.

The game doesn't force you to do anything; there is no quest menu. You have to explore and find things out on your own, and in my opinion, this is the most rewarding part of the game. It is so fun to explore the beautiful setting of Hallownest, and *Hollow Knight* rewards you for exploration by weaving the story that unfolds before you.

Contemporary Movie Review: *My Best Friend's Exorcism*

by Anna Garziera

Born in Charleston, South Carolina, Grady Hendrix began his career as a writer at an early age, spending abundant time in public libraries after his parents' divorce. He later worked in the library of the American Society for Psychical Research, before turning to professional writing. Today, Hendrix continues to write popular horror/comedy novels, four of which have been made into movies.

One of these is *My Best Friend's Exorcism*, a horror/comedy movie that was released on September 30th, 2022, and premiered in Charleston at Terrace Theater two days before. On Wednesday, September 28th, I took upon myself to go watch this movie with Giovanni Cusatis, for I figured that the possibility of a bad movie would be counteracted by the certainty of good company. Beatrice Criscuolo, a loyal customer at Terrace Theater, was the one who discovered the premiering of the film, but was unable to go because of her dislike for scary movies. "I'm not a fan of scary movies...why subject myself to that horror if it's not necessary?" she asks.

As soon as the lights were dimmed, some vintage ads were played, customary to Terrace Theater, including jingles with dancing popcorn and soda. Then, something else from the past; a Skype call (remember those?) with author Hendrix, discussing his thoughts on how his book was adapted into a movie. "It's like my child came back from college with a nose piercing," Hendrix says, revealing that he hadn't heard anything about the movie for almost one year, until seeing it the night before. With this doubtful information, the movie began.

The first thing to catch my attention was the angelic face of Amiah Miller playing the character of Gretchen. As it turns out, this evolved to become a constant throughout the movie; wherever the scenes lacked in style or acting, her presence somewhat made up for it. The storyline begins with a weekend trip to an isolated lake house, seemingly where all fun trips begin. After Abby and Gretchen explore an abandoned cabin, Gretchen changes, controlled and terrified by the demon inside of her. With the help of yogurt lover Brother Lemon and the power of friendship, Abby saves her beloved Gretchen, and all ends well.

Upon reflecting on the movie, some obvious faults in the cinematography present themselves, namely the terrible special effects

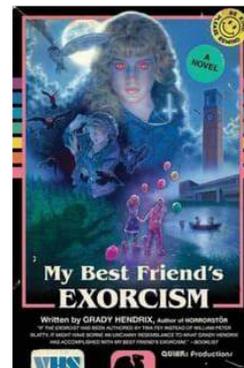
and unnecessarily gruesome scenes. Aside from the "80s movie" feel, *My Best Friend's Exorcism* is especially lacking in originality. I've seen it all before: the ouija board, the skinny dipping, the girl's boyfriend who hits on all her friends, and the distant parents who, consumed by their perfect reputation, can't seem to get the hint that she needs them desperately, and perhaps a therapist, too. If you're looking for a scary movie and you're not Manny Stavrakis, I say don't watch this one. I haven't read the book by Hendrix, and though I am sure the movie somewhat butchered the novel, I would still turn to Stephen King first.



A BOOK A DAY
KEEPS
REALITY AWAY.

-Unknown

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UNACCOMPANIED CELLO RECITAL

Peter O'Malley

November 10, 2022, 7:30pm

St. Johannes Lutheran Church

48 Hasell St, Charleston, SC 29401

BACH
PERKINSON
POPPER



SOA High School Convocation Friday, October 7th

Featuring Band, Vocal, Piano, and Strings
Photos by Lauren Holladay and Cate Traywick



North Charleston Latin America Festival

by Eliana Gross

Applause staff member **Eliana Gross** visited the North Charleston Latin America Festival on October 9th, 2022, in celebration of Hispanic Heritage Month.



Applause Staff Celebrates Milestone

The question has been asked for many years: What will you do when you fill the wall? For twenty-four years the covers of each new edition of *Applause* have crept across the wall of the newspaper staffroom. As of last year, one empty space remained. The staff celebrated with a batch of Bo-Berry biscuits as Junior Editor, Riley Borkowski, placed the August cover –Issue #183– on the wall. Looks like the new issues will begin invading the front of the room. Assistant Editor Giovanni Cusatis looks on in amazement.



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October Trivia, Unsuccessfully Designed to Stump Alex Selby

by Gracie Pennington

1. Which notable public figure died on the night of Halloween in 1926?
2. What year was the Eiffel Tower finished?
3. What animal doesn't sweat?
4. What is the original name of New York City?
5. What did former U.S. president Zachary Taylor die from?
6. At what velocity does light move?
7. What country has the world's largest bowling alley?
8. What animal feathers were used to create the first artificial Christmas trees?
9. What is the length of the shortest war in history?
10. What is the birthday of Applause staff member Manny Stavirnakis?

Alex Selby, Senior Strings Major



Provided

5/10

1. I have no idea.
2. 1837
3. Dog
4. New Amsterdam
5. A bed ridden disease
6. Approximately 186 thousand miles per second
7. Japan
8. Goose
9. Nine minutes
10. October 3rd

Aidan Penna, Senior Creative Writing Major



Gracie Pennington

2/10

1. Edgar Allen Poe
2. 1887
3. Whale????
4. New Amsterdam
5. Infection
6. This is such an Alex question (I don't know).
7. Germany
8. Geese
9. One hour
10. December 4th

Answers

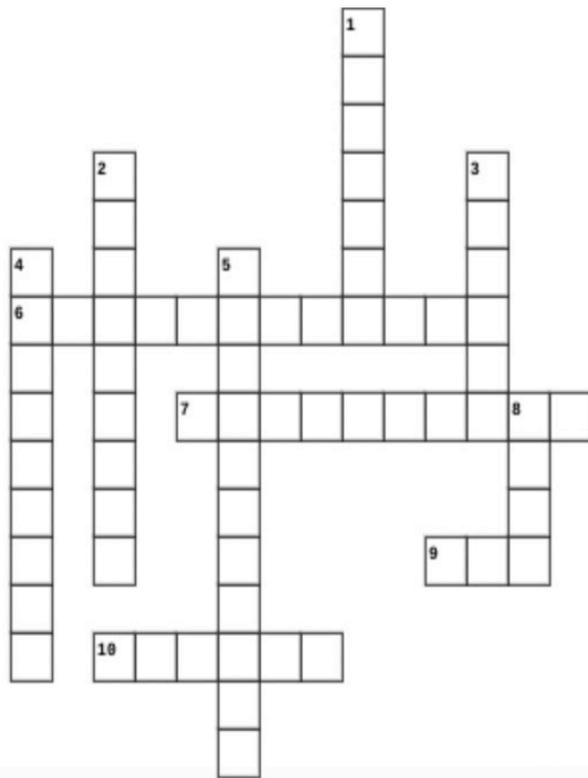
1. Harry Houdini 2. 1889 3. Pig 4. New Amsterdam 5. A cherry overdose 6. 186,411 miles per second 7. Japan 8. Goose 9. Thirty-eight minutes 10. October 5th, 2005

October Playlist

by Beatrice Criscuolo

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

SOA Crossword



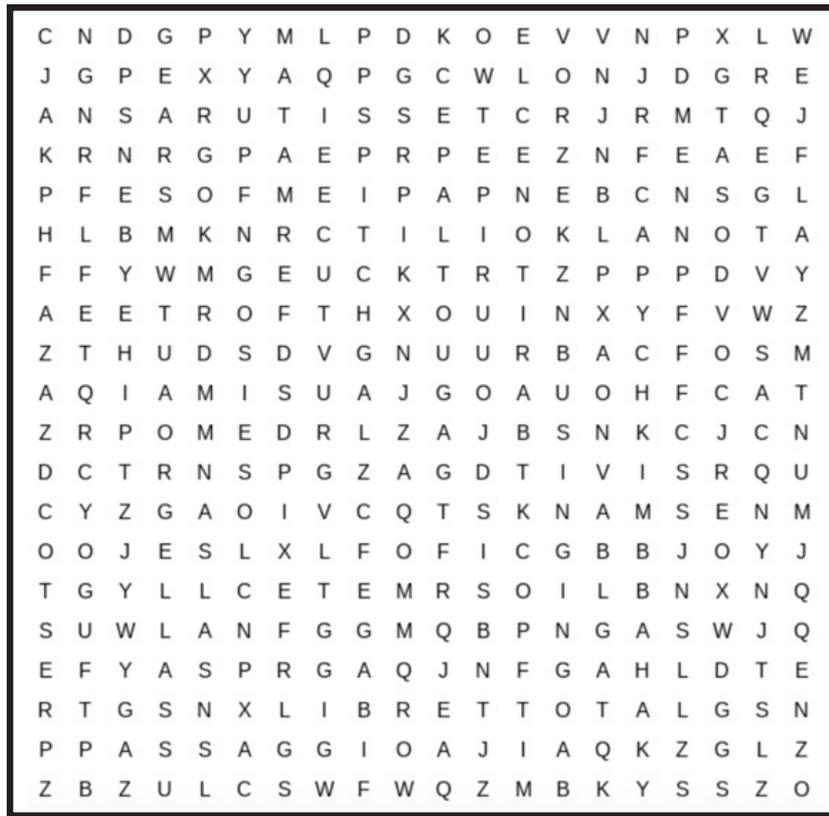
Across

6. Music without the use of a human voice.
7. A marking in music that indicates to get gradually slower and broader.
9. The place where the filming takes place.
10. A piece of clothing made by a designer or fashion house to show to retailers.

Down

1. A story about people and events that are not real.
2. A dynamic mark that indicates a section of music that gets gradually lower.
3. The smallest member of the string family of orchestra instruments.
4. In dance, a quick turn on one foot.
5. Decorative handwriting or lettering.
8. A piece of music written for two performers or two vocalists.

Vocal Word Search



ALLEGRO
 MODULATION
 ATONAL
 PASSAGGIO
 BARITONE
 PITCH
 BASS
 PRESTO
 CHANT

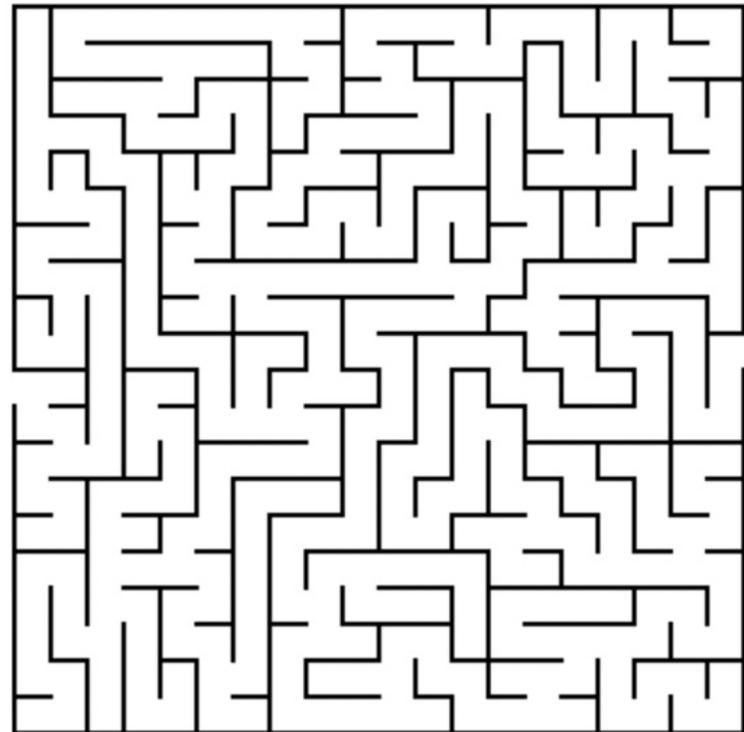
SINGING
 FERMATA
 TENOR
 FORTE
 TESSITURA
 LIBRETTO
 UNISON
 MELISMA
 VOCE

SOA Sudoku

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



Help Mr. Rogers find his gardening tools!





“A mug with a pug on it.”

Zoey Zetrouer, 6th grade
Creative Writing



“A cat toy.”

Jaya Graham, 7th grade Dance



“Some lady gave me a toothbrush.”

Sam Meyer, 8th grade Visual Arts



“A book.”

Ms. Miller, High School Math



“Toothpaste.”

Sonya Washington, 9th grade
Dance

What’s the strangest thing you’ve ever gotten trick-or-treating?

by Isis Hanna and Cate Traywick



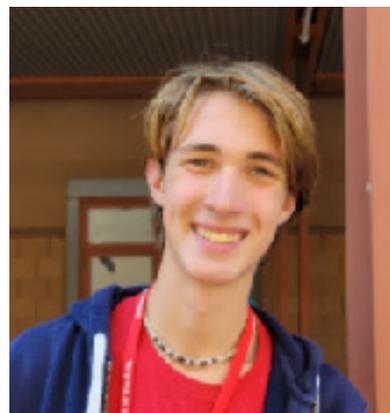
“A roll of coins.”

Ms. Detiberus, Creative Writing Teacher



“Razors.”

Gabbie Chinnis, 10th grade
Strings



“Lemons and hand sanitizer.”

Sully Eppes, 11th grade
Theater



“A pack of cigarettes”

Addison Wood, 12th grade
Band



“Paperclips.”

Ms. Cappelman, SOA
Attendance Administrator