

# VOICE 4

❧ VOLUME 15 ❧ SPRING 2008 ❧ DEPARTMENT OF ENGLISH ❧ ACADIA UNIVERSITY ❧



## FALLEN ANGELS

### *Theatre Review*

Directed by Theatre Studies professor Dr. Anna Migliarisi, Noel Coward's *Fallen Angels* was well worth the wait. The play was held over to the second term due to last fall's strike, but the delay did nothing to dampen spirits and Dr. Migliarisi and the Acadia Theatre Company brightened January in Nova Scotia with a sophisticated and polished rendition of this timeless classic. The plot of this play is the conventional plot of comedy: two married women vie for the attentions of a gigolo with whom they were both in love before their marriage. Taking advantage of their husbands' absence, the women invite "Maurice Duclos" for dinner and in a rush of comedic mistakes the play works its way to a hilarious denouement. Neither the sophisticated and polished Julia, played by Virginia Veale, nor the more rough-edged Jane, played by Amber Adams, really wants to trade her husband, played by Garrow Hill-

Stosky and Tom Heinan respectively, for Alex Jayner's Maurice, but in this play about style and fashion, they enact the role they imagine themselves living: femme fatales "burdened" with personal success. Meaghan McGibbon adds the finishing touch to this wonderful cast with her pert and impertinent depiction of Saunders, the maid. Dr. Migliarisi pointed out that the timing of comedy can be a challenge for actors and that the comedy of Noel Coward in particular presents a steep learning curve for the students. The actors in this play demonstrated their collective ability to meet this challenge. They were all bright, witty, and clever in their delivery of lines and in their mannerisms.

The two intermissions were preceded by mood-setting Entre-Acts choreographed by Susan Barratt, the Movement Instructor for Theatre Studies. During these sessions, Alex Jayner and several talented female students provided a dance "narrative" of the time and place in which the play's action takes place. The performers were polished and physically articulate and the music and choreography well done. Designer Katherine Jenkins and Theatre Studies Technical Director Susann Hudson, along with Ken Shorley the Sound Designer and Acadia Production and Design student Krystyna Kirkham, who took on the role of Associate Lighting Design, are all to be congratulated in bringing Noel Coward to life. The Acadia community is incredibly lucky to be able to enjoy this caliber of performance on campus.

## THEATRE REVIEWS

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Dr. Patricia Rigg  
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## THE CRIPPLE OF INISHMAAN

By Kelly McCall



During the week of March 5<sup>th</sup>, The Acadia Theatre Company presented *The Cripple of Inishmaan*, in Lower Denton Hall. *The Cripple of Inishmaan*, written by Martin McDonagh, is a tell-tale story of Billy, a cripple boy and the small Irish community in which he lives. Billy is babied by his family and friends and not taken seriously because of his disability. Gossip, brought to town by the play's jester, Johnny Pateen, informs the town that there is a casting call for a big Hollywood movie in America. Billy's desire to get away from the island causes him to sneak away for the audition with fellow brawny Irishman Babby Bobby. Things do not always go as they are planned and this is especially true for Billy, as he comes to find America is not all it is cracked up to be. This realization causes him to miss his hometown desperately. The play is set in a time where poverty controls and dictates the way in which everyone lives. The set was small, but seemed to balance the tone and the confines of their small island and the opportunities that were available to them, mostly none.

The major conflict in the play surrounds Billy's uneasiness regarding who he is and what he is capable of.

The dramatic question of the play asks not if

Billy is capable of doing something for himself in Inishmaan or America for that matter, but who his parents were and what happened to them. This question continues to haunt Billy throughout the play.

The cast and crew did what they could with the play's script. The cast was hands down, wonderful. They had to study and take on Irish accents which is not an easy feat, but they made it believable. The plot, however, dark and deep in many ways, seemed to fall flat. I was expecting a comedy but found the jokes hidden and not obvious enough to catch. Maia Whitehouse deserves great honor and kudos for her sassy and hard characterization of Helen, an edgy girl who doesn't let anyone push her around. Similarly, Carolyn Thomas's performance as Eileen, one of Cripple Billy's care-givers, causes the audience to truly sympathize with her. The role of Cripple Billy played by Daniel Franck, actually evoked a sense of pity for another fictionalized character. You couldn't help but want to give him a better life. A job well done for his consistency in his role.

As said previously, the play was a bit slow at times. Luckily, Acadia's theatre program is blessed with a wonderful roster to pull from. This multi-faceted team brought life to an otherwise depressing, yet supposed-to-be-comic play. The end of the play left the audience questioning what would happen to Billy next as he returned, unsuccessful, to Inishmaan. He receives his first kiss, from the lovely Helen, and is left standing alone in the dark coughing up blood. What is his fate? Will he inevitably die? Is this a tragic play? Part of the reason I was discontent with the play as a whole, was that it sent mixed messages. I couldn't laugh knowing that poor Billy was always lied to, not believed in, and about to face death. He hadn't had the chance to live, to break through. In the broader sense, Billy's fate is a metaphor for the play as a whole. It didn't have the chance to break through. The cast did what they could. I wanted to see the play live. I wanted to see more.



Photo Credit: Wil Lang

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## AUTHORS@ACADIA

AUTHORS@ ACADIA:  
ANNE SIMPSON  
By Rebecca Dobson



Photo credit: Kate Waters  
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I arrived nearly twenty minutes early for Anne Simpson's poetry reading at the Vaughan Memorial Library in January and I had great difficulty finding a seat. The room continued to fill with anticipating students, professors and members of the Wolfville community and soon, numerous people were forced to stand. Simpson's smile grabbed my attention immediately and all were comforted by her warm personality. She encouraged the audience to close their eyes and envisage the imagery she would portray.

Simpson is a well established Canadian poet and novelist. She is the author of three poetry collections, including *Quick* (2007), *Loop* (2003), winner of the Griffin Poetry Prize and, *Light Falls Through You* (2000), winner of the Atlantic Poetry Prize, and has also written the novel *Canterbury Beach* (2001). She currently resides in Antigonish, where she teaches at Saint Francis Xavier University.

As we closed our eyes, Simpson engaged us by beginning with readings from *Light Falls Through You*. She explained that this collection was inspired by her intrigue

with the epic poem the *Iliad*. Interestingly, each poem is titled as a punctuation mark or other commonly used symbol. Simpson first read "!", a poem dedicated to the character of Hecuba. It consisted of beautiful imagery and having experienced reading the *Iliad* myself, I was able to fully comprehend her intended message.

Simpson continued to captivate us with her poetry readings, many of her poems inspired by life experiences. "The Flying Carpet", which she chose to read, was influenced by the combination of a time her children watched Disney's *Aladdin* and of a belief that adults should have imaginary friends too. Others were influenced by meditation classes she attended. The showstopper of the evening, however, was Simpson's reading of "Body Tattoo of World History". This poem was filled with vivid images of historic events, including the murder of an Antigonish boy.

At the end of Simpson's final reading, hands shot up in all directions to ask questions of her writing career, and advice she would be willing to give to aspiring writers. Simpson was not shy to reply, and I learned quite a bit from her answers. She stated that too many people believe that writing is a fast and easy way to obtain money. Simpson related the amount of rejections and acceptances by publishers of her literary works to an iceberg. "The part that people only see, the acceptances, is the tip of the iceberg. Only 5% is showing. However, the rejections, are hidden, and make up 95% of it," she said. And her advice to relieve the stress of all these rejections? Simpson says to take Tylenol and get some sleep, and it will be better in the morning!

Simpson realizes that poetry is often overwhelming for many readers. She describes poetry as a "compressed language" and reveals that it often presents a paradox. Simpson says, "You want to send out

a message, but no one may actually understand it". However, she has been able to overcome these obstacles by accepting that writing poetry is like dropping off a cliff: it's risky, but invigorating.

Simpson's uplifting personality and her intriguing readings, I believe, inspired many people to give poetry another chance. Many appeared to be ready to begin composing their own poems, or read more of Simpson's works. The intense images she presented left me with a new respect and understanding of poetry. The hour seemed to go by so quickly, yet I gained so much from my experience with one of Canada's greatest writers.

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AUTHORS@ ACADIA:  
J.R. CARPENTER  
By Kyle Stoddard

Professor Saklofske introduced J.R. Carpenter who he asked to come and present at Acadia. He spoke about how they met and how he was exposed to her work. They met up at the Media in Transition Conference (M.I.T) where she was demonstrating her artistic work that involved the incorporation of web design with storytelling. He thought that it was funny that she was both Canadian and used to live in the Annapolis Valley when she was growing up, which she cites as a huge influence on her early works. She set out her humble beginnings with her first piece of work, a map from the Phantom Tollbooth that she drew. This is connected to her fascination with maps and moving from place to place. The quote she uttered about not having a home but coming from a series of places/events was very provocative.

For 17 years now Carpenter has lived in Montreal which is the source of inspiration for her most current work. She lived in apartments that face out to the street but have back alleys that hold yards,

gardens and clotheslines. This was the focus of her piece, *Entréville*, which detailed the characters that inhabited her world for a certain time. She reflected on how once she began to write about some of the zanier characters, the Greek lady for example, she realized that she was writing “amongst them” as well. This meant that she came to bond with her neighbours in a way. After one of the projectors blew, Carpenter did some dramatic readings from *Entréville*. After the other projector was used, the audience got to see some of the additional media that went along with the stories contained in the web version of *Entréville*.

This was followed by a look at *les huit quartiers du sommeil*, a collection of stories about eight places Carpenter slept at when she first moved to Montreal. After a reading, she proceeded to show that she had incorporated the stories into Google maps.

After this Carpenter fielded some questions relating to her pieces and how she works. She was asked what comes first, the media or textual piece. She said that the text comes first and she uses the media to contextualize and

criticism as old as Plato’s arguments for banishment of poets and artists because they created something which was three times removed from the ideal. There was some discussion of Lewis’ problematic relationship with mythology, but Tolkien’s love affair with the art of myth making and defense of the



artist’s right to imitate the creative process that *ho theos* used in making him featured prominently also. The Lecture also included reference to some of Tolkien’s defenses of nature and naturalism when faced with the Industrial enemy, a fraction of a biography for each author and a small reflection on some of the works each did which discussed their personal opinions of imagination and creation; for example Tolkien’s mythopoetic work.

## PROFILES AND INTERVIEWS

AUTHORS @ ACADIA:  
IAN STOREY  
By Meaghan O’hara

Ian Storey’s discussion on March 28, was about C.S. Lewis and J.R.R. Tolkien’s discourse with the opinions and theories of Plato. The primary focus of the lecture seemed to be validating fantasy stories and world creation as forms of literature, especially when faced with

LOUGHBOROUGH MEETS  
ACADIA: AN INTERVIEW WITH  
EXCHANGE STUDENT  
JENNY ELLIS  
By Rebecca Dobson

As many know, Acadia University is in partnership with a broad spectrum of universities in other countries for student exchange. In particular, Acadia has

developed a relationship with Loughborough University in England, where students studying English may be considered for exchange. This year, Jenny Ellis, a student from Loughborough, had the opportunity to attend our university. I was given the chance to speak with Ellis about her choice of study and her experiences here at Acadia.

Ellis, who is from Oxfordshire, England, was given the option to choose between studying abroad in Canada or in Singapore. She quickly decided that she would attend Acadia University, because she would not have to worry about the added stress of learning a different language. She stated, “At least you guys speak the same language here!”

Although Loughborough also has exchange partnerships with other European universities, the length of the programs are only a term. This was another aspect that Ellis’ considered in making her decision to come to Acadia, where she has been able to complete a full year.

Ellis, who is an English major, is particularly interested in post-colonial literature. Her favourite course at Acadia has been Caribbean Literature, with professor Kerry Vincent, which introduces students to works involving issues of race, gender, language creolization and hybridity in the Caribbean context. She says, “Colonialism, and the English identity is fascinating to me. A lot of Caribbean writers have moved to England, which I also find particularly interesting.” Ellis hopes to become a research assistant with her degree, as she would love to continue to travel abroad.

In comparison to Loughborough University, Ellis says that Acadia has a prettier campus as well as a more flexible English program. At Loughborough, she was unable to take electives alongside

her English courses and commented that it was a nice change to be able to select from a broader range of classes. As for the Canadians she has met, Ellis says, "Everyone is really nice, pretty laidback and funny."

Overall, Ellis believes that her Acadia experience has broadened her horizons. Studying in Canada has made her appreciate her own culture more, and allowed her to feel a stronger sense of identity. Ellis says that she now has a better understanding of how the education system works in Canada and in other countries as well, as she has also met other students from across the world.

And Ellis' biggest fear of coming to Acadia? "I'm always afraid I'm going to lose my accent! I often play it up so I won't."

For more information on Loughborough University and its exchange programs, please visit: [www.lboro.ac.uk](http://www.lboro.ac.uk)



### THE DAILY ENGLISH SHOW VISITS ACADIA By Rebecca Dobson

In the fall of 2007, Acadia University hosted Sarah Lilburn, the creator, producer and star of The Daily English Show. The Daily English Show, more commonly known as TDES, was produced on campus from September 10<sup>th</sup> to October 26<sup>th</sup> and within this time-frame it celebrated its 500<sup>th</sup> episode.

TDES is a daily internet show for students learning English, for teachers, and for others who are interested in the English language. By mixing entertainment with education, TDES encourages and motivates people to keep up their language study. Though it is not designed as a language course, many teachers use parts of the show in their classes, constructing activities

around it. Teachers often use it as a homework tool as well, by having students watch episodes to further enhance their knowledge of English and improve their speaking skills. TDES first aired in April 2006 and is mainly produced at its studio in Japan. However, more recently, the show has ventured to Canada to produce a few of its episodes.

Each show has a similar format, designed to practice a variety of language skills including speaking, listening, and writing. From Monday to Friday the show consists of current news and weather reports, conversations, and quizzes. Saturday's shows contain special segments such as "Sarah's Diary", which highlight stories and experiences of the show's creator, and "How To", which allow people to learn English while also learning about another subject. Sunday's shows are dedicated to a segment called the "Sunday Kitchen". Although Lilburn does not usually cook anything, the main purpose of this segment is to practice natural ways of speaking about food and drinks.

TDES was invited to Acadia by the English language department, in hopes that by producing the show on campus, it would promote the university and attract students from across the world. I had the opportunity to contact Lilburn and she informed me that she has received quite a few emails from students interested in studying English at Acadia. It appears that TDES's production in Wolfville has been effective.

Apparently, we have not seen the end of Lilburn and TDES. Though details remain to be worked out, TDES is planning to continue

featuring Acadia in its episodes. Lilburn says, "I'd love to continue our relationship with Acadia. We had an absolutely wonderful time there! I really miss the university and Wolfville. They treated us so well...we met so many nice people and the campus is so pretty! I think it's a great place to go and study English."

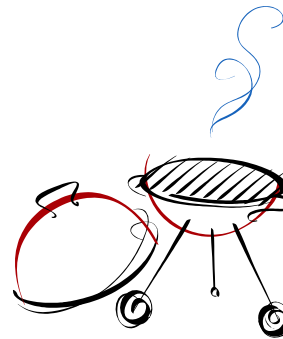
For more information on The Daily English Show please visit:

<http://www.geocities.com/thedailyenglishshow/>



## EVENTS AND SPECIAL FEATURES

### ENGLISH BARBECUE By Rachel Leeman



On Thursday, September 20<sup>th</sup>, I took the time to attend the annual English Department Barbecue. I arrived at the Highland doors of the BAC just

after 12pm following a dentist appointment. My mouth had no interest in taking advantage of the delicious BBQ's foods being offered, but from the initial lack of conversation I encountered upon arrival, it was obvious that I was missing out! Everything from salads to veggie burgers, to traditional hotdogs were being offered to all those who attended.

In the approximate hour that I spent socializing at the BBQ, I had the opportunity to meet a number of faculty members as well as new and returning students. The head of the English department, Patricia Rigg, took the time to introduce me to department secretary Christine Reed, leader of the English Club, Morgan Brown, as well as many other faculty members and

## WHY ARE YOU AN ENGLISH MAJOR?

By Rachel Leeman

As I quickly approached my upcoming graduation from the Bachelor of Arts degree here at Acadia, I found myself reflecting on the four year journey I had taken and thinking about how I had gotten this far. I never intended on majoring in English (I began my degree as a Sociology major). It wasn't until after completing my first year that I realized I wanted to pursue a career in teaching. That, in combination with the refreshing teaching skills of Wanda Campbell in my ENGL 1406 course, sealed my fate in completing a degree in English. After such reflection, I became curious as to why some of my fellow classmates chose their path. The following responses are just a few of many that I received after asking, "Why are you an English Major?"

Name: Kaitlyn MacPhee  
Year of study: 4<sup>th</sup>

Why English? I always loved reading and writing, so it was an easy choice. I just decided to keep doing what I love. I think that you can't go wrong if you're enjoying what you do. Being stuck in a career you dislike is a tragic thing, so I decided to keep reading and see what happens.

Name: Tyler Durbano  
Year of study: 3<sup>rd</sup>

Why English? I was a bio major for my first year here. I came here knowing full well that I was much better with the English language than I was with remembering the names of amino acids, but I pursued what I was curious and interested in at the time. I took the mandatory English requirement and as I completed it I realized that what I was doing best (English was my top grade by far) was what I was really interested in. It was then that I got the idea about switching majors,

and one professor specifically "pushed me over the edge" in my decision. Now I am an English major because I've found that what I'm studying can be fun, interesting, and lead to a broad range of work... that doesn't quite feel like work.

Name: Carli Boers  
Year of study: 3<sup>rd</sup>

Why English? Entering university, I was unsure of what I wanted to choose for a major. English seemed to be the most appropriate for teaching, whether that may involve teaching overseas or eventually obtaining my BEd. For the first two years I questioned my own motives, and I am still a bit unsure as I feel I am not an outstanding student; however, I can see a huge difference in my desire to pursue English as my major with a new found respect and a growing passion of the subject.

Name: Tyler Boucher  
Year of study: 2<sup>nd</sup>

Why English? I like to read, so I thought it would be a good fit. Also, an English degree can be useful across a wide range of professions and since I have no idea what I want to do with my life, an arts degree leaves me with options.

Name: Susan  
Year of study: 2<sup>nd</sup>

Why English? I literally grew up surrounded by books. My father was a university librarian, my mother was an elementary school librarian. I have had a passion for reading and writing as far back as I can remember...I even have a folder of my earliest attempts at creative writing, including a black notebook containing my first poems which I wrote when I was six. I've worked in a library, a bookmobile and a bookstore, and still write constantly. How could I not choose English? Reading and writing are in my blood, I guess. I also belong to the select group that always thinks "the book was better than the movie..."

Name: Anonymous

Year of Study: 1<sup>st</sup>

Why English? I was accepted three days before the start of term and I had to major in something! Writing is one of my strengths, so I chose English. Also, I think writing skills are undervalued by many students. If you can't defend your ideas in writing, no one else is going to defend them for you. So, English is a much more useful area of study than many would think!



## HONOURS CONTRIBUTION:

*BEYOND WORDS,*

*WITHIN COMPREHENSION:*

*RUMINATIONS ON THE GRAPHIC NARRATIVE*

By Myles McNutt  
and Elizabeth Todd

How does the visual change how we understand things? It's an intriguing question. Does a simple font change alter the meaning of words? Or does it simply provide a unique visual treat? **AND IF WE KEEP CHANGING THE FONT, sometimes at random**, does the impact of a font lose its, well, **impact?**

*The Athenaeum* has done a fine job with describing the impact of different fonts, but what happens where there aren't any words at all, at least not in the traditional sense? What if these words were joined with images, floating in speech bubbles above a crudely rendered caricature of one of us?

This has been the focus of our English Honours Seminar, going "Beyond Words" to discover the impact of the graphic novel on our literary consciousness. That impact has, well, been beyond words: these texts are political, personal, and in some cases whimsical in their poignancy.

Like any good seminar, however, the learning goes beyond the



classroom. As part of the course, we were asked to put together a group retrospective on ways in which these texts engaged with us in somewhat different ways. What follows are our contributions, two pieces on the ways in which the visual has infiltrated our understanding of lives, issues and, ultimately, literature.



IRAN: IT'S NOT JUST FOR  
DOCUMENTARIES, ANYMORE  
MARJANE SATRAPI'S ANIMATED  
*PERSEPOLIS*  
By Myles McNutt

When actor Steve Carell helped present the Academy Award for Best Animated Feature, he thought for sure that he was presenting a documentary award: an investigation into the health code violations of a French restaurant (eventual winner *Ratatouille* from Pixar) and a view into the crushing world of professional sports (Sony's *Surf's Up*, about surfing penguins) were amongst the nominees, after all. However, there was one film that he couldn't wrap his head around even after his co-presenter actress Anne Hathaway set him straight. The autobiographical story of a young girl growing up in Iran doesn't sound like the usual animated fare to Carell, and perhaps he is right: *Persepolis* is not your usual animated film.

The graphic novel's emergence as a form of "comics" more suited to adult audiences has been widely documented, with the rise of work such as Frank Miller's *300* or *Sin City*, or the upcoming film ad-

aptation of *The Watchmen*. However, *Persepolis* is a whole different kind of graphic novel, an autobiographical story of Marjane Satrapi's Iranian upbringing. Its story of a war-torn nation, oppression, adolescent discovery, and stumbling into maturity has a distinct impact on its reader. The two parts to the story are powerful works of graphic fiction, but the transition into film is perhaps the most interesting aspect of this tale. Because, as Steve Carell was shocked to find, this is one graphic novel that has actually been translated into animation.

Playing at the Al Whittle Theatre in Wolfville in early March, *Persepolis* the movie is a gorgeous piece of filmmaking that captures the essence of Satrapi's graphic novels – not surprising, really, when you consider that she is credited as a director on the project. It is perhaps this fact which makes this one of the rare films where you feel as if the source material's most definitive qualities have all survived the transition. Although there are some sections omitted from the film, the unique black-and-white style is perhaps even more striking when the characters gain life.

In the past, there have been efforts made to help realize such graphic novels in a hyper-realistic form that reflects their origin: the attempt to recreate Frank Miller's *Sin City* using black and white photography and stylized computer graphics was certainly successful at this. In the case of *Persepolis*, many images are eerily similar to the original drawings, but there is a certain effect to seeing it all on film as opposed to the page. The moments of poignancy seem more poignant, the moments of silence more full of impact.

The decision to animate the text was a bold one: box office was unlikely to be high, even in Satrapi's current home in France (The film is subtitled in French despite being set in Iran/Vienna due to her

education in the language), and animated films about serious subjects are rarely given the greenlight.

Watching it, however, it makes perfect sense: just as the graphic novel uses sensationalist images or nuanced black and white to tell this story, the film now does the same (sometimes to even greater effect).

On the level of story, however, there is something different at play – the visually stunning nature of the text may be maintained, but the political and philosophical elements of the text lose ground to the universal coming-of-age story. It doesn't make for a poor film; on the contrary, it is a stunning piece of filmmaking. Rather, it's just a different type of story, a different environment.

*Persepolis*, the film, should hit DVD sometimes this summer, and will be released with an English language voice track featuring Sean Penn and Iggy Pop in April. Of equal importance, *Persepolis* 1 & 2 are available at a bookstore near you. All are highly recommended.



REVIEW:  
ONE HUNDRED DEMONS  
By Elizabeth Todd

Brilliantly coloured illustrations burst from the pages of *One Hundred Demons*, a work the author labels "autobifictionalography" for its combination of fiction and reality. Inspired by a 16<sup>th</sup>-century Zen painting of one hundred demons chasing one another, Lynda Barry's graphic novel was first published as a strip for Salon.com and presents a hilarious and insightful picture of family life and childhood. *One Hundred Demons* is far from being her only work: she has written several other graphic novels, including *Down the Street* and *The Fun House*, as well as an illustrated novel, *Cruddy*.

The book is divided into seventeen demons, each representing a sliver of the life of the narrator, Lynda, who both is and is not a caricature of the author. The way the book is illustrated reinforces the autofictionalgraphical nature of the work: the loose comic illustrations lend weight the fictional aspect of the stories due to the association of comics with fiction, but the collage pages, which introduce each demon and look as if they were pulled out of an individual's scrapbook, lend a feeling of authenticity to the work, reminding the reader that parts of the stories are genuine. Each page features both comic dialogue and narration, using both a conventional prose form and the more "unusual" comic format to effectively move the story along.

Though its pages feature cheerful colours and cartoony illustrations, *One Hundred Demons* offers insight on serious issues related to culture and childhood. For example, in "Common Scents", Lynda Barry meditates on the nature of race and discrimination. Though every house on the street smells like *something*, Lynda does not know the smell of her own house, until someone comments on it: "My mom says your people fry weird food ... also that you boil pig's blood which is the reason for the smell... That's why I'm not sposta come over, 'cause the smell gets on my clothes". The mother of this individual is one "free with her observations", who "detailed the smells of Blacks, Mexicans, Italians... and the difference it made if they were wet or dry, fat or skinny". The antagonistic connection with smell and race is exposed as ridiculous by Lynda's grandmother, who tells Lynda in no uncertain terms that there is no difference:

"You know, my darling, God has made every people! And every people makes ta-ee [urine]! And every ta-ee smells bad!" The exchange between Lynda and the neighbour, then Lynda and her grandmother, illustrate the racial tensions between white America and those designated as "Other", whose cultural practices are seen as revolting and deviating from a certain standard, such as standard of smell and, by association, cleanliness.

Far from the "low" literature that comics are generally perceived to be, *One Hundred Demons* is an intelligent, insightful creation. Coupling serious subject matter with sharp wit and topping it off with child-like but skillful illustrations, Lynda Barry's graphic novel is a work of art, uniting images and text.



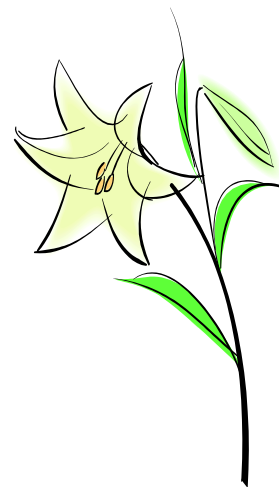
#### LETTER FROM THE EDITOR: By Rachel Leeman

In the fall of 2007, I applied to be the first student editor of Voice4. I was ecstatic when I found out that I would have the opportunity to participate in the production of this publication.

With the initial plan of putting one volume out by February 2008, I was sure that I would be able to produce a strong and bountiful publication. However, once Acadia University experienced a three week strike in the fall of 2007, I was faced with a growing number of cancelled events and appearances as well as overwhelmed writers.



At one point there was great uncertainty as to whether we would have the means to complete Voice4. Following the strike however, it was decided that Voice4 would in fact go on as planned., and so began the scramble. With the cooperation of writers Rebecca Dobson and Kelly McCall, as well as the much appreciated contributions made by Myles McNutt and Elizabeth Todd from Dr. Andrea Schwenke Wyile's Honours class, Voice4 is once again available to the public for their reading pleasure.



I want to thank all of those who worked so hard to ensure that this publication would happen, as well as Dr. Rigg for giving me the opportunity to take on this project. Despite the uncertainty, Voice4 has given me the chance to manage a group of writers, think creatively, and get to know my fellow classmates better. I hope that Voice4 continues to persuade those majoring in English to participate in its production. It is a very fulfilling and beneficial project!

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**Acadia's Department of English and Theatre Studies**  
can be viewed at <http://ace.acadiau.ca/english/home.htm>