

Applause

Volume 25, Number 2 School of the Arts, North Charleston, SC October 2023



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From the Editors

Dearest Readers,

As the leaves begin to change color and a brisk autumnal chill fills the air, we are excited to bring you a collection of articles that capture the essence of the fall season. From ghost stories to fall fashion, we are sure that this issue has something for everyone (you specifically.) Even though the school year seems to have just begun, the end of the quarter is on the horizon. Students everywhere are rushing to get their missing work turned in and teachers are frantically putting in grades. So to combat these stressful times, why don't you sit back and enjoy the latest issue of *Applause*?

Our Halloween-loving staff was sure to thoroughly embrace the spooky spirit of October, writing stories about Charleston's most infamous ghost stories (page 9), horror movies (pages 23 & 24), as well as asking SOA about their past Halloween costumes (centerfold). Beyond that, we highly recommend checking out page 6 for a beautifully written feature of Naomi Shihab Nye's visit, and while you're at it, flip to pages 11 & 12 for interviews with several members of the talented cast of *Love's Labour's Lost*.

As always, we are endlessly grateful to our patrons and advertisers who are truly the foundation of our paper. Through your support, we are proud to be one of the only high school newspapers in the state of South Carolina that still runs in print, and we are committed to keeping it that way. We hope you enjoy this paper as much as we enjoyed making it.

Your Editors,

Riley Borkowski and Cate Traywick




Applause

since 1999, the official student publication of
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Founded in 1995 by Rose Maree Myers

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Cover by Ella Kay

SOA Calendar

by Ashley Peterson

- Oct 17:** PSAT and ACT, SOA homerooms
- Oct 17:** 10th Grade Theater: *Pygmalion*, BBT, 4 pm and 6:30 pm
- Oct 18:** Middle School Fall Strings Concert, RMMT 6:30 pm
- Oct 19:** High School Jazz and Chamber Band Concert, RMMT, 6:30 pm
- Oct 20:** Senior Grub on the Green, 1:15 pm
- Oct 24:** HS orchestra fall concert, RMMT, 6:30pm
- Oct 24-25:** Theater Senior thesis readings, BBT, 5

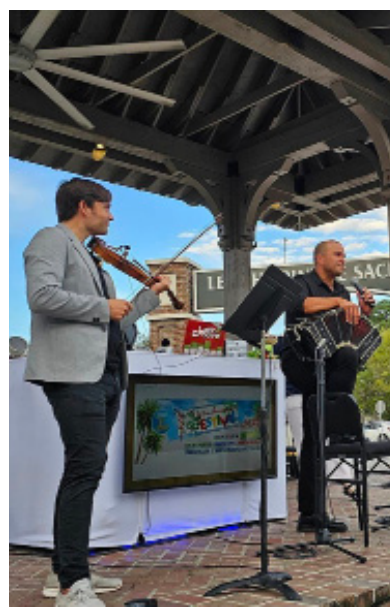
- pm
- Oct 25:** End of first quarter
- Oct 26:** HS band concert, RMMT, 6:30pm
- Oct 27:** Half day for students
- Oct 30:** *Love's Labour's Lost*, RMMT, 2 and 6:30 pm
- Oct 31:** Halloween
- Oct 31:** *Love's Labour's Lost*, RMMT, 10 am and 2 pm
- Nov 1:** *Love's Labour's Lost*, RMMT, 2 and 6:30 pm
- Nov 3:** Jump Jive and Wail, the USS Yorktown 7 pm
- Nov 7:** No school for students



Page 6



Page 8



Page 8

In This Issue

Celebrated Poet Naomi Shihab Nye Visits SOA

by Braeden LaRoache and Ruby Varallo

WATN: Mariam Nguyen

by Isabella Pineda

Celebrating Hispanic Heritage Month Through *Fiesta On The Square!*

by Riley Borkowski and Neo O'Dell

Sass Attack: Picking The Right Halloween Costume

by Jovanny Silva Velasquez

“Sass Attack” was started in 2007 by Applause writer **David Sass** and continued for seventeen years. Our senior Piano major, **Jovanny Silva Velasquez**, has continued the tradition.

In my lifetime, I’ve been blessed with the opportunity to grow up in a country where everybody is allowed to dress up as just about anything for one day: Halloween! At the same time, however, the prospect of being allowed to dress up as ANYTHING is so jarring that it’s hard to know where to start. I mean seriously, it’s never a simple process that involves me pointing at a fun costume and saying, “Eh, good enough.”

Let me lay down one of several problems I have with costumes in the form of a Euclidean thought: Dressing up as a clown doesn’t necessarily make me feel like a clown; dressing up as let’s say, a horror icon like Jason Voorhees makes me feel like a clown. I feel a slight sense of shame arrive on my feet if I were to dress up as something as basic/well-known. Even wearing a blank white T-shirt and jeans would be less generic than that. But at the same time, I can’t really go with anything too complicated/advanced because is Halloween really about who has the best costume? If I wanted to dress up in some meticulous cosplay, I would take it to some sort of convention instead of using it for a laced candy collection.

Arguably the biggest factor in it all, however, is the PRICE. There is no reason for costumes to be as expensive as they are now. Suppose I want to dress up as Freddy Fazbear from the famous JRPG “Five Nights at Freddy’s.” The “costume” is just a plastic mask and a glorified onesie, all for FORTY DOLLARS! Maybe I’m just cheap and impoverished, but there’s no way I’d drop forty on a half-baked, overpriced robot bear costume. With that amount of cash, I’d expect the costume to take over my body, because at least I wouldn’t have to explain to everybody why I spent that much on a costume.

Editorial: Break Some of the Rules

A few weeks ago, London-based designer Dilara Findikoglu made the decision not to reveal her latest collection during Fashion Week. This was a shocking choice, directly going against the institutional rules that have been set in place for decades. Findikoglu is not the only artist to break her own path, and definitely not the first. For centuries, creatives have been breaking down barriers. Artists who push the boundaries set in their fields make for a more interesting world and unique culture, and new artists need to continue this pattern.

Every single incredibly transformative development in artistic communities stems from small groups of people rejecting the status quo. The impressionist movement, which strayed far from the artistic norms of it’s time and greatly impacted the way we view art today, was founded by a small group of artists. The imagist movement, which ushered in subjectivity during a period when most writing adhered to tradition, was established by a small group of poets. The surrealist movement, which breathed new life into how content and form were perceived within art and literature, was founded by a small group of critics and creatives alike. These groups had the confidence to show their work during a time when only specific types of art were considered “valid,” which helped open doors for today’s artists. The artists of the past broke rules so that we, the artists of the present, had more opportunities and freedom within our field.

It is now time that we start to break these rules. In order to create artistic freedom for ourselves and for future artists, we have to continue the patterns of the independent thinkers who carved out our present. We cannot just appreciate the work that has been put in to get us where we are now; we must study and learn from it to become better artists, better people, and to create a better world. Each artist in the past who carved out a place for themselves not only found a failure in the industry but also had the bravery to fight against those failures and share their art, even if it meant receiving heavy criticism. It is important to keep growing the definition of art, and that means breaking rules within creative fields and crossing boundaries.

Dilara Findikoglu’s choice against the fashion industry was not only shocking for its rebellious nature but also for its forward-thinking impact. Her decision could lead



Jovanny Silva Velasquez

Provided

future artists to stop participating in events because of industry pressure. Choosing to stand against creative industries for the sake of artistic freedom is a choice that can have a positive impact for years to come. Her actions resemble those of past artists who paved new ways for us to create, and those actions are creating positive impacts for artists around the globe.

Opinion: Phones are Evil!

by Emma Shelton

I recently went through the most painful, nerve-wracking, and anxiety-inducing event possible: I lost my phone. When I realized it was missing, I entered a manic frenzy, tearing apart my bags and rushing around school, retracing my steps. I even had Ms. Derickson unlock a classroom door and help me look for it. After seventeen calls to my phone and three find my iPhone alerts, I found it hiding in the bottom of my bag (Ms. Derickson, I am so sorry.)

As I feverishly paced around campus, one thought was able to break past my encompassing anxiety. Why am I getting so scared about losing my phone? It is truly terrifying that I was so distraught over not having my phone within three feet of me. My mind was bleached with anxiety over a silly little metal brick that’s probably going to give me radiation poisoning by the age of forty.

Most of my peers feel the same way when they are placed in similar situations, which scares me. When I told my friends about how surreal my mini panic attack was the next day, almost all of them said that I was “so real for that,” but I was not real for that. Having major anxiety when my phone is away from me should not be normalized, and the people around me shouldn’t relate to such an extreme feeling. We should be able to exist in an environment without electronics and not feel irrationally anxious. Our attachment to our phones is concerning in so many ways. We still don’t fully know the long-term effects of cellphone usage, and we need to pay more attention to its psychological effects on us.

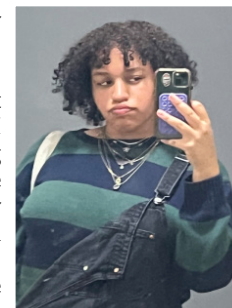
Opinion: Reading Banned Books is Important

by Isis Hanna

Book-banning has unfortunately become a topic heard regularly in the news and in our daily conversations in recent years. Under the guise of “protecting our youth,” conservative groups such as Moms for Liberty have been advocating for the banning of books that mention gender and sexuality, critical race theory or race in general, and overall discrimination from our school districts. A lot of these bans are happening in Florida, following Governor Ron DeSantis’s signing of the so-called “Don’t Say Gay” bill, which prohibits public school teachers from educating students in third grade or below on the topics of gender and sexuality. Last year alone, roughly 300 books were banned in school districts across Florida. In the US, over 2,000 books were banned in just one year.

Winston Churchill said, “Those that fail to learn from history are doomed to repeat it.” School districts are beginning to ban books pertaining to these historical topics that our youth need to learn from in order to avoid repeating our mistakes. Those in support of these bans often claim that they are protecting children from being exposed to inappropriate content at too young an age. However, books that are made for children are being banned due to the mere mention of topics like race, gender, and sexuality. If we do not allow our children to learn about the world around them and to love and accept all the different people who live in it, they are going to grow up ignorant, and ignorance breeds hatred. A lot of these parents and administrators won’t admit it, but Governor DeSantis will. According to *The Guardian* in 2022, when questioned about the nature of the Don’t Say Gay bill, he claimed that “efforts to educate students about LGBTQ issues [are] part of ‘woke gender ideology.’” This has never been about protecting kids. It’s always been about politics, and about the right vs. the “woke” left. But teachers are getting caught in the crossfires of a deeply divided political system, when they are just trying to educate our kids and prepare them for a better and brighter future than our ancestors had.

We are lucky enough to be in a school district where book banning has not affected us in these drastic ways, and we need to take advantage of that while we can. My



Emma Shelton

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Isis Hanna

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advice to you: read banned books. Read them, teach them, show them to your parents, siblings, friends, kids and educate yourselves and those around you on the stories and struggles that marginalized groups face and have faced at the hands of oppressors. Learn with an open mind about those who are different from you. Don't let our young generations repeat history's mistakes.

Social Media's Disgraceful Normalization of Bullying

by Riley Borkowski

Let's cut straight to the chase: The normalization of bullying on social media is not just concerning; it is downright shameful. We are in an age where bullying is not just tolerated but encouraged. While social media should be used to foster creativity, connections, and understanding, we are all growing accustomed to malicious comments.

The race for social media validation is something most (if not all) teenagers have fallen victim to, and bullying has become a shortcut to online popularity. Some will stoop to unimaginable lows to target others in exchange for likes, and it's nothing less than moral bankruptcy when we celebrate those who thrive on spreading hatred, which is a high price to pay for a few moments of internet fame.

We cannot downplay the impact cyberbullying has on the real world. Victims of bullying, whether it be face-to-face or online, face daily struggles with depression and isolation. While social media platforms bear some responsibility, their methods to combat bullying remain questionable and on occasion, downright unhelpful. More must be done in order to create safer online environments, such as quicker response times, stricter policies, and improved education for users about the consequences of their actions.

However, the root of the problem does not lie in the social media platforms themselves, but in our society. To tackle this problem more must be done by parents, educators, friends, and our community as a whole to teach empathy and take action to stop harassment at the root. As a society, we must engage in open conversations about cyberbullying and its effects.

One of the most disturbing aspects of this desensitization is that it often happens under our noses. What used to be playground taunts or whispered rumors have now moved onto the worldwide digital communication platform. With the cloak of anonymity being behind a screen provides bullies can now thrive with little to no accountability for their actions. Minimizing the severity of bullying not only harms us but our future generations as well. The casual acceptance of bullying causes a dangerous precedent for future generations.

Now I am not saying social media is all bad, as I am an avid user of nearly every platform. Social media can be a place to harness creativity, create friends, learn languages, and spread kindness, but it is important to understand that we can no longer turn a blind eye to the underlying issues that being behind a screen provides. It is important to use critical thinking when interacting with posts on social media and realize the effects that interacting with hateful posts has on us. We cannot stand by and watch this disturbing phenomenon grow any longer. Cyberbullying is not "cool" or "funny," it is shameful.



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Riley Borkowski



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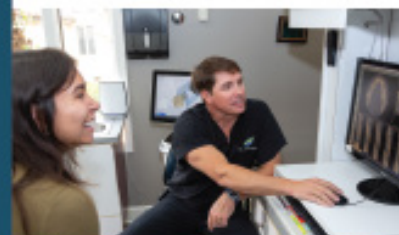
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Celebrated Poet Naomi Shihab Nye Visits SOA

by Braeden LaRoche and Ruby Varallo

“I wish I could start my life over and be a student here,” said internationally celebrated poet and author Naomi Shihab Nye during her visit to SOA on September 15. She began her morning in Dr. Cusatis’s AP Literature class before giving a talk in the media center, drawing an audience of all grades from SOA and Academic Magnet alike.

As a writer thoroughly interested in the arts –she is currently involved in a collaboration with the National Gallery in Washington, DC, and has delighted in visiting art museums all her life– she was particularly eager to visit SOA and engage with our young artists and artistic community.

“I love the cross-currents here: that some of you are musicians, some are visual artists, some are writers, not telling all the things you are. And how wonderful to get to share that with each other and support each other and see that as a central engine of life.”

Nye shared her childhood experiences, discussing the insight that young minds have in the arts, as well as the intersection of artistic disciplines and how art feeds into more art and serves as a very positive force in our lives.

She believes that children and the arts are integral to each other, and she has published novels, stories, and poetry collections that can be enjoyed by all ages, bridging people and the vital medium.

Being Palestinian-American, Nye is a multicultural poet, and she finds herself considering in her work not only a diversity of ages but also a diversity of cultural experiences, ultimately united by art.

“I think that art connects us to the heart of the human experience.”

This experience is what Nye has emphasized in her poetry ever since she began writing. She shared the story of how one of the first pieces she ever wrote—a four-line poem called “Chicago” about the glamor of the titular city—was seen by another girl she did not know who told her simply that she could relate.

This demonstration of the connective power of writing motivated her from then on to create pieces of art that bridge people’s experiences and expand their worldviews and sympathies.

“If you read poetry it’s like your world is always growing,”

Nye echoes poet and teacher Elizabeth Woody’s philosophy of writing three lines of poetry a day, which she says is “like stitching a map of your thought process.”

In her work, Nye tries to find beauty and depth in the ordinary, which creates excellent, thought-provoking, and insightful poems, with her audience being treated to excellent and vivid readings of some.

Similarly, she provided ample advice for young artists on the writing process, finding inspiration, working past writer’s block, and making the best use of opportunities such as attending a school like SOA.

She furthermore discussed the value of kindness, imploring us all, as it is emphasized also through her body of work, to simply be kind, open, and to listen.

“Other people’s voices are treasures.”

A History of *Love’s Labour’s Lost*

by Braeden LaRoche

After three years of performing some of William Shakespeare’s major tragedies, Mr. Younts and the junior Theater department are putting on a comedy: *Love’s Labour’s Lost*, which will be performed for the public in the Rose Maree Theater on October 13th and November 1st.

Love’s Labour’s Lost tells the story of the King of Navarre and his three lords’ oath to forgo the company of women for three years in order to pursue academic study, this being short-lived given the subsequent visit of the Princess of France and her attending ladies, with whom the men become quickly infatuated.



Naomi Shihab Nye and Ruby Varallo

Applause Staff

Applause Staff



Applause staff writer and Naomi Shihab Nye, poet and author, introducing the poet

Although it is regarded as one of Shakespeare’s best early comedies, the fact that the play’s humor relies heavily on wordplay in dated English and a knowledge of French nobility contemporary to the play’s era has made it less appealing for audiences since the mid-1600s.

Nonetheless, *Love’s Labour’s Lost* has been performed often by renowned companies at popular venues, furthermore receiving adaptations to musical theater, opera, radio, and film.

The play was originally crafted for a performance before Queen Elizabeth and her court, and since then, there has been one notable performance (in 1605) before Shakespeare’s death, though not another was recorded until 1839 at the Royal Opera House, London. Just two other performances were recorded in England in the nineteenth century.

The twentieth century saw a 1946 radio adaptation of *Love’s Labour’s Lost* by the British Broadcasting Corporation’s Radio 3 featuring the voice of celebrated English actor Paul Scofield, as well as a televised version for the BBC’s Television Shakespeare project, which set events in the eighteenth century, beginning a trend of attempting to make the play more palatable to modern audiences. There were also four notable traditional productions in this century, including two by the Stratford-upon-Avon-based Royal Shakespeare Company in 1965 and 1994.

“In the history of the Royal Shakespeare Company, which has done the bard every year since the late 1890s, there have only been sixteen productions of it. However, for comparison, there is usually a Hamlet production every three years,” said Mr. Younts.

Fronting the twenty-first century was a 2000 musical film adaptation of *Love’s Labour’s Lost* by Kenneth Branagh, which set the story in the 1930s and was the first feature-length film to be made of the comedy (unfortunately being received rather poorly). In 2009, Shakespeare’s Globe theater internationally toured a staging of the play, and in 2013, New York City’s Public Theater put on a musical adaptation.

The year 2014 saw another notable performance by the Royal Shakespeare Company, this time being set just before World War I and paired with Shakespeare’s *Much Ado About Nothing*. In lieu of the trends of modernization, a small theater in Chicago created a 2020 adaptation of the play translated into modern English, set during the COVID-19 pandemic, and filmed entirely over Zoom.

Mr. Younts has chosen, similarly, to make the play more appealing to a modern audience and to condense the play from its typical almost three-hour runtime while still keeping the spirit of the original.

“The more obscure wordplay in this version is cut and/or updated for today’s ear and for a shorter running time.”

With several subplots, minor characters, and plot details cut, the play should run for around sixty-five minutes.

No one should miss the opportunity to see this rarely-performed play staged by SOA’s excellent Theater department around the end of this month. For a little more insight into the play, flip to pages 11 through 12 for interviews with the cast of *Love’s Labour’s Lost*.

Style Walks the World for Fashion Week 2024

by Emma Shelton

The spring-summer season is upon us—in the fashion world, of course. From September 8 to October 3, fashion houses that range in notability and power presented their spring-summer 2024 ready-to-wear collections. Starting in New York and ending in Milan, Fashion Week is an event that crosses continents and cultures.

New York Fashion Week opened with Peter Do for Helmut Lang. The pressure was on for this collection, as it was the first runway of the season and Peter Do’s first runway for Helmut Lang. It’s safe to say, he did an immaculate job; the collection was a perfect ode to Lang and a continuation of the timeless yet forward-thinking looks we



Royal Shakespeare Company production of *Love’s Labour’s Lost*

isc.org.uk



Kenneth Branagh and his co-lead in his adaptation of *Love’s Labour’s Lost*

IMDB

are so used to from this brand. With references to taxi cabs and New York City, Do knew exactly what he was doing and accomplished a feat that would normally be challenging for a designer as young as him. Hillary Taymour for Collina Strada also had a collection in NYFW and groundbreakingly used AI as a tool for her creative process. While I was skeptical at first, this collection was outstanding. It stood out from the recent wave of

avant-garde modernism as a burst of feminine, playful energy. The diversity in both clothing and wearers makes for a marketable yet immensely creative collection. NYFW received a lot of criticism in the media this year, and while it is interesting to talk about the Ariana Grande look-alike who struggled to walk herself down the runway, it's far more exciting to see the designs that will inevitably trickle their way down to us.

By September 15, the models had escaped New York and flocked to Europe for London Fashion Week. My personal favorite of the major fashion cities, London, invites new, up-and-coming designers to present their collections, along with classic names that we can all recognize. Sinéad O'Dwyer,

who is a new yet well-respected designer, presented a collection

that was unapologetically herself. Her work serves as a rejection of boundaries, expectations, and standards set by the fashion industry. Featuring uniform-inspired garments, bright colors, and deconstruction, this collection was incredibly powerful and held a strong voice. On the other side of the spectrum, Burberry, an incredibly recognizable brand, was also presenting this week. While it included the brand's staples, like trench coats, repeating patterns, and the Burberry tartan check, there were also new features like asymmetrical and handkerchief hems. With pops of emerald and blue flowing through the minimalist tones, Burberry pulled through with an impressive collection this season. This London Fashion Week was an impactful one, centered around young designers and environmental action.

Milan Fashion Week started on September 19, and Versace was presenting, so obviously, it was amazing.

Donatella Versace is nothing less than an icon and knows exactly how to respect the brand identity and her late brother, Gianni Versace. This Spring-Summer 24' collection was an ode to 90s Versace (and a little bit of the 60s) with pastel check, studded denim, and red leather suits. The soundtrack to the runway was Prince's entire discography placed on shuffle, and candles were used as a secondary form of lighting for the venue. A-line dresses and skirts were centerfold in the show, along with go-go boots, silk shorts, and slip dresses. Almost completely opposite to Versace in style and tone, Dolce & Gabbana presented this week. The show was affectionately titled "Women" and meant to highlight the diverse consumer base of D&G. It was refreshingly feminine, only featuring black, white, and cheetah print. Bustiers, lace, and sheer items brought back the brand's beloved history at a time when archival pieces were all the rage. These brands are large and well-known, but they make a point to celebrate their Italian heritage with fashion shows in Milan.

While London is my favorite of the major fashion capitals, Paris is undoubtedly the best city for fashion, and Paris Fashion Week is my favorite event of the year. John Galliano for Maison Margiela presented this week. Galliano receives a large amount of criticism, and people tend to dislike

the way he runs Margiela, but he has a vision for the brand that follows Margiela's ideals intricately. Each look featured a tabi shoe, a well-known staple of the brand, but unlike past Margiela collections, these shoes were given white socks with dainty black bows. Muslin-cut dresses cut from lining patterns were present, amplifying the Maison's love for deconstruction and showing Galliano's deep knowledge of fashion history and garment construction. Jonathan Anderson for

Loewe presented a collection similar to Margiela's fascination with functionality and the process of making a garment. His collection seemed to be asking, "How can fashion be interesting and 'normal'?" He answered that question with immaculate skill, as usual. The most striking garments in the collection are long, sleeveless cardigans that hug the entire body, but those are outshined by subtler aspects. Such as ultra-high-waisted pants paired with "micro shirts," leather trench coats that are also purses, and unusually long sweaters. Anderson is such a well-respected designer, and it's obvious why he focuses on the smallest details and accomplishes great work.

This fashion week had highs and lows, as do most of them. Observing the events is an amazing way to help develop a better sense of personal style and learn about trend cycles. Each city has its own group of fashion houses with wonderful, hard-working designers and distinct voices and styles. Knowing these houses gives you a deeper understanding of culture and art.

Ask Ashley: SOA Advice Column

After digging through the Applause archive, staff writer extraordinaire, **Ashley Peterson**, decided to revitalize the timeless classic, "SOA Advice Column." With queries coming directly from students (via @soaapplause on Instagram), Ashley was sure to thoroughly answer some of SOA's most burning academic, artistic, and college-prep questions.

How do I write a college essay that's actually interesting?

Honestly, I have struggled with finding this answer as well. I have spent hours and hours staring at a blank Google Doc and looking up the same question you have asked to find a solution. What I have found is that you have to make this essay all about yourself. Find something odd that changed you as a person; colleges want to know aspects about you that your grades don't show.

How do I pick songs for my senior thesis?

As a music major, I completely understand your struggle. I think that you should pick songs that mean something to you and that show your strengths because this is the performance showing off how far you've come since joining SOA. I know it can be hard to limit your experience here to a few songs but perform something that you truly love, and don't think too much about how other people may view it.

How do I balance four of the hardest APs?

That is quite a challenge but honestly just learn how to properly manage your time (I'm still working on that). When I took three APs, I found that my work would often pile up, and I wouldn't be putting my full effort into it which caused me to not get the scores I wanted. Also if you don't understand something, ask now because the information often builds off of each other and you could get lost down road or fall behind because of how fast AP classes move. Remember that the score at the end doesn't define you in any way, and just taking an AP class shows that you want to grow as a student.

SOA Middle School Has It's Very First Student Council Election

by Ashley Peterson

On Friday the 13th, the first student council election was held for our middle schoolers here at SOA. Student council is a great way to get experience in leadership and prepare them for student council in high school. We interviewed a few of the candidates about how they were feeling about their upcoming election and we got some great responses! Student Charlotte Grass (sixth) said that she "[loves] to help people in all ways!" along with Isaiah Lu (eighth) who wants to "positively impact our school community" and "make changes that will benefit everyone". The middle school is very excited to have a student council and this is a first time experience for many of the candidates. After a very nail biting election, the middle school representatives were chosen. The sixth grade representatives are Pluma Rose Hyatt-Eakes, John Griggs, and Sloan Miller. The seventh grade representatives are Moses Blom, Della Kathryn Terrell, and Ava Knight. Finally, the eighth grade representatives are Sophia Zheng, Rosalee, and Adin, and Isaiah Lu. Congratulations to everyone who won and I can't wait to see what you do for our middle school at SOA!



Vogue

Helmut Lang
S/S 2024, Vogue
Runway



Vogue

Versace S/S 2024, Vogue
Runway



Vogue

Loewe S/S 2024,
Vogue Runway

Where Are They Now: Mariam Nguyen

Applause staff writer and junior student rep, **Isabella Pineda** sat down with **Mariam Nguyen**, 2022 SOA graduate and former STUCO president, to ask her about what she's been up to since graduation.

Isabella Pineda: How are you enjoying Furman University? Has your experience at SOA impacted your experience at Furman?

Mariam Ngyuen: I absolutely love Furman! I am majoring in Politics and International Affairs with an interest in health policy. I really enjoyed everything I was involved in at SOA. So much so that I am currently involved in the same things now; however, being a college student has allowed me to expand upon them further.

IP: What projects or work have you been pursuing since graduation?

MN: After graduation, I have continued working on the Saving Lives Educational Program, an educational program where high school students in Nairobi, Kenya are taught by American healthcare officials on Zoom each week. I started this program as a Junior at SOA and have continued it ever since. I initially started this program with one high school in Nairobi, and it



Mariam working on her project, the Saving Lives Educational Program (SLEP), in Nairobi

has now grown to five high schools. The expansion of this program has been a blessing. I recently presented my program in Washington DC for a global health conference in which many UN Officials, Country Ambassadors, and even Dr. Fauci were in attendance.

IP: I understand that you were the student body president during your senior year at SOA and now you're currently part of Furman's student council. Has your time as president impacted your work in Furman's student council? What's motivated you to continue working in student government?

MN: I definitely think that being the Student Body President of SOA has impacted my current work for Furman's Student Government. I really enjoyed the projects I worked on in STUCO and this definitely led to me running for Student Government. I am currently in my second year as an elected official and I've been able to work on so many projects here!

I think my love for STUCO is what motivated me to continue working to represent the student body. What I love about Student Government at Furman is that we have the ability to make changes that directly impact our daily lives with the help of administration. For example, I am currently working on a project to bring vegan ice cream to our dining hall!

IP: Many people have seen your posts of your trips around the world on your Instagram. How has your experience of traveling so frequently been? What's been your favorite trip and why?

MN: Traveling is my favorite thing! I am grateful to have the opportunity to travel to so many different countries. My favorite trip was visiting the Arctic Circle last December. I toured northern Finland, Denmark, and Norway during the peak of winter and got to see the northern lights!

IP: Any college advice for this year's seniors?

MN: My biggest piece of advice would be to apply to Furman! Seriously, you will love it. Other than that, I would advise seniors to not stress out too much on college applications! You've been working so hard for the past four years. Trust the process because things will work out. I remember getting so stressed out during application season. I literally applied to twenty schools and ended up picking a school that I hadn't even toured just because I knew it would be the best fit for me. Lastly, I would say to enjoy senior year to the fullest.



Mariam visiting Amsterdam

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The memories I have of senior year will always be so precious to me and I enjoyed every minute of my final year at SOA.

Hispanic Slang

In conjunction with Hispanic Heritage month, staff writer **Jovanny Silva Velasquez** collected a few Hispanic slang terms.

Chevere: When you have that sudden burst of happiness that you just have to let it out through one word, one exclamation, one proclamation of pure joy. "Compa, did you just see that backflip I just did?!" "Si, chevere!!"

No Sabo: A word used to tease Hispanic-American teenagers who didn't learn Spanish well/at all, which causes them to make several embarrassing mistakes in speech/hearing.

Example: "Oye cuh, what are you gonna buy at the mercado?" "No sabo cuh, maybe some dulces!"

Sana sana cola de rana: An ancient, mystical spell taught from oral tradition for centuries. It was originally used by the Mayan people to aid the sickly in times of need (although the literal translation means "heal frog's behind")

"Doctor, mi bebe esta muy enfermo, que hago?" "En el nombre de Dios, sana sana cola de rana"

Takuache: Possum, but can also refer to notorious Hispanic-Americans who are infatuated with big trucks and wearing Ranchero clothing in ninety-degree weather.

"Hey, I didn't know you have a truck now!"

"Oh, it's not mine, es de mi hermano. He's in his takuache phase right now" "No wonder I heard Banda MS being blasted"

Cuh: A shortened version of saying "cousin." Widely adopted/used by the "No Sabo" kids in conversation.

Example: "Hecha me unos papitas cuh!" "Pero ya te comistes la mitad"

Chamber Music Charleston Presents Fiesta On The Square!

On September 15th, Chamber Music Charleston, mentorship organization of many SOA students, celebrated Hispanic Heritage Month by bringing together a myriad of different local Hispanic music organizations for a celebration of Hispanic culture. Applause staff writer, **Neo O'Dell** sat down with **Sandra Nikolajevs**, one of the minds behind this event in an attempt to get further insight into Fiesta On The Square.

Neo O'Dell: What inspired you to host this event?

Sandra Nikolajevs: As a classical music organization, we are always looking for ways to reach beyond the standard audience for classical music, which – admittedly – is made up of primarily older, retired individuals. We decided to focus on the Hispanic community in Charleston and after about six months of research, we decided to host a free, festive event in Summerville where our guest artists could perform and frame it with an activity that would be welcoming and attractive to the community we were hoping to reach.

NO: How were you able to balance the planning of this event with your other responsibilities?

SN: As the one full-time staff person of Chamber Music Charleston (CMC), an



Francisco Fullana playing violin during Fiesta on the Square

Provided

organization with over fifty concerts each year, I have found a way to balance all that needs to be done without missing any important deadlines. Every Monday morning I take about a half hour to reflect on what needs to be done for the coming week and month, and I create a detailed “to-do” list. I break down all major projects (such as grant writing, managing a festival, and developing a marketing plan) into specific tasks and create a timeline. Having such a high level organization helps make it so that I am not overwhelmed. While the Fiesta on the Square was a lot of work, it never seemed overwhelming.



Hispanic dancers performing at Fiesta on the Square

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NO: Could you tell us a bit about the activities present at Fiesta on the Square?
SN: There was so much going on at the event! At the main pavilion, we had musical performances, including our guest violinist Francisco Fullana and guest bandoneon player JP Jofre, along with tango, salsa, and bomba dance exhibitions. There were food trucks with cuisine from Central and South America and a soccer demo area to promote Bilu soccer. We also had an area we called the “Cultural Esplanade,” with various organizations such as CMC, Summerville Orchestra, Flowertown Players, Circulos de Bienestar, and Circulo Hispanoamericano de Charleston were able to connect with the community and pass out information about their organizations.

NO: Francisco Fullana is a world-renowned violinist, was it difficult to organize him to play here?

SN: I am very fortunate to have developed a strong relationship with Francisco, ever since the legendary violinist Midori introduced me to him through her “Partners in Performance” program. Back in 2019, Francisco made his debut with Chamber Music Charleston, and since then we have invited him back every year. In fact, he will be returning in November to work SOA’s very own SOA Sinfonietta for a week-long residency that will culminate in a performance on Thursday, Nov. 9! Francisco was in town to play with CMC for our big opening concert at Sottile just two days after the Fiesta, and he was more than happy to make the short trip out to Summerville to be able to bring his music to a wider audience.

NO: How was the turnout for the event?

SN: It exceeded our expectations, and we estimate that over 2,500 guests attended the event!

Charleston Ghost Stories

by Elle Baker

On the corner of Rivers Avenue and Dorchester Road, a spot many of us frequent on our ways to and from school every day, unspeakable horrors occurred for years undetected. The first female serial killer in America was living out her operation with her husband in an inn that they owned in the early 1800s. She was part of a gang and frequently beat up men. Posing as a rest stop for unsuspecting travelers, she lured them into her two inns, called the Five Mile House and the Six Mile House, respectively. Once checked in, there was a promise of a bed to them to sleep in, food for their horses, and a good meal in the morning. Complaints were made to the sheriff’s office about guests disappearing in the middle of the night, but were dismissed due to lack of evidence.

There were many legends surrounding what happened to the men who fell at the feet of Lavinia Fisher. Some say that she had a lever to drop sleeping victims in their beds into a spike-y pit in her basement, but the most common and most likely story is that she gave them a poisoned cup of tea and robbed them while they slept. She was only caught when a suspicious traveler dumped out his cup of tea and blocked the door to his room when he went to sleep. He woke up to the sound of the bed descending and leapt out of the window to get the police, having figured out the Fishers’ plan.

The police, finally having time to stick to this familiar story, arrested and held them at the Old Charleston Jail. A year later, after a failed escape attempt, they were sentenced to death by hanging. Her famous last words are known all around Charleston,



Lavinia Fisher, whose beauty lured unsuspecting travelers to her trap.

Charleston Terrors Blog

“If any of you have a message for the Devil, give it to me ‘cause I will dine with him tonight!” before she leapt from the gallows of her own will. She was buried at Potter’s Field Cemetery, having no family to be buried next to. Her angry and troubled spirit is said to wander the cemetery and the Old Charleston Jail, as she refused to make peace with God before her passing.

Another famously paranormal site in Charleston is the Old Exchange and Provost Dungeon on Bay Street. Used as a market, post office, customs and trade house, city hall, and jail, this building has more than its fair share of opportunities to be haunted. Pirates known all



The Old Exchange and Provost Dungeon, located on Bay Street.

U.S. National Parks



The Dock Street Theater

Provided

around the world, like Blackbeard and Stede Bonnet, were kept in the building’s prison during the 1700s. Despite becoming a museum in the 1980s, the building still receives plenty of visitors.. both the living and the dead kind. Tourists swear of seeing spirits slipping around corners and of hearing screaming in empty rooms. Suspicious orbs and cold winds are said to sweep through the prison, left behind by the pirates, soldiers, and criminals that still haunt the basement prison of the building.

Many SOA students are involved in after school activities involving their major. Extracurriculars at the Dock Street Theatre are common among theater and vocal kids alike, who would be surprised to know they’ve been working all this time among a young woman who wanders the theater. Nettie Dickerson was a young country woman who moved to Charleston in the hopes of discovering herself in the big city. She struggled financially after her move, finding that her job at St. Phillips Episcopal Church, and finding that her good looks aided her immensely, she made the stark and ironic turn of profession to prostitution. After quitting her job, she spent all her savings on a lavish red dress, which became her signature with customers. She never gave up her resentment towards Charlestonian society for not accepting her due to the low social status she came from. She ran out on the balcony of the Planter’s Hotel during a thunderstorm, screaming over the injustices of it all, when she was promptly struck by lightning. She is said to be seen wandering around the Dock Street Theater in her tattered red dress, searching for the lavish lifestyle she once dreamed of when she moved to Charleston.

Where Were They Then: Ms. Zoe Roff

Curious about the past lives of some of our newest additions to staff, Applause staff writer Ruby Varallo sat down with sixth grade math teacher, Zoe Roff to ask a few questions about her life before SOA.

Ruby Varallo: Where did you grow up, and what are some of your favorite childhood memories?

Zoe Roff: I grew up on James Island and Folly Beach, playing in the rivers and marshes. We were feral children and often navigated childhood with little supervision (it was the 80s). My favorite memories involve crabbing, feeding birds and casting a net with my brother and grandmother from her dock.

RV: What was your experience in high school like?

ZR: I struggled with reading. I had great comprehension but I retained nothing. Reading was excruciating and I never enjoyed it. I know now I had a reading difference. I loved foreign languages, writing bad poetry and joining everything. I loved a good club: German Club, French Club, Amnesty International, Junior Engineering (who was I kidding), student Council and the Academic Team. Meanwhile I took every performing arts opportunity I could, I was in Band, Chorus, String Orchestra and the Fort Johnson Players (a theater program). If SOA had been an option for me, y’all would have had to lock the gates to keep me out.

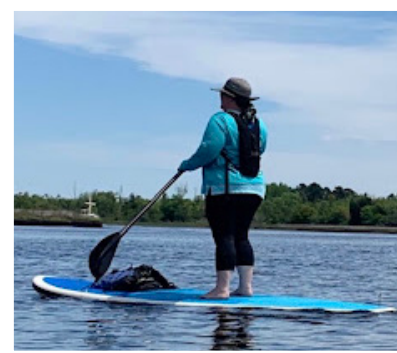
RV: What was life after high school like?

ZR: Again, I was generally unsupervised. I went to college for a year but then I took a “break” that lasted 10 years or so while I traveled the country and got married.



Ms. Roff practicing her cheers

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Ms. Roff on her paddleboard

RV: What sparked your interest in teaching?

What drew you to SOA?

ZR: I always knew I'd be a teacher but for a while there I tried to think I knew better than this persistent calling. When I gave in to the calling everything fell right into place. As I was finishing undergraduate work in my early 40s, I told everyone who asked that I was always going to teach in a very high- poverty school or SOA. There were only those 2 choices for me. As I completed my 5th year teaching in a high poverty school and my son was graduating from SOA, the right opening came available to me and I knew it was the right time. I have the most amazing colleagues and students. I'm walking in my truth at

Provided

SOA.

RV: What are some of your interests outside of school?

ZR: Outside of school I love spending time with my friends and family. Currently I'm into reading (I'm on book number 49 in 2023) and trivia but when I get this Achilles healed I'll be back to paddle boarding and traveling.

Jump, Jive, and Wail 2023: SOA's First Official Homecoming

by Isis Hanna

This year, SOA is excited to announce that for the first time, SOA will have an official homecoming dance! Along with the normal JJW festivities, there will be a senior homecoming King and Queen as well as a court. The court will consist of a Lord and a Lady from each grade (anybody of any gender can run for either position). Those interested in running will have two weeks to campaign prior to voting on November 1, and all who run must attend Jump, Jive, and Wail. We're also in an exciting new location, the USS Yorktown!

Don't worry, though; it'll still be the night of music and fun we're all used to. Jazz band director Mr. King revealed that three genres of music will be featured this year: swing, latin jazz, and rock/funk. As usual, there will be several featured soloists throughout the night, as well as a Best Dressed and Best Dancer contest. Tickets are 50\$ and can be purchased from any Band major or by scanning the QR code on the posters plastered around campus. I hope to see you all there for our first homecoming!

SOA's Haunted House Returns

by Luciano Cusatis

This past Friday the 13th, SOA student council hosted its haunted house fundraiser for the first time in years. The event was mainly organized by sophomore Class President Nora Green, as well as Theater Manager Mr. Christensen, along with the help of many student volunteers. While the fundraiser was formerly an annual event, it was canceled due to the pandemic and had not happened since until this year. This year's haunted house was themed

around many of the most iconic horror movies we all know and love, such as *It*, *Texas Chainsaw Massacre*, *The Shining*, *Scream*, and *Halloween*. It featured many actors of all grades and

majors dressed as classic characters to provide great scares throughout the various rooms of the intricate maze. From classic movies to dark rooms to chainsaws, there was truly something to scare everyone. On top of terrifying many students, including me, It was also supported a great cause, as it helped to raise money for the Lowcountry Food Bank. It is clear that through STUCO's leadership, this is only the start of many great school events to come as the year continues.



Bryce Beasley as Ghostface



Luciano Cusatis

STUCO president, Henry Hipp preparing to scare students with a chainsaw

Sign of the Month: "Haunted House"

by Luciano Cusatis

Demonstrated by Katerin Figueroa,
10th grade ASL & Deaf Culture



1. Hold your hands in front of you with your fists closed and your palms facing you.
2. Open your hands wide.
3. Put your hands together with a peak in the middle.
4. Move your hands down and have your palms facing each other.

LEON
STAVRINAKIS
SOUTH CAROLINA STATE HOUSE



Junior Theater Majors Present Shakespeare's *Love's Labour's Lost*

Applause staff members sat down and asked several members of the double cast of Shakespeare's *Love's Labour's Lost* about the process they've gone through to make this show happen. Photos by George Younts.

Ethan Mallari: King Ferdinand

Riley Borkowski: Tell us a bit about your character.

Ethan Mallari: King Ferdinand, a man devoted to an oath to not fall in love with any woman, later falls hopelessly in love with the French King's daughter, the princess.

RB: How have you approached your role?

EM: I was intimidated at first about having one of the most significant roles in the play. So, I'm ensuring I'm working hard enough to get the best possible results from myself as an actor and my role in *Love's Labour's Lost*.

RB: What are you most excited about in the show?

EM: The set of the play and the costumes. My costume will be the first costume I will wear that is fitted specially for me. I think the set will look really good and pretty, Mr. Younts has been working really hard on the set and we got to get an idea and preview of the set I think it looks amazing so I'm really excited about that.

RB: What challenges have you faced while trying to portray your character?

EM: Shakespeare has wording that can be difficult to say and understand. There were many times I've been stuck on a single line due to the wording of the play and I still struggle as of today.



Milo Throop: King Ferdinand

Riley Borkowski: Tell us a bit about your character.

Milo Throop: I play as the king of Navarre, who implements a rule to banish all women from the kingdom.

RB: What is your background in theater?

MT: I have only ever done theater in high school, but I came from a background in dance.

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

MT: We just had to read a monologue or dialogue of the character you were auditioning for.

RB: What are you most excited about in the show?

MT: I'm really excited about the sets and costumes. The main color of the show is pink, which fits with the theme of love in the show, and Mr. Younts has some cool costumes for us to wear.

RB: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this



year?

MT: I think *LLL* is an extremely underrated show. It's a very simple romantic comedy, but it was definitely one of the building blocks for modern romantic comedies. Also, I think this show really fits our cast of players, and it's going to be a fantastic show.

Sam Owens: Berowne

Isabella Pineda: What was the audition process for your role like?

Samuel Owens: I actually didn't audition for the role of Berowne because I found the line count for him daunting. Upon hearing I had gotten the role, I was initially stressed, however, I quickly came to fall in love with the character.

IP: Tell us a bit about your character.

SM: Berowne is a scholar under the king of Navarre. He has always been a critic of love but when he finally falls in love, he is under oath not to take a woman.

IP: What are you most excited about in the show?

SM: I am most excited for the comradery it will bring to the cast.

IP: What is your background in theater?

SM: I have been a theater major at SOA since 6th grade.

IP: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this year?

SM: Although I was initially cynical about doing a less popular Shakespeare show, I have quickly become more excited about the cast dynamics involved in this show. Also, it's always a fun time when I get to do a Russian accent. So, overall, I am very happy to be doing this gem of a Shakespearean play.



Gavin Lahmon: Berowne

Ruby Varallo: Tell us a bit about your character.

Gavin Lahmon: Berowne is the snarky cynic of *Love's*

Labour's Lost. He often questions the reasoning behind the oath the King makes the three lords swear to and makes fun of the other men when they begin to break their oaths. Over the course of the play, however, he also breaks his oath by falling in love and he starts to question his cynicism.

RV: What are you most excited about in the show?

GL: I've been looking forward to doing the eleventh-grade Shakespeare show since I saw the eleventh-graders do *A Midsummer Night's Dream* in sixth grade. Having just gotten into theater at the time, I was extremely inspired by the performance and it motivated me to stick with SOA through high school. So after years of anticipation, I am very excited to show the cumulation of experience my class has had throughout our time at this school in this performance.

RV: What challenges have you faced trying to portray your character?

GL: Finding exactly what words to emphasize and the speed at which you should say them has been difficult. It's actually been fairly easy to understand the language, but it is hard to make the language understandable to the



audience since they don't have the experience of reading the script over and over again. It's also been difficult to find specific moments for both sides of the character as he jumps from sarcastic to smitten throughout.

RV: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this year?

GL: It's an alright show. I realize that sounds like I'm downplaying it, but compared to Shakespeare's later plays, specifically his comedies like *Much Ado About Nothing* and *Twelfth Night*, it's pretty simple and not that complex. Not that it's terrible at all, in fact, its story is really a template for romantic comedies today. There are also really excellent elements of the play that make me excited to be doing it, like the dynamic between Costard and Jaquenetta, the whole Russian sequence, and the amazing soliloquies. Overall I have a lot of respect for the show and am thrilled to be performing it this year.

Liv Dewhirst: Princess of France

Ashley Peterson: What was the audition process for your role like?

Liv Dewhirst: Every student picks up to 2 characters they are interested in, and picks a scene or monologue to read for their audition. I only read for Princess, I really admired her character and she's a bit different than my regular parts so I thought it would be a fun challenge.

AP: Tell us a bit about your character.

LD: My character is the Princess of France. She only goes by Princess, she is never given a name. In our version, the Princess is seen as a powerful leader who enjoys humor and gossip. She's very well-spoken, which is what is surprising to the men in the play; she's a very woman-empowering character.

AP: What are you most excited about in the show?

LV: The set! We are going to have a hot pink set, standing out from the usual gray and brown sets that Theater tends to lean toward. Very exciting!

AP: What is your background in theater?

LV: I've been doing theater since I was very little, starting with Charleston Stage classes when I was probably around six. Since then, I've been in a few local productions with different companies, my first major one being *Matilda* at Midtown Productions, as well as a couple of Charleston Stage productions. More recently, I've done a couple of film acting classes in NY as well as some short films. My favorite shows I've done are the ones here at SOA, especially last year's *Imaginary Invalid* and *Peter and the Starcatcher*.

AP: What challenges have you faced while trying to portray your character?

LV: Although it's Shakespeare, the writing in this show tends to be pretty easy to understand. However, it can be difficult in some scenes to tell how formal the Princess is being, if she's trying to be comedic or serious.

AP: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this year?

LV: Yes! I love how it fits our class, and it's one of Shakespeare's most poetic and comedic pieces; it's a great show!



Marin Morris: Princess of France

Ashley Peterson: What was the audition process for your role like?

Marin Morris: I actually auditioned for a different role but everyone's audition process was pretty similar. We had to pick a monologue or a scene that was 5 or 6 lines long. My audition was a short monologue for the character Rosaline.

AP: Tell us a bit about your character.

MM: The Princess is independent and strong-willed. She goes to the king knowing exactly what she wants and does not back down. She even often outsmarts the men in the play.

AP: What are you most excited about in the show?

MM: I am most excited for a particular scene in the show where the men are dressed as Russians. It is definitely my favorite part of the show although it is tough to get through without laughing.

AP: What is your background in theater?

MM: I started at SOA in sixth grade and that is where most of my acting experience comes from. I often helped out backstage at my school's musicals in elementary school because I was too young to audition and that's where I had my first experiences with theater!

AP: What challenges have you faced while trying to portray your character?

MM: One of the most challenging parts is developing the physicality of the Princess. Because it is a Shakespeare show, the dialogue is super complicated and it is hard to understand so developing distinct physicality for every line is essential for the audience's understanding of the show.

AP: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this year?

MM: I really like this show and I love how everything is comedic. I'm very happy this is the show Mr. Younts chose for us and I feel like it fits our group of actors well!



Teagan Allen: Rosaline/Maria

Elle Baker: Tell us a bit about your character.

Teagan Allen: In *LLL*, we have two casts, so I have two characters. I play Rosaline in cast 1, who is the Princess's right hand girl and very quick with her words.

In cast 2 I play Maria, she's a little bit more bubbly, even a bit clueless in my mind. Abby Harris plays the same roles but in the opposite cast.

EB: What are you most excited about in the show?

TA: It's going to be a very vibrant set, which I am excited about because the Shakespeare shows in the past have not had that.

EB: What is your background in theater?

TA: I started musical theater when I was twelve and have been doing theater ever since. I decided I wanted to focus more on just acting and that led me to SOA for highschool. My first play was Freshman year, before that I had only ever done musicals.

EB: What challenges have you faced while trying to portray your character?

TA: It's been hard switching between Maria and Rosaline



and making sure that they are their own, different characters. It's a challenge but a good exercise.

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

TA: I've found out that Shakespeare is much easier to understand when you're actually on your feet acting it out with your scene partners. I realized how witty Rosaline really is while in rehearsal.

Abby Harris: Rosaline/Maria

by Ashley Peterson

Ashley Peterson: What was the audition process for your role like?

Abby Harris: When we auditioned, we selected a character we wanted to audition for, selected a scene where that character had a large role, and did the scene with classmates to show our ability. From there roles were assigned.

AP: Tell us a bit about your character.

AH: I play Rosaline and Maria double casted alongside Teagan Allen, Rosaline is viewed as a truth-teller. She is funny and witty and Maria is similar and pipes up only when she has a little witty comment to add here and there.

AP: What are you most excited about in the show?

AH: I am excited to do a show in the RMMT, as well as doing a show of this caliber.

AP: What is your background in theater?

AH: I have been involved in theatre since I was little, doing shows with small companies, then graduating to the Dock Street Theatre Troupe, and Musical Theater Center. I began doing theatre at SOA in the 6th grade.

AP: What challenges have you faced while trying to portray your character?

AH: The main challenge was comprehending Shakespearean language but researching the meanings of certain words definitely helped with the memorization/character portrayal process.

AP: What are your overall thoughts on *Love's Labour's Lost*? Are you happy to be doing it this year?

AH: I'm excited for this show! It'll be a fun show to put on and I think people will enjoy it. It's a romantic comedy that contrasts past Shakespeare shows Mr. Younts has done and I'm excited to see how everyone brings their role to life on stage.



Lyles Bruorton: Dumaine

Luciano Cusatis: Can you describe your character?

Lyles Bruorton: My character is Dumaine. I would describe him as a confident and cocky guy.

LC: Were you familiar with the play prior to getting cast?

LB: I was not familiar with the play.

LC: What challenges have you had trying to play your character?

LB: I have found it hard to understand what my lines actually mean. It's hard to make acting choices when you don't understand what's going on.

LC: Are there any things you are looking forward



to people seeing in the show?

LB: I am very excited for people to see the set of this show. It is a very unique and different set than anything we have done before. I really think the set will bring a lot of life to this show.

Cahal Finch: Dumaine

Isis Hanna: Can you tell us a little bit about your character?

Cahal Finch: I play a character named Dumaine who is one of the King's three best friends. He is a tough guy who follows the rules with no questions asked.

IH: Have you performed Shakespeare before? Do you find it enjoyable or challenging to interpret his work for the stage?

CF: I have not worked on Shakespeare before and although the wording is a little challenging, I do enjoy it very much.

IH: What are your overall thoughts about *Love's Labour's Lost*? Were you excited when you heard you'd be doing it?

CF: I am a big fan of the story of *Love's Labour's Lost*. I am excited that this year we are doing a romantic comedy instead of a drama because I LOVE romcoms.



Issac Halberda: Longaville

Isis Hanna: Can you tell us a bit about your character?

Isaac Halberda: Longaville is one of the three noblemen working for the king (Played by Milo or Ethan). He is the youngest and most innocent of the four men and is kind of a whiny little kid. This means that I get to yell at Sam and Gavin, who both play Berowne.

IH: How have you approached your role? Are there any similarities between your personality and Longaville's?

IH: The character is the youngest and most childish of the characters, so I'm sort of taking a more whiny/immature approach, although you have to do that in very small amounts because I don't want to inflict actual pain on the audience. And while I do think I'm immature, I don't think I'm very similar to the character I am portraying.

IH: How have rehearsals been so far? Is it difficult to balance the workload of junior year while also memorizing lines?

IH: Rehearsals have been fine, although there have been many hiccups. It is very hard to balance the workload, luckily I have a smaller amount of lines compared to the other major characters, although I do have to perform both shows.

IH: What are your overall thoughts about *Love's Labour's Lost*? Were you excited when you heard you'd be doing it?

IH: It's a really fun show, although it's pretty much a beta version of *A Midsummer Night's Dream*. It actually draws a lot from it, it's a basic love triangle and a play within a play (which was cut for time, because the show runs like 3 hours uncut).



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Lilly Ratcliffe, junior Visual Arts major, as a zombie cheerleader.



Cate Traywick, junior Creative Writing major, as Tinkerbell.



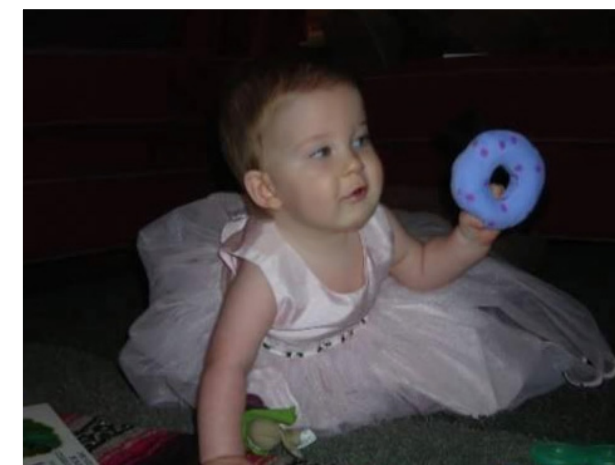
Senior Creative Writing major TJ Griffin dressed as Jotaro from *JoJo's Bizarre Adventure*.



Victoria Hickerson, junior Visual Arts major, dressed as Cinderella.



Senior Piano major Jovanny Silva Velasquez as Spiderman.



Riley Borkowski, junior Strings major, dressed as a ballerina

SOA's Past Halloween Costumes



Isa Pineda, junior Strings major, as a ladybug.



Ms. Do, Focus Facilitator, dressed up as Snow White.



Thomas Gotbeter, senior Piano major, in a Buzz Lightyear Costume.



Freshman Dance major Grace Kerr dressed with her dad as Orphan Annie and Daddy Warbucks.



Austin Smith, senior Vocal major, dressed as Mario.

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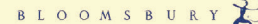
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Illustrator: PERSONA LA AVE

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"Rooted"
Lilly Ratcliffe, 11th grade



"Carnivorous"
Ella Kay, 11th grade



"Untitled"
Madison Edwards, 9th



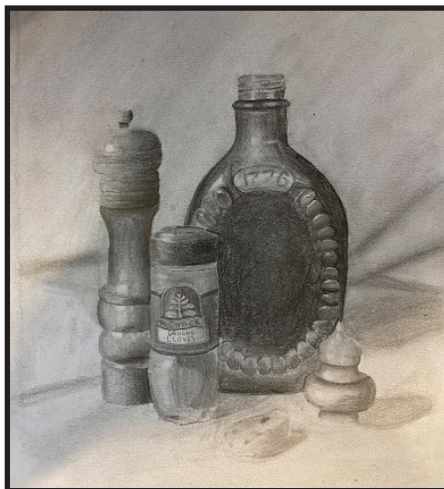
"Untitled"
Gracie Vanwagenen, 11th grade



"Untitled"
Eva Durinsky, 9th grade



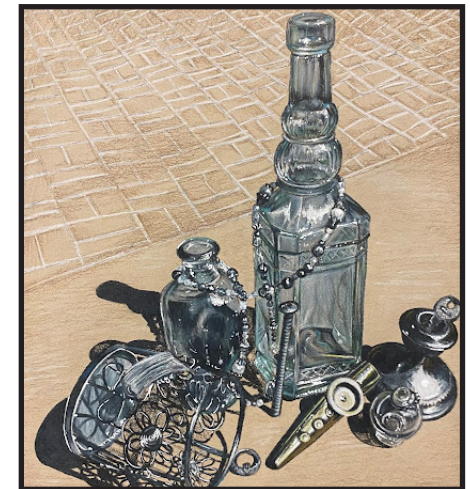
"Arowana"
Lucy Cromwell, 12th grade



"Untitled"
Mary Roblero, 6th grade



"Untitled"
Sam Meyer, 9th grade



"Untitled"
Ashley Yax Apolinar, 9th grade



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Academic Magnet High School Raptors Football Schedule

by Cate Traywick

October 20th AMHS vs Lake Marion High School, 7:30, Lake Marion High School
October 27th AMHS vs Bishop England High School, 7:30, District 4 Stadium

This Month In History

by Lucy Cromwell

Sept 24-30	Oct 1-7	Oct 8-14	Oct 15-21	Oct 22-31
<p>9/24/1896- F. Scott Fitzgerald, author of <i>The Great Gatsby</i> was born in St. Paul Minnesota.</p> <p>9/25/1789- Bill of Rights first proposed by the First Congress of the United States.</p> <p>9/26/1888- Poet and author T.S. Eliot, known for <i>The Wasteland</i> and "The Love Song of J. Alfred Prufrock," was born.</p> <p>9/27/1937- Bali Tiger goes extinct after excessive hunting and human encroachment.</p> <p>9/30/1955- Actor James Dean is killed in a car crash.</p>	<p>10/2/1869- Gandhi was born.</p> <p>10/3/1995- O. J. Simpson is acquitted of the murder of his ex-wife Nicole Brown Simpson and Ronald Goldman.</p> <p>10/4/1970- Janis Joplin is found dead at age 27.</p> <p>10/4/1957- Soviet satellite Sputnik 1 becomes the first satellite to orbit the earth.</p> <p>10/6/2010- Instagram was founded.</p> <p>10/6/2020- Eddie Van Halen passes away at the age of 65.</p> <p>10/7/1849- Edgar Allen Poe died from unknown causes in Baltimore, Maryland.</p>	<p>10/8/1871- Great Chicago Fire breaks out.</p> <p>10/9/1986- Andrew Lloyd Webber's <i>Phantom of the Opera</i> made its theatrical debut.</p> <p>10/9/1967- Che Guevara is killed in Bolivia.</p> <p>10/13/1903- Boston Red Sox win the first world series.</p> <p>10/13/54 AD- Roman emperor Claudius is poisoned under mysterious circumstances, and is succeeded by his adopted son Nero.</p> <p>10/13/1941- Famed singer, Paul Simon was born.</p> <p>10/14/1926- Winnie-the-Pooh is first published.</p>	<p>10/16/1793- Marie Anntionette is executed.</p> <p>10/17/690 AD- Empress Wu Zetian established the Zhou dynasty of China.</p> <p>10/18/1871- Thomas Edison died in 1931.</p> <p>10/19/439 AD- The Vandals take Carthage in North Africa.</p> <p>10/20/1803- The Louisiana Purchase is ratified by the Senate.</p> <p>10/20/1977- a plane carrying the southern rock band Lynyrd Skynyrd crashes, killing three members.</p> <p>10/21/1600- Tokugawa Ieyasu defeated rival clans, becoming the shogun of Japan.</p>	<p>10/23/1964- French philosopher Jean-Paul Sartre turned down the Nobel Prize.</p> <p>10/23/2001- Apple released the first i-Pod.</p> <p>10/24/1945- United Nations founded after WW2.</p> <p>10/25/1881- Picasso was born.</p> <p>10/27/1932- Famed poet and novelist, Sylvia Plath was born.</p> <p>10/28/1520- Ferdinand Magellan reaches the Pacific ocean.</p> <p>10/28/1516- Mamluks in Egypt failed to stop the Ottoman advance at the Battle of Yaunis Khan.</p>

Riddle of the Month

by Marz Watson

The person who built it sold it, the person who bought it never used it, the person who used it never saw it. What is it? **Answer in next issue!!**

Applause Halloween Playlist

by Lucy Cromwell

Feeling the Halloween vibes but still stuck on your summery tunes? Don't worry, this month we've curated a playlist that exudes the autumnal spirit.



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Student Council Results

by Isabella Pineda

Freshman Class President: Ava Wolf

Freshman Representatives: Judith Suttle, Charlotte German, Allannah Horton
Sophomore Representatives: Luciano Cusatis, Kennedy Colie, Emma Norton
Junior Representatives: Aaliyah Lemons, Isabella Pineda, Maya Bundy
Senior Representatives: Grace Dennie, Ava Dawson, James Herring

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Horoscopes

by Cate Traywick



Sagittarius (November 22 - December 21): Sagittarius.

I know that you claim to be a math person, but it doesn't take a genius to write the correct version of your/you're. It's driving me and your English teacher crazy. It is not that hard, Sag. If you can't remember, at least try to use autocorrect. Nobody likes the grammar police, but somebody has to do it.



Capricorn (December 22 - January 20): Capricorn, the

upcoming month will be full of small financial successes. Little wins like finding an extra dollar in the vending machine, or discovering a nickel wedged between the couch cushions will fund all of your shopping pursuits for the next month. But those seemingly insignificant wins add up Capricorn; soon enough, you'll be rolling in dough (or rather, discarded coins and dollar bills)!



Aquarius (January 21 - February 18): Something has got

to change Aquarius. So far, your fall has been full of sad acoustic music, long and contemplative walks, and muted colors. Not to say that there isn't a time and place for these things, but there's a point where you start slipping a little too far into these "sad girl autumn" tendencies. Do yourself a solid and slip out.



Pisces (February 19 - March 20): You truly light up every

single room that you walk into dear Pisces. Seriously, your skin is so luminous, your hair is so shiny, and your fashion sense is truly brilliant. It's obvious (on multiple levels) you have hit your glowup. So Pisces, my advice to you is to just keep doing whatever you've been doing, because it is most definitely working.



Aries (March 21 - April 19): Aries, it has got to stop. Quit

telling everybody about everything about everybody, you're a regular Gretchen Weiners. Listen Aries, it's time to straighten up, fly right, and find other interests. But to your credit, it's clear to me that you have an abnormally strong "zest for life" and all the interpersonal problems and drama that comes with it.



Taurus (April 20 - May 20): Taurus, you deserve the world. It's probably been a rough couple weeks for you, but it's finally time to bounce back. Try to focus on doing things that not only make you happy, but bring out your natural beauty (inside and out). Do your skincare, read a book, listen to the newest Sufjan Stevens album, and just remember, the stars love you.



Gemini (May 21 - June 20): It's finally time to dust off those cobwebs on your spooky decor Gemini, it's that time of year. "That time of year" meaning the time of year where you're relentlessly reminded of that one cringe-worthy (and highly cancelable) past Halloween costume. You know the one.



Cancer (June 21 - July 22): Oh Cancer. Beautiful, wonderful, unmotivated Cancer. You've been plotting your academic comeback since the first week of September, and the delay of that comeback is starting to get hard to watch. As this quarter draws to a close it seems that your big dreams of turning those Ds and Cs into As is going to a little more difficult than you think. My advice to you? Charge your chromebook, lock in, and get going!



Leo (July 23 - August 22): Coming from someone with an August 19th birthday, you, Leo, will always and forever be my favorite. You're confident, you're happy, and let's be real, you're always the funniest person in the room. So stamp out any and all self deprecating thoughts you may have dear Leo, and allow your natural charisma to shine through!



Virgo (August 23 - September 22): I hate to burst your bubble Virgo, but your "fake it 'til you make it" attitude doesn't apply when talking about Algebra. Confidence is key, but let's remember that pretending to solve polynomials only when your teacher is looking isn't going to help you in the long run. $2x$ plus $5x$ doesn't equal $23x$ cubed, and I seriously have no idea how you got that. Check your work, I guess?



Libra (September 23 - October 22): Happy Birthday Libra! For the next month, it's all about you, and don't let anyone tell you otherwise. But just to let you know, I heard that Virgo overheard Aries telling Pisces that Leo thinks you're cute. Do with that what you will, but in my personal opinion, you should totally go for it, if Virgo said so then it has to be true!



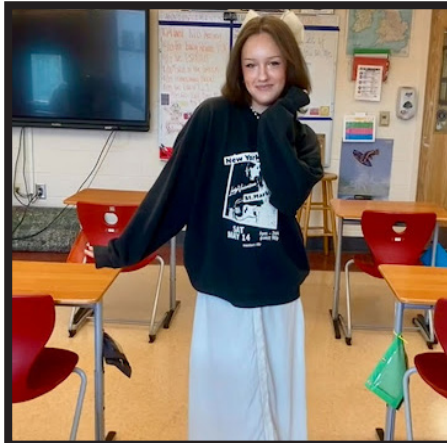
Scorpio (October 23 - November 21): Oh Scorpio, over the past few months you've clearly been dissatisfied with whatever you've got going on (not much). But don't worry dear Scorpio because I'm here to tell you that change is coming! It may be in the form of meeting someone, buying something, or even just a personal revelation, but no matter what it is, your life is about to change for the better!

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Admiring SOA's Fall Wardrobe

by Isabella Pineda

Autumn has just begun, and although the temperature outside hasn't quite reached my standards yet, I've still been able to start enjoying some of my favorite things about the season: brisk mornings, pumpkin spice-scented candles, fall Starbucks drinks, and my favorite thing of all time - fall fashion. I've loved watching SOA students' wardrobes shift as the weather begins to grow cooler. Not to be a snob, but I'd argue that our student body's sense of style is much better than that of Academic Magnet, and the beginning of fall amplifies that by at least a thousand. I'll even bless your eyes with some of my favorite outfits I've seen on campus over the past couple of weeks to prove it.

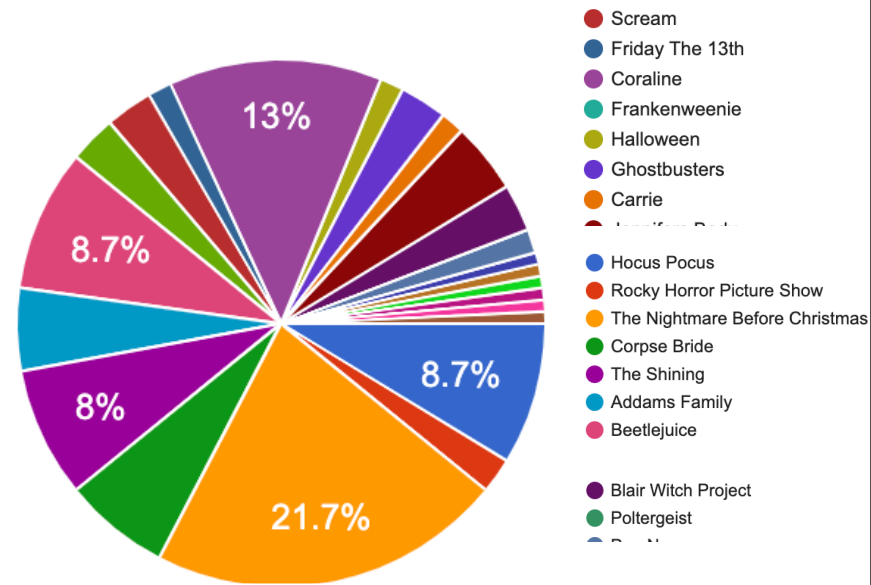


Fifty-Four SOA Students Initiated into the National Honors Society

by Cate Traywick

At four p.m. on September 19, fifty-four SOA high school students from every major were initiated into the National Honors Society (NHS). NHS is a nationwide organization recognizing juniors and seniors for their admirable character, passion for service, scholarship, and strong leadership. The initiation was hosted in the media center, where a number of faculty and parents attended. Highlighting these "four pillars" of NHS were the leaders of each service group within SOA's chapter: **Leilah Baird, Madeline Church, Linda Garziera, TJ Griffin, and Jovanny Silva Velasquez.** The fifteen senior inductees included **James Davenport, Law Fox, Vivian Gordon, Macie Hoffman, Jessie Johnson, Kylie Kothera, Maggie Largent, Braeden LaRoche, Merrik Moriarity, Pai Petchsuriya, Lydia Plante, Annie Sterba, Shelby White, Jade Williams, and Jasmine Zheng.** As for juniors, their thirty-nine new members include **Aidan Aycock, Ella Bailey, Riley Borkowski, Ava Borelli, Lily Bryson, Maya Bundy, Rae Coughman, Luciana Colavita, Liv Dewhirst, Ella Duffy, Lucas Fetten, Jackson Fox, Taylor Gibbes, Nicholas Grayson, Eloise Hastie, Vaughn Hickerson, Victoria Hickerson, Lily Jensen, Noelle Junge, Alex Lim, Marin Morris, Sam Owens, Emma Parker, Isabella Pineda, Samantha Pryor, Ella Schrecker, Olivia Scolnick, Nicholas Severance, Cyle Tang, Milo Timpanaro-Throop, Cadence Torres, Cate Traywick, Ruby Varallo, Violet Wall, Trow Weeks, Brooks Wetmore, Melia White, Cece Whitfield, and Jasmine Withers.** There were fifty-four new inductees, leaving SOA with a grand total of seventy-two members of the National Honor Society.

What's Your Favorite Halloween Movie?



To participate in more polls like this follow @soapplause on Instagram!

Classic Movie Review: *Friday The 13th* (1980)

by Isis Hanna

Halloween season is finally in full swing and, with this October having an actual Friday the 13th, I figured it'd be the perfect time to review this classic 80s slasher film.

Directed and produced by Sean S. Cunningham, the film follows a group of camp counselors as they attempt to reopen a supposedly cursed summer camp and, subsequently, as they are picked off one-by-one by an unseen killer.

When I first watched this movie, I was put off by the outdated effects and overall vibe of it. While watching, it was very obvious to me that this was an old movie, and it's hard not to judge the ridiculous editing (for goodness sake, they use a freeze frame within the first ten minutes). However, keep in mind that movie technology has had some serious upgrades since 1980, and for its time, *Friday the 13th* is actually a really solid movie. It set the scene for the classic teen slasher genre we all know and love, not to mention what was supposed to be an independent film ended up as a seven-part movie series. Of course, that doesn't necessarily mean they were all *good*, but it definitely brought in the money.

If you're looking for a good scare this Halloween, then I would not recommend this movie. But, if you want to knock a classic off your list or if you're just starting to get into horror, check it out, and try to look past the goofy 80s effects. Or just laugh at them, like I did. It'll be just as fun either way.

Classic Movie Review: *The Shining* (1980)

by Ruby Varallo

As someone who (very sneakily) looks away from the screen when anticipating a jump-scare, the Halloween movie season can be brutal. This is why I'm grateful for horror movies like Stanley Kubrick's *The Shining*, a psychological thriller where the fear is created mostly in your own mind. The movie, based on the Stephen King's novel *The Shining*, follows Jack Torrance (Jack Nicholson), who accepts a job as a caretaker for the Overlook Hotel, where he, his wife Wendy (Shelley Duvall), and his son Danny (Danny Llyod) stay, completely secluded, for the rest of the winter.

Throughout their stay, each family member gradually loses their grasp on reality. Danny, who possesses a telepathic ability called the "shine," has frequent visions of bloody elevators, twin sisters, and the ominous room 237. Jack, who is trying to overcome writer's block, writes an eerily repetitive manuscript, and his anger overtakes him as Wendy, who has visions of strange hotel guests, becomes terrified by both him and Danny. The film's lack of clarity about what is real and what is not has given rise to countless theories about the true meaning of this movie. Some say it's a metaphor on Native American genocide and the Holocaust, while others argue Kubrick himself faked the moon landing and this was his way of admitting it. Regardless of Kubrick's real intentions, his



final product is a movie rich with fantastic performances, engaging cinematography, an anxiety-inducing score, and a haunting sensation that lingers far past the final image.

A huge standout in this movie is Shelley Duvall, whose performance made for, in my opinion, the most memorable scene in the movie, even more so than the iconic "Here's Johnny!" moment. In the scene, Duvall's character Wendy walks backwards up a staircase, armed with a baseball bat. Kubrick is known for his perfectionism, but I believe his treatment of Duvall is not as much preciseness as it is abuse, and this scene is just one example. The scene took 127 takes, so her tears of pain and fear are hardly acting as much as a physical response to pure exhaustion and Kubrick's constant discouragement. Despite this, her performance is incredible and the most realistic portrayal of pure terror I have ever seen in film.

Jack Nicholson also delivers a great over-the-top performance that manages to be both terrifying and almost comedic, thanks to his enthusiastic eyebrows and wide-open eyes. He's able to depict a wide range of emotions, from seemingly normal at the beginning upon accepting the job as caretaker, to pure fury at the end when he's been driven to insanity. Both his and Duvall's performances make this movie a classic that maintains its impact forty-three years after its release in 1980, and serves as a great reminder not to be all work and no play!

Classic Movie Review: *The Thing* (1982)

by Ella Kay

With the weather getting colder and the days getting shorter, horror movie season is upon us. So what better to do than to kick off the season with a classic I hold deeply in my heart, *The Thing* (1982). Directed by John Carpenter, it is a remake of its original film from 1951, *The Thing from Another World*. The horrific cult classic has incredible elements of sci-fi, mystery, and of course plenty of horror. The film takes place in the frigid and isolated continent of Antarctica. A group of American researchers respond to a call ordering them to investigate a Norwegian research station. Little did they know the disaster they were about to unleash.

The Americans encounter a shape-shifting extra terrestrial organism who has the ability to imitate any living creature it comes in contact with. As the being takes over the crew one by one the others are led to defend themselves against their former friends and coworkers. The Americans must battle the paranoia and hysteria as they struggle to identify who has been replaced with the deadly alien. The uncovering of this unknown organism unveils a series of events leading to their loss of sanity and trust. As one



of my favorites, I won't include spoilers because I highly recommend this film to anyone with a thirst for horror. Kurt Russel stars as R.J. Macready, the main character of the movie. His crucial and extraordinary performance as the protagonist helps the viewer put themselves in his shoes and feel the vulnerability and fragility of his psyche.

Onto my favorite aspect of the movie, its practical effects. Created by Rob Bottin, the groundbreaking effects sold the movie to many viewers. Working on a creature who constantly shapeshifts was not an easy job. Using many techniques like stop motion animation, prosthetic makeup, puppetry and animatronics he mimicked the creature from our nightmares. He pushed the limits of horror effects at the time with his iconic scenes and created a staple in the community still talked about today. Coming from an artist's point of view, The effects are stunningly revolting and almost so odd it leaves you amazed. The macabre gore even left me, a horror fanatic, squeamish and impressed. Bottin's creations are one of a kind and set the standards high for movies to come, as well as influence others.

The film received mixed reviews after its release, but overtime created a loyal following of fans due to the imprint it created on the media. The suspenseful, and paranoia-inducing plot has earned its spot on the podium for classic horror movies. *The Thing* exceeds my expectations every time I watch it. It truly surpassed the boundaries of traditional horror of its time. Not only exploring horror, the film dives deep into the theme of exploration of the human psyche and skepticism against the ones we trust. The story puts viewers into the unsettling reality where fear can wear many faces. I hope the film exceeds your expectations and leaves you wondering the chilling question: What is the real shape of fear?

Contemporary Movie Review: *El Conde* (2023)

by Ashley Peterson

As someone who doesn't love horror movies and flinches at every slight movement of a character, *El Conde* did not make me terrified to turn off the lights but rather extremely uncomfortable wondering how they came up with this plot. Written by Pablo Larrain and Guillermo Calderon, the almost completely black and white movie premiered at the eightieth Venice International Film Festival on August 31, 2023 and won best Screenplay Award. In the movie, Augusto Pinoche, inspired by the symbol of facism who oversaw the murder of thousands of Chileans, is portrayed as a 250 year old vampire. After his many lives, he has finally resided on a countryside estate where he decides to stop drinking his blood smoothies in order to give up his immortality because he can't handle the headlines constantly reminding him of his wrongdoings. After seeing these headlines, his five greedy children come to pay him a visit in hopes to get their share of his lofty inheritance that they have waited so long for but became annoyed to realize that he has hidden his money under many names and accounts. In order to find every penny of worth their parents have and to kill their father, they hire a young nun named Carmencita (Paula Luchsinger)



as their accountant who adds quite the spin on the movie after meeting Augusto. Tension between the family causes this movie to be oddly humorous along with the satire seen throughout which I thought lightened the more disturbing aspects that I tried to not think too hard about.

While this is not one that I would watch regularly, I thought it was an interesting twist on Augusto Pinoche's story that included so many unexpected events that I had to keep watching. If you are looking for a not so scary but still eerie satire movie in time for spooky season, I would suggest giving *El Conde* a try (as long as you're seventeen).

Contemporary Movie Review: *Twilight* (2008)

by Emma Shelton

Fall is upon us, and when the leaves start to milly rock, the breeze creeps in, and the pumpkin spice makes its way into our cupholders, it can only mean one thing. It is time to watch *Twilight*. The 2008 movie has become a cultural icon in the past 15 years, and I completely understand why. Directed by Catherine Hardwick and based on books of the same name by Stephanie Meyer, *Twilight* follows the story of teenage girl Bella Swan (Kristen Stewart) after moving to Forks, Washington, to live with her dad, Charlie Swan (Billy Burke). She meets a 104-year-old vampire, Edward Cullen (Robert Pattinson), and their relationship develops.



The opening scene features shaky clips of Forks, Washington, Bella Swan's internal monologue, and Catherine Hardwick's iconic blue filter—three things that you have to accept quite early on while watching the film. *Twilight* is a masterpiece. The whole movie is essentially awkwardly long scenes that only focus on Edward Cullen's smoldering glares. Every single piece of dialogue is so dramatically paced; it's so terrible that it's addictive. At a certain point, the theatrics are put to a halt for something so much more important: baseball. Seemingly out of nowhere, the Cullen family decides to play baseball, and through this, the greatest piece of film history is created. With Catherine Hardwick's blue filter still shining strong and the Muse song "Supermassive Black Hole" supporting the scene, anyone lucky enough to witness this will be brought to tears. Despite the criticism *Twilight* has received in recent years, it developed a cult following when it came out.

The combination of Robert Pattinson's face, a vampire story, and that beautiful blue filter creates an irresistible movie. Even if it is a little hard to watch at points and scenes that were completely serious at the time seem a tad ironic now, the aesthetic and unexplainable phenomenon that is *Twilight* captures its audience in a supernatural grasp and never lets go.

Video Game Review: *Phasmophobia*

by Jovanny Silva Velasquez

Phasmophobia is a co-op horror game developed by Kinetic Games and released on September 18, 2020,

for PC that makes even the most fearless of players quiver in their socks. In *Phasmophobia* (nicknamed "Phas" by the community), you take on the role of a paranormal investigator attempting to determine what type of ghosts lurks within each house you're investigating, trying to survive along the way. Alongside identifying the correct ghost type, you can complete optional objectives that make the experience all the more frightening. It's a must-play during the spooky season, especially with friends (if you have any).

Phas' gameplay cycle for each round typically consists of the same steps for survival: Get equipment, go into the house, use equipment to identify the ghost, don't die, and get out of there. This isn't exactly a complaint, as while the gameplay of *Phas* is fairly straightforward and a smidge bit repetitive, the subtle changes in each round that you play make the game much more enticing to return to for newer and seasoned players alike. Factors such as the breakers randomly shutting off, haunted items like Ouija boards and voodoo dolls, and ghost interactions with the environment not only strengthen the horror element while keeping the players' experience fresh and distinct each time. While we're on the subject of environmental interactions, gathering evidence to identify the correct ghost type is a terrifying ordeal. *Phas* utilizes the player's microphone in certain situations, such as using Ouija boards and a beyond-the-grave ghost radio to push the player to communicate directly with the ghost. These interactive features make the game an incredibly thrilling experience and push you outside of your comfort zone. The game isn't too hard, although higher difficulty settings such as "Nightmare" mode take an extreme and borderline unfair leap in difficulty, even for a "pro gamer" such as me.



While the game plays well and is probably more scary when by yourself, the best way to experience *Phas* is with friends, of which you can invite up to three other players. As a result, the game suddenly transforms from an atmospheric horror game into a lighthearted party game. For instance, the inclusion of proximity voice chat makes ghost hunts and events much more comedic. Picture this: As you're hiding for your life in a closet, you hear the sounds of your teammates screeching down the hall and hurling out every expletive you can imagine toward the ghost. While the horror factor is still there somewhat, your team's response is what takes center stage. In a way, the game's investigation factor is also highlighted here, as having a team means that larger-scale efforts to find evidence can be planned/launched. Overall, *Phasmophobia* is a great game to play whether you're in the mood for a good scare or a good laugh.

Contemporary Album Review: *The Land is Inhospitable And So Are We*

by Lucy Cromwell

Indie darling Mitski released her latest studio album *The Land is Inhospitable And So Are We* on September 15, to widespread critical acclaim, and in my opinion, one of the best records of the year. Being her

seventh album release in her eleven year musical career, Mitski has cemented herself as a standout songwriter in the 21st century.

Waking up in the mainstream is something Mitski says she was deeply uncomfortable with, and after her 2018 album *Be The Cowboy* became an overnight sensation, she threatened to retire from recording entirely. As a consequence of Mitski's hesitancy towards fame, *The Land is Inhospitable and So Are We* was a surprise, when the first single dropped back in July of 2023, and then later the complete album earlier this month.

In this Americana and western inspired record, Mitski opens with "Bug Like An Angel" an acoustic and stripped back melancholic instrumental, quickly cementing the central theme of grappling with loneliness. It's a stylistic move away from the usual textural synths or tougher guitar, opting for layered choral vocals with her signature hymn-like songwriting. Many comparisons are given in the song, first between the bug in her drink being symbolic of an angel watching over her, and the drink being a crutch for her loneliness.

A closer look at the next song, "Buffalo Replaced", many symbols of American life are portrayed, from buffalos to trains, highways, and fireflies, representing the ever changing and hopefulness of Mitski to America's ever changing landscape. Harmonic and somnambulant, the album's western aesthetic is best portrayed in "Buffalo Replaced".

Track three, "Heaven" along with "Bug Like An Angel" was released as a single before the rest of the album, and personally I view it as the strongest track. Mitski is finally breaking free of poetic longing, or the disconsolate, pitifully depressed motifs found in previous albums like *Bury Me At Makeout Creek* and *Retired From Sad, New Career in Business*. Creating something new, and incorporating orchestra and strong percussion during the bridge. She adds in religious themes, comparing the love and company of another to her heaven, she dreads how "the dark awaits us all around the corner/but here, in our place we have for the day/can we stay a while and listen for heaven".



"I Don't Like My Mind" incorporates subject matter concerning regret, and being alone. Mitski crafts a story of someone who drowns out the despair of past memories with work and worldly pleasures instead of coming to grips. Also mentions eating an entire cake in one sitting then throwing it all up. Very interesting.

"The Deal," while not being a bad song, is where I believe *The Land is Inhospitable and So Are We* hits almost a mid-album slump. Nothing sticks out to me, maybe because it's not as relatable, maybe it's the basic elements of the song musically. I can appreciate the slow, heavy thundering nose of the crescendo towards the end, it was cathartic and reminds me of her earlier work. However, no matter how many times I listen to the song, I still find myself forgetting the lyrics.

On "When Memories Snow" Mitski uses a nearly more powerful, robust tone at the start of the song, breaking from the soft wispy ballad vocals. Once again using a chorus and layered voices in the background, and also is the only song to feature synth, as well as horns and heavier sounding guitars, reminiscent of *Retired From*

Sad, New Career In Business. “When Memories Snow” has a more straightforward meaning and easier interpretation, with the speaker debating retiring from touring or music entirely with the lyrics “And if I break, could I go on break/ Be back in my room, writin’ speeches in my head”. The upbeat conclusion sneaks up on you, and I only noticed how significant it was to close the song on the second listen.

Further into the album, “My Love All Mine” is where Mitski utilizes more Americana and jazzy elements, with the drawl of her voice while singing “Cause my love is all mine, all mine/ I love mine, mine, mine/ Nothing in this world belongs to me/ But my love mine, all mine, all mine” The juxtaposition between two celestial bodies, sun and moon, also represents loneliness to me.

From just the title, I expected a sadder, cold ballad from “The Frost”, and that’s exactly what it delivered, like waking up on a winter morning knowing you’ll have to brace the chilly demeanor of daybreak. “No one to share the memory of frost/out the window this morning.” tying back the central theme of this album, coming to terms with and embracing loneliness.

Probably my favorite track from *The Land is Inhospitable and So Are We*, “Star” gave me the quintessential Mitski sadness I crave when listening to her older albums. Rumbling, glittery synth introduces the song, setting a scene of longing for a previous lover. Almost cinematic in instrumentality, with dramatic lyrics and imagery, comparing love to a star.

On the second listen I found myself in tears, with Mitski’s sentimental, iridescent sounding voice reverberating like a church organ. The lyrics took me back to listening to her whole discography for the first time and truly connecting with an artist.

In “I’m Your Man” angels make a comeback in the lyrics, with Mitski channeling the vintage aspect of American life in a stellar, divine praxis, bridging the divide between her modern day life, of being half Japanese and half America, to some otherworldly time. She once again uses americana elements to set the scene in the coda, with the audio of snarling dogs in the yard while crickets chirp, quiet guitar mixing with melodic choral vocals.

Maybe because I’m not a huge acoustic or country fan, or maybe it’s because I’m still not over “Square” “Liquid Smooth” or “Class of 2013” (specifically the live Audiotree version, the girls that get it get it), *The Land is Inhospitable and So Are We* fell short on a couple aspects, but also overwhelmed me with Mitski’s artistry. Musically, at least, is where it fell flat. However, the incredibly thoughtful and hard hitting lyrics that only Mitski could write saved my opinion, and out of every new release this year I’ve listened to: it clears all other competition.

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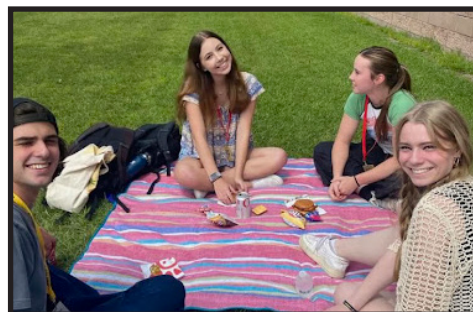
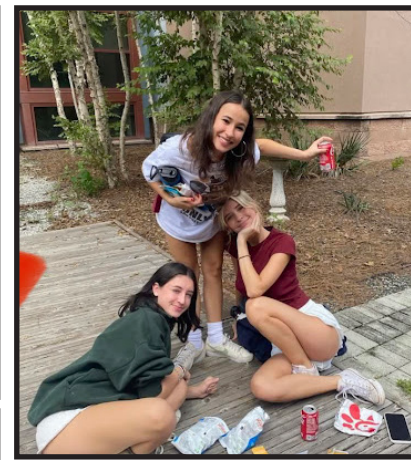
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Senior Class Enjoys Grub On The Green

by Lucy Cromwell, with photos by Leilah Baird

On Friday, September 15th, the first Grub of the year was held, featuring catering from Chick-Fil-A. A senior tradition, September’s grub was held in the picturesque Pegasus Garden with a resounding turnout. Spearheaded by senior class president Ramere Kelly and student body president Henry Hipp, grub served to bring together the Class of 2024 as we count down the days till graduation.

Next month’s Grub will be on Friday, October 20th with a grill out of burgers and hotdogs.



Horror Movie Trivia

by Lucy Cromwell

1. In the movie *The Shining*, what hotel is Jack Torrence and his family hired to take care of during the winter?
2. In *Beetlejuice*, what book is the newly ghosted Maitland couple given as a guide to the afterlife?
3. What 1997 psychological horror directorial debut by Japanese filmmaker Satoshi Kon involves an actress being stalked by a possessive fan?
4. In *Psycho*, what is Norman Bates' hobby?
5. Who directed the 1988 horror cult classic, *They Live*, about a drifter who discovers a plot by aliens to secretly control all of politics?
6. Which Hungarian actor originally played Dracula?
7. What year was Brian De Palma's film adaptation of Stephen King's novel *Carrie* released?
8. Which actor nearly played Edward in *Edward Scissorhands* instead of Johnny Depp?
9. In the 1975 film *Jaws*, what was the name of the lobster boat used to hunt the titular shark?
10. What was the first horror movie to win an Oscar in 1992?

Answers

1. The Overlook Hotel 2. The Handbook for the Recently Deceased 3. *Perfect Blue* 4. Taxidermy 5. John Carpenter 6. Bela Lugosi 7. 1976 8. Tom Cruise 9. The Orca 10. *Silence of the Lambs*

Gavin Lahmon, 11th grade Theater

George Younts

7/10

1. The Overlook Hotel
2. The Handbook for the Recently Deceased
3. *Perfect Blue*
4. Gardening?
5. John Carpenter
6. Robert Pattinson
7. 1972
8. Tom Cruise
9. The Titanic
10. *Silence of the Lambs*

Ruby Varallo, 11th grade Creative Writing

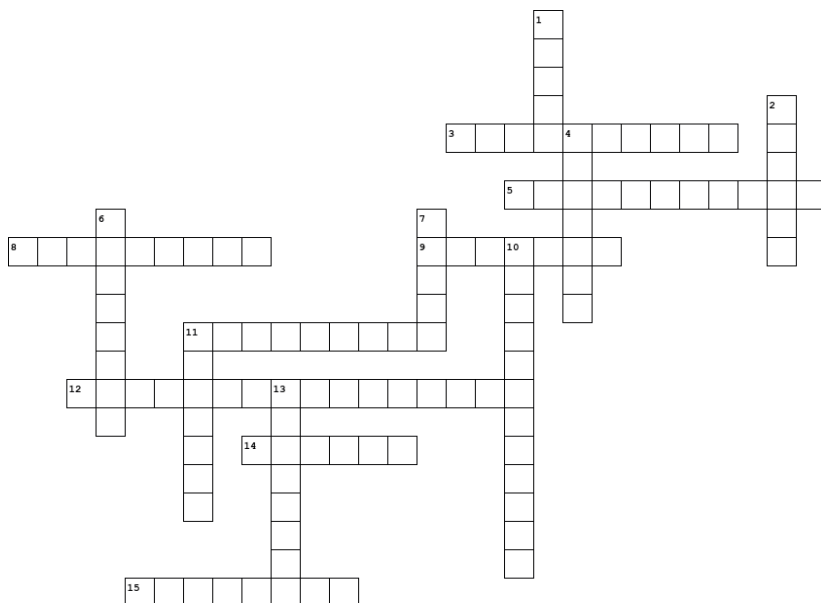
Cate Traywick

2/10

1. The Overlook
2. The Handbook for the Recently Deceased
3. *Actress Stalked by a Possessive Fan*
4. Yoga
5. Anne Alien
6. A good friend of mine, Drac Ula
7. 1980
8. Timothee Chalamet
9. The Lobsta' Mobsta'
10. *Heartburn*

Theater Crossword

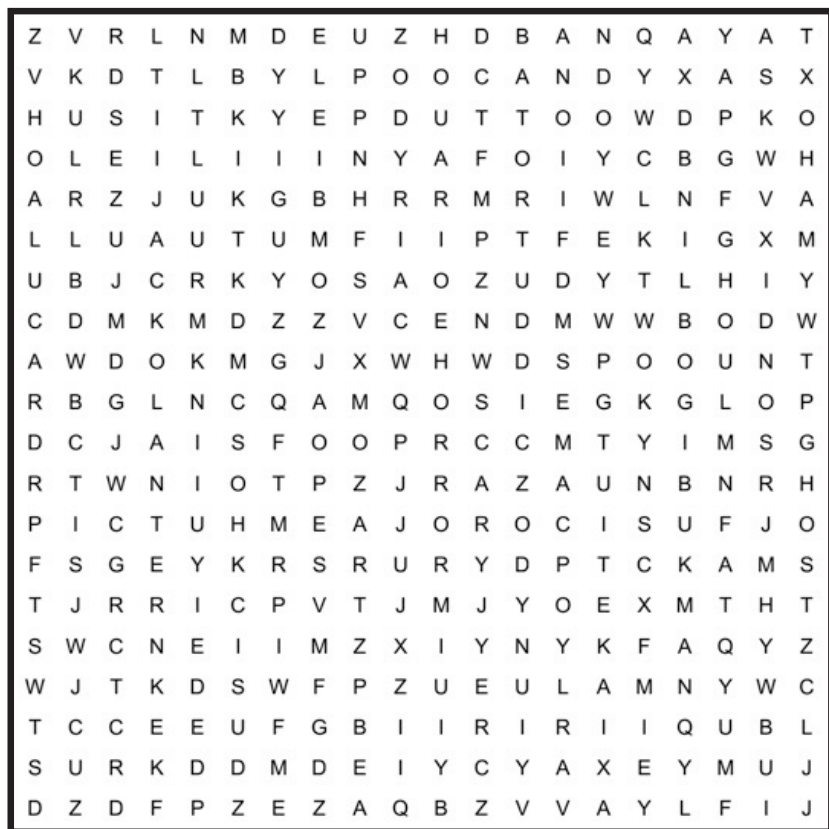
by Luciano Cusatis

**Across**

3. What is "broken" when talking to the audience
5. Playwright of *Love's Labour's Lost*
8. A character speaking their thoughts aloud
9. Building where a stage is located
11. A speech from one character
12. Play being put on by Junior Theatre Majors
14. A play with a happy ending
15. A conversation between two characters

Down

1. A person who plays a character
2. A form of theatre that is made up on the spot
4. The opposite of comedy
6. Person in charge of a play
7. Where plays are performed
10. An outdoor stage
11. A play comprised of singing
13. The location of actors on the stage and the moves they make



Halloween Word Search

by Luciano Cusatis

- PUMPKIN
- JACKOLANTERN
- GHOST
- HAUNTED
- WITCH
- AUTUMN
- GOBLIN
- DRACULA
- GHOUL
- TOMBSTONE
- CANDY
- SPIDER
- SCARY
- ZOMBIE
- MONSTER
- HORROR

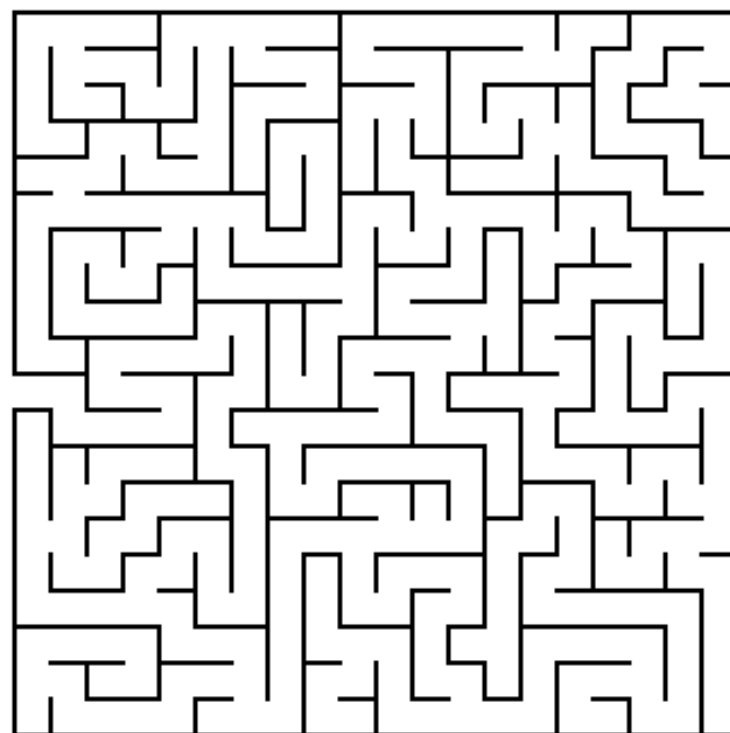
SOA Sudoku

by Luciano Cusatis

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

Help Ms. Roff find her paddleboard!

by Luciano Cusatis





“Last year, I went as a cheerleader and went all out and did makeup.”

Eleanor Lucas, 6th grade Theater



“I was Doctor Strange and my friends were other Marvel characters.”

Nathan Wright, 7th grade Vocal



“I don’t really celebrate Halloween.”

Michael Fender, 8th grade Piano



“I was the tooth fairy when I was six.”

Ms. Miller, High School Math Teacher

What was your best Halloween costume?

by Isabella Pineda



“I was the Grim Reaper once. That was pretty cool.”

Dr. Selby, High School Strings Teacher



“I was Wonder Woman when I was 5. My mom made the whole costume.”

Ms. Godwin, High School Science Teacher



“Probably my Jason costume.”

Trevis Smalls, 9th grade Strings



“I was Snow White for, like, four years in a row. I think I rocked that look.”

Rayna Perez, 10th grade Strings



“I was a vampire princess.”

Ella Aikman, 11th grade Band



“Winifred Sanderson from *Hocus Pocus*.”

Mary Maniscalco, 12th grade Strings