

VOICE 4

œ VOLUME 19 œ SPRING 2012 œ DEPARTMENT OF ENGLISH & THEATRE œ ACADIA œ



ACADIA THEATRE COMPANY
PRESENTS *JACQUES AND HIS MASTER*

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THEATRE REVIEWS

JACQUES AND HIS MASTER (Directed by Michael Devine) “Like Watson and Holmes” by Alexandra Fournier

To be familiar with the relationship between the brilliant consulting detective Sherlock Holmes and the ever-faithful Doctor John H. Watson is to be familiar with one of the most famous literary friendships of all time. Sir Arthur Conan Doyle’s creations are superbly matched, for they are opposite in so many ways, but share a genuine interest in one another that keeps them inextricably bound. One without the other would simply be half of a whole and that is indeed the case for Jacques and his Master in Milan

Kundera’s 1971 play *Jacques and His Master*. The play is built on the solid foundation of Jacques and his Master’s friendship, for even though they bicker, it is

clear that they care deeply for one another. The play consists of the two protagonists exchanging and reenacting their life stories full of colourful characters and situations as well as musing on the art of storytelling itself – whether or not truth is found in the writing or the rewriting of a story.

Kundera’s script is profound and often strays into the category of metafiction, for Jacques and his Master (who remains nameless throughout) are aware of the fact that they are characters in a play and that their God is their author. To do justice to the intricacies of Kundera’s *Jacques and His Master* is a tall order, but the Acadia Theatre

Company on the evening of November 17th, 2011 was ready to meet the challenge. The two leads were particularly well matched, for Jordan Muise lent excellent comedic timing and believable humanity to the character of Jacques and Danny MacFarlane’s Master was a delightfully bumbling character whose constant case of the jitters was hopelessly endearing. It is clear that much thought went into MacFarlane’s portrayal of the Master, for he incorporated many comical character ticks that cropped up continuously throughout the play such as the wringing of his hands as well as a wry pulling of his mouth when MacFarlane’s Master was nervous. He was a pleasure to watch and his chemistry with Muise’s Jacques carried the show.



Another highly enjoyable performance to watch was Youssef Sabry as St-Ouen, the Master’s rival for the heart of the beautiful Agathe (Janice Dickson). He played his role

with the perfect amount of unctuous charm that elicited many a laugh.

Overall, the Acadia Theatre Company’s *Jacques and His Master* was a slick production with impressive sets, blocking, and use of lighting. Adding to the polish of the production were small details such as a beautifully designed program and smooth set changes. The heart of the production was the friendship between Jacques and his Master, and, with their relationship wonderfully brought to life by MacFarlane and Muise, everything else around them fell into place. One could almost call it elementary (my dear Watson).

**SIX CHARACTERS
LOOKING FOR
AN AUTHOR**
(Directed by Anna Migliarisi)
by Meaghan Smith & Staff

The Acadia Theatre Company had a magnificent year for shows. I was lucky enough to see both productions, *Jacques and His Master* and Anna Migliarisi's production of *Six Characters Looking for an Author*. *Six Characters Looking for an Author* is an exciting, meta-fictional dramatization of the meaning of character. The story, while very confusing in script form, comes alive on the stage, as six 'fictional' characters intrude upon an "actual" rehearsal, demanding to have their stories told. The director, played with great depth of expression and precision by Danny MacFarlane, is disturbed by the demands of the strange "characters," but gradually lets them tell their tragic tales. Matthew MacDonald, as the fictional Father, provides a sharp contrast to MacFarlane's intensity, delivering his lines with a sense of quiet, relentless gravity. He tells the story of the six characters, but not without their sometimes strong resistance to his version of their realities. Tesia Brown, as the abused Stepdaughter, is the emotional centre of the play, powerfully capturing the effects of her sexual exploitation on herself and the other characters. Each of the Six Characters expresses distinct moods: the Mother (Janice Dickson), dressed in black, quietly broods; the Son



Tesia Brown and Emily La Rocque (photo by Susann Hudson)

(Theo Anderson) rages—with alarming intensity; and the Boy (William Ahern, son of Dr. Ahern and Dr. Slights) and the Girl (Emily La Rocque, daughter of Dr. La Rocque and Dr. Narbeshuber), in their roles as ghosts, silently haunt the stage. But all is not doom and gloom. The play has some surprisingly funny characters and moments, such as Madame Pace (Nick Cox) a hilarious melodramatic drag queen, and the very funny and surreal exchanges between the self-important Caterina (Nicholle Carpentier) and Ana (Haley Doherty). With so many characters it would be easy to get lost within the story, but all the actors did an amazing job of bringing their characters to life.

This is due not only to the actors themselves but the wonderful costuming and sets of the production. The intricate staging was intriguingly choreographed, unfolding almost like a ninety-minute dance; with so many people on stage at once their fluid movements were impressive. Both group of performers (the characters and theatre company) interacted dynamically with each other as well as with the other group. A stand out performance was given by Danny MacFarlane who played the Director who bridged the gap between the two groups. MacFarlane's performance left the audience feeling as exasperated and intrigued with the characters as he was.

MINIFEST 2012

by Ceileigh Mangalam

The 3rd of April saw the successful debut of Acadia Theatre's Minifest 2012, a student-run production featuring five short, one-act plays. The one-and-a-half hour performance begins with a story taken straight from the pages

both girl's rather unfortunate affections. Audience members have about five minutes to recover during the interval between the sight of a clearly insane Laura reveling in the grave-dirt in which she will presumably bury both the bodies of her former boyfriend and accomplice, and the setup for the next play. In keeping with the timing of Minifest 2012, the members

over the course of the play, revealing familial and identity issues beyond the goose incident that in turn display Todd as more than a troubled, egotistical jerk, and Margaret as more than an anthropomorphic Barbie doll of a human being.

The next play, *Things End Sometimes*, stars Theodore Saunders as Charlie, a crotchety and insecure old man perched tentatively on the edge of The End Of The World, and Sarah Crowell as Patricia, his long-suffering yet supportive wife of fifty-two years. The minimalist setting of the play, a bench on which the two characters sit as they observe the dissolving world, focuses the attention of the audience on the dialogue of Charlie and Patricia, which involves some excellent one-liners and philosophy about taboo subjects which, outside the context of the Apocalypse, might never be considered by the average retired couple. Charlie most memorably ponders the low probability of his membership in heavenly bliss beyond the pearly gates of life after death, and also the importance of last words, the choice of which he takes very seriously indeed.

After the lighthearted banter about the end of the world as we know it in *Things End Sometimes* comes a much darker play called *Thus Far in Progress*. In this play, actors Tyler Craig and Zachery Craig play Tom and Jason, two people trapped in an abstract plane of reality from which there is no escape until something *happens*, the nature of which is explained to neither of them. This very metafictional play exhibits the two characters' growing anxiety over their lack of progress or evidence of movement forward in their incarceration, the only clues to their release seeming to be a piece of



Theodore Saunders and Sarah Crowell (photo by Courtney Harris)

of a pulp-fiction thriller. The audience looks on in horror as the characters in this performance argue frantically over where to bury a body and how to conceal the grisly murder without smudging a pair of impeccable high heels and a perfectly coiffed hairdo. *Promicide*, as this particular play is called, features Hayleigh Beals as Laura, the tragically and not-so-accidentally murderous protagonist, Alanna Griffin as Laura's more pragmatic and chillingly logical accomplice, and Basil Doucet as the play's slightly bloodied narrator and ultimate object of

of the technical crew pay homage to the Easter holidays by hopping from prop to prop, sporting bunny ears and cottontails that can either evoke memories of happy childhood Easter-egg hunts or simply instill a vague sense of foreboding as the bouncing ears clash oddly with the crew-member's black uniforms. The next play, *Killing Stones*, features Haley Doherty and Parker Grant as Todd and Margaret, a dysfunctional brother and sister in contention over the reasoning behind Todd's accidental wounding of a goose. The argument varies in intensity and focus

paper upon which both characters scribble furiously from time to time, encountering near-despair when the pen runs out of ink. Throughout the play, both actors continuously manipulate the space in which they move, reforming the boundaries that are marked by upright poles connected by thin chains, sometimes embodying the four walls of their enclosure, sometimes becoming weapons with which Tom and Jason threaten each other. That is, until the anonymous introduction of a gun into the set.

The last play of Minifest 2012 is a typical story of the romance, betrayal, shallowness, and heartbreak so ubiquitous in the world of one-night stands and attempts to set up unsavory roommates on blind dates. Especially when the roommate is a zombie. No, really. The play, *ZED*, is named after the one undead protagonist, and attempts to open audiences' hearts and minds to the romantic troubles of being undead, toothless, and possessed of a ravenous appetite for the flesh of small neighborhood animals. The stars are Mike Crowell as the fabulously bloodied and semi-rigor-mortised Zed, Nick Cox as Zed's incredibly tolerant roommate Scott, Jessica Oliver as Scott's kinda-sorta girlfriend Annie, until she sleeps with Zed, that is, and Audrey Eastwood as Missy, Annie's sister and Zed's blind date of the evening, although things go south after Zed puts a cat in the blender. Far from the horror-story atmosphere of *Promicide*, *Zed* keeps audiences laughing from start to finish, when Annie declares defiantly to Scott that Zed can indeed get it "ALL the way up."

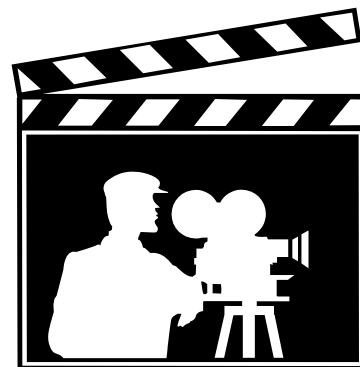


The five plays of Minifest 2012 vary from outright shock-and-awe murder, to philosophical contemplation of purpose and life after death, to the sheer ridiculousness of setting up a zombie on a date. Directors Rose Sabor, Courtney Harris, Gabriel House, Jordan Muise, and Danny MacFarlane, along with stage managers Charissa Sanche, Bailie Ferguson, Leah Erdos, Tesia Brown, and Morgan Hedman have managed to pull off yet again a fantastic Minifest production, which Acadia will certainly look forward to next year.

SHEILA LANE **On-Camera Performance:** **Technique and** **Training for Film**

by Sarah Williams

On October 14, 2011, members of the Acadia Community were invited to attend a workshop and lecture delivered by Sheila Lane of Filmworks, a casting company that operates out of Halifax. Thanks to the Department of English and Theatre, as well as the Faculty of Arts visiting lectureship fund, many theatre students, and any who wished to audit, were able to benefit from this event. Lane enthusiastically bestowed upon the audience tips and tricks for any young acting professional, but the bulk of the event was taken up with an intensive acting workshop. Weaving together the practical and philosophical, Sheila Lane discussed the art of acting. Using herself and people from the audience as examples, Lane detailed what to do when being interviewed for a part. On the whole, it became apparent that principles of good acting could be transferred to any aspect of living and are useful to anyone. Lane extolled the virtues



of being convincing. To do so requires a certain amount of self-awareness. As with anyone, actors must perceive their place in the world, be aware of the vastness of the space around them, and act accordingly. This could be translated as being engaged with the camera. For most of us, being engaged with our own worlds is like being engaged with the camera—both require self-awareness and awareness of others.

Apart from being engaged with the camera, Lane stressed the importance of composure. As she explained that the camera picks up even the most minute detail, Lane impressed upon everyone the importance of being able to compose yourself and how that ability is linked with self-awareness. For actors, an intense degree of composure is required in front of the camera. As if under a microscope, actors must be aware of any slight twitch or raising of the eyebrows, among other things. While Sheila Lane was sharing some of her expertise in the film industry, it became obvious that all eyes were on her. She kept the audience spellbound. During her three hour long lecture and workshop, Lane practiced what she preached. She remained composed and engaged. By putting herself "under the microscope" and allowing us to see the value of good acting, she managed to convey a sense of what the art of acting really is.



*Above, a scene from Jacques and His Master
Below, a scene from Six Characters Looking for an Author.*



estuary

acadia's creative arts magazine

According to this year's editor, Jill Glasgow, "*estuary* helps to keep the arts alive at Acadia." Under her capable direction, both print and online editions of *estuary* were brought into being. Next year, the editor in chief will be English student Ceileigh Mangalam. The magazine is student run with an editorial board that selects the submissions for each edition and designs both the online and print editions. *estuary* accepts students' original works of poetry, short fiction, visual artwork and music for one online editions per semester, and one print edition that is comprised of the best submissions from the two online editions.

Copies of this year's print edition are still available in the Office of the Department of English & Theatre. This year's online editions, as well as previous years' online editions, can be found at www.acadiau.ca/estuary. If you would like more information about submission guidelines or if you would like to become a part of the *estuary* team, please visit our website or email the current editor at estuary@acadiau.ca.

31ST ANNUAL ATLANTIC UNDERGRADUATE ENGLISH CONFERENCE



Kelsey Carey, Meaghan Smith, Marc Muschler and Alexandra Fournier represent Acadia

by Marc Muschler

On March 16th to 18th four Acadia University students excitedly participated in the 31st Annual Atlantic Undergraduate English Conference at St. Thomas University in Fredericton, New Brunswick along with dozens of students from other universities throughout the Maritime Provinces. The purpose of the conference is to give English majors the chance to gain experience reading their creative or academic works in a conference setting while getting to know their colleagues and peers from a variety of Eastern Canadian learning institutions. Alexandra Fournier, Meaghan Smith, Kelsey Carey, and Marc Muschler represented Acadia University this year and were chosen out of a pool of several applicants based on essays that they wrote for various English classes offered at

Acadia. Their works dealt with subject matter ranging from female agency in the Victorian period to concepts of Anglo-Saxon and Norse heroism and were very well-received by conference attendees. All the student participated in a different academic forum, in which they were given the chance to read their paper along with two other students with similar topics and then questioned on the subject matter they dealt with.

The Undergraduate English Conference consists of a weekend filled with student-planned events, activities and seminars that focus on a number of literary topics. This year, the major keynote speaker was Sheree Fitch, a well-known Canadian author of children's books. Fitch gave a lecture regarding the importance of the study of English to the development of

Canadian society and culture. The participants also attended a banquet at the Crowne Plaza Lord Beaverbrook Hotel, where they were able to socialize and network with other conference participants while enjoying entertainment provided by St. Thomas University's English department, including an eloquently delivered poetic statement of disdain for the loss of grammar, syntax, and proper diction in the face of consumerist notions of social media.

The location for next year's conference has yet to be confirmed, but all of the students who have participated in the event in the last several years would enthusiastically recommend that any and all individuals interested in attending the conference contact the Acadia University English Society for more information.

AUTHORS @ ACADIA

BUDGE WILSON: **“If I Can Do It You Can”**

by Rose Grieder

Upon being subject to Wilson’s salt of the earth aura, and having the privilege to hear her impart wisdom and experience in regard to the craft and process of writing, it was impossible not to smile. From her sincere efforts to know whether or not the audience could hear her through her microphone, to her genius analogy of how a book cover ought to resemble that which the author envisioned just as a can of beans ought to resemble that which the consumer envisioned (which, in Wilson’s opinion, would entail a label with mouth-watering dark brown beans dosed in syrup and mixed with chunks of pork), Wilson’s lecture was nothing short of charming.

Wilson’s path to her writing career started later in her life. At the age of 49 she decided to change her occupation from photography to children’s literature. She was not sure if this avenue was appropriate for her, given that she had studied psychology and philosophy in university and had no formal practice in the field of writing, apart from having taken poetry courses in university. She recalled telling her children bedtime stories when they were young. They seemed to enjoy her tales, and so, years later she wrote one of these stories down

and submitted it to a fiction competition. She did not win, but she was encouraged by the adjudicators to continue writing. And that’s exactly what she did. That same story was published years later and catapulted her into the world of professional writing. However, **“This is not a success story!”** Wilson sternly stated.



Wilson explained how it took her six years before she got her foot in the publishing world door. At this juncture, Wilson cautioned every aspiring writer who was interested in gaining some sort of success to have **patience, intense focus, and a thick skin**. She then went on to explain how rejection letters are not articles to be feared, but revered, or appreciated. She explained the difference between a rejection letter (personal greeting, suggestions for alterations, thanks) and a rejection slip (informal,

blunt, and brief) and implied that if you’re going to be rejected, you at least want to get the letter!

Wilson submitted her manuscript to Scholastic. Their initial reaction to it was that it was “too old fashioned.” She wanted to see what her number one audience would say, so she sent copies of her manuscript to her sister who

taught grade four students. Her sister asked them to write book reviews for Wilson’s story. These were the critics whose criticism would really matter. All the kids loved it except for two little boys; nevertheless, she sent the reviews to Scholastic—20,000 copies were sold within two months!

Her Tips for Writing:

- *Use What is around you
- *Create a Character or Life Force (raw materials like our emotions and personal experiences aid in developing plots and characters).

- *Consider crossover works/themes like “easy reads.”

I was curious whether she considered writing a spiritual or meditative process when she told her audience not to force an idea but to “put your thinking processes on hold.” She noted that in her experience the writing experience resembled meditation and that she felt like there was another person within her pouring out ideas and writing away until she was done. She said that, with a sense of detachment from thinking of how people will receive one’s work,

one is able to avoid procrastination, which she said “is rooted in fear of failure [...] of losing the dream.” A prophetic and evocative statement that holds true. Writing books won’t necessarily make you rich in monetary terms, but Wilson was **“able to go where few wealthy people had been.”** At 84 years old, I’d say Wilson’s fortune in the experiences she’s had is priceless and having been able to be in her presence was encouraging and beyond worth. And so, if she could do it even when she started late in her career, that gives us hope that we can use the time we have in our lives to do it too! Carpe Diem!

PHILIP DINN

**Dramatic Reading of
Peg Bearskin, November 21st**
by Hayley MacLeod

Wow! What an experience it was to hear Philip Dinn, Artistic Director of Jack Five Oh Theatre Productions and founding member of folk band FIGGY DUFF, bring life to the pages and story of mythic figure, Peg Bearskin. A musician, actor and writer, the part-time Newfoundlander and part-time Wolfville citizen painted a vivid picture of each of the characters in Peg Bearskin’s tale. Before he began, Mr. Dinn presented a short history lesson that signified the importance of the English tales able to survive in Newfoundland due to the province’s isolation and independence. Tales were able to stay alive in their entirety and continue to be told with detail by those who have been passing them along for generations.

The dim lights in the K.C. Irving auditorium, candles upfront and cozy atmosphere of a small but



*Peg Bearskin was published by
Newfoundland Press Running the Goat and
features linocuts by Elly Cohen.*

comforting crowd, personalized the tale for every individual. It was easy to imagine hearing the story not in a room of strangers, but in a kitchen, comforted by family and friends.

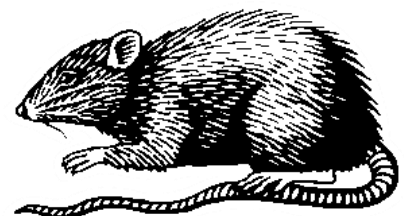
Laughter lit up faces and spirits in the room as Mr. Dinn alternated between personalities of Peg, the witch, prince, and King. The ease with which he portrayed the characters and told their stories proved his love of Peg’s tale. Listeners were engaged and were entertained by Peg’s resourcefulness and ability to do what she needed to get by. The magic was alive in both the folktale and the room Monday night. Peg Bearskin is an entertaining read and presentation for all ages!

LANCE LA ROCQUE

Launching *Vermin*
*by Stephanie Gumuchian
& Erin Macdonald*

On January 25th we entered the building that all students look at, but none really understand what goes on inside – the elusive University Club. Entering with no expectations and a little excitement, the room was full of faculty, family, and students. After wrangling a chair amidst the crowd, we sat in anticipation. The large group was gathered to hear Dr. Lance La Rocque read from his newly released collection of poems *Vermin*. The eclectic combination of poems did not adhere to a single theme, but there were reoccurring ideas in his short, yet complex compositions.

Although there was no predominant theme, the subjects of family, politics, and anatomy were clear inspirations for the poems. Dr. La Rocque also drew from a variety of personal experiences in the works. Despite Dr. La Rocque’s quiet nature, the poems grapple with stark, controversial, and at times, unsettling subject matter. The addition of Dr. La Rocque’s brief introductions to the poems gave the listeners a more insightful context to help to understand them. Having gone in not knowing what to expect, we left satisfied, and with signed copies of *Vermin*.



EL JONES & GEORGE ELLIOTT CLARKE

by Alexandra Fournier
& Marc Muschler

On the 3rd of February, a very special Authors@Acadia event took place at 2 o'clock in the BAC. Acadia University was exceedingly proud to present El Jones, a spoken word artist, and George Elliott Clarke, a University of Toronto English professor and recipient of the Governor General's Award for his poetry. The classroom chosen for the event filled up quickly with a very enthusiastic, and exceedingly large audience, which was moved to a larger location to accommodate the roughly one hundred people who attended the event. After an introduction from Dr. Stephen Ahern, El Jones opened the event with her vivid and sharp poetry regarding African American heritage and a loss of identity in the face of stereotyping and prejudice. It was clear that the audience was impressed with her work; many faces were rapt with attention during her performance. She spoke with raw, visible emotion and was met with much applause when she finished her selection of poetry.

George Elliott Clarke rose to fill El Jones' vacated spot at the podium and addressed her with a warm smile that spoke to their lovely camaraderie. Clarke brandished a thick stack of papers that he warned the audience was going to be his lecture for the day and though the audience laughed, he good-naturedly insisted that he was serious. His lecture was on the importance of the arrival of the Black Loyalists in the Maritimes, and, though his subject was rich in

details, Clarke made the information thoroughly enjoyable and accessible. His public speaking skills cast a spell over the entire room and the audience was always either laughing along or nodding thoughtfully at everything Clarke had to say. Clarke naturally commands attention with his eloquence and calming voice, and when he closed with a few selections of his poetry, the audience was thrilled.

Both Clarke and Jones stayed afterward to answer any additional questions as well as sign autographs. As the audience milled about after the event, it was easy to tell by the smiles and animated chatter how much everyone enjoyed their afternoon with two prominent and incredibly talented Atlantic Canadian writers.

ANTHONY STEWART

by the Voice 4 Staff

On Monday February 6, Anthony Stewart, Professor of English at Dalhousie University presented an intriguing paper, "Claiming vs. Assuming: A Case for the Role of Nuance in Understanding Privilege and Race," to a small but attentive gathering. In his presentation, Professor Stewart addressed questions around privilege that he had explored in his book, *You Must Be a Basketball Player: Rethinking Integration in the University* (2009), and amplified this material with examples taken from television and African American fiction. To give one striking example among many, Stewart reveals the complexity of racism with reference to the 'classic' American TV show *All in the Family*. While the notoriously racist character Archie Bunker is



often most vilified, Stewart pointed out that the knee-jerk liberal son-in-law, more subtly and insidiously, tended to objectify black characters, including his friends, in the name of his neo-liberal ideology. At least with Archie Bunker, the audience had a level of transparency. In an insightful discussion that ranged from pop-culture and literature to modern hiring practices, Stewart revealed the complex ways that racism works its way into everyday practices.

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AMY JONES AND REBECCA ROSENBLUM

by Erin MacDonald
& Hayley MacLeod

When entering the Quiet Reading Room at the Vaughan Memorial Library on the crisp evening of March 28th, we were not sure what to expect. After a brief introduction of the presenting writers given by Dr. Wanda Campbell, we knew that we were about to experience some creative short fiction. First on the docket was Rebecca Rosenblum. The 33-year-old from Toronto did a reading from her second short-fiction collection, *The Big Dream*. While initially Rosenblum seemed a bit uncomfortable in front of the crowd, this quickly fell away when she began reading her story. *The Big Dream* follows the trials and tribulations of different co-workers in a large office building. From the snippet of the story Rosenblum shared with us, entitled “Dream Big,” we were given a glimpse at the personal lives and office drama that flow through her collection. In her—in our opinion—too brief reading, she captivated us with her realistic dialogue, vivid descriptions, and humor.

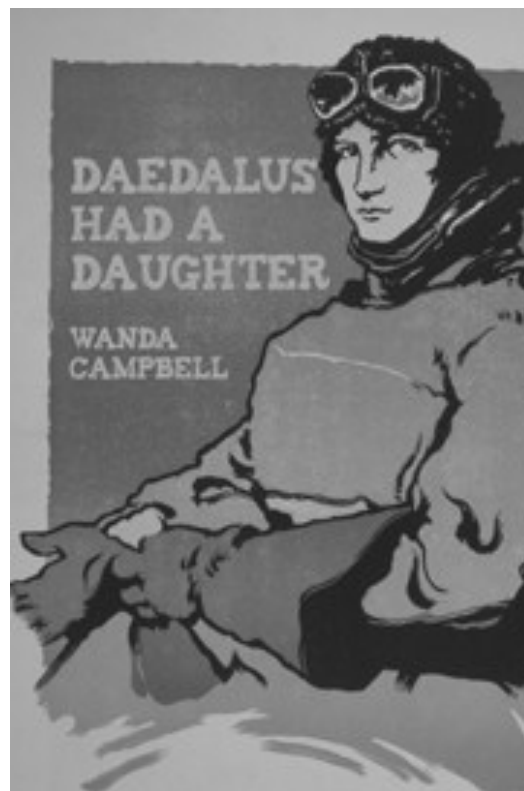
Next up behind the podium was Halifax born writer Amy Jones. Jones made a splash in the Canadian Literary scene in 2006 when she won the CBC Literary Award for Short Story in English with her collection *What Boys Like*. Rather than reading from her well known piece, Jones chose to

try out one of her more recent stories, “I’m Trying to Break Your Heart.” Her work detailed the life of a young female and her personal and professional relationships in Thunder Bay, Ontario. After both authors entertained us with their readings, an informative question and answer period ensued. Here we learned about the writing processes of both young authors. In building their characters, both authors discussed their curiosity about the lives of the people around them, what they are doing, where they are going, and what inspires them. Amy Jones explained that, for her, music is a major inspiration. At times she even creates plots based on lyrics from songs she likes. Both writers also draw inspiration from the scenery around them and feel, as Jones puts it, “that it can help you understand a place by writing about it.” Rosenblum elaborated on the inspirational pull she feels towards writing fiction when she described that, “All fiction is an exercise in empathy.” Jones built on Rosenblum’s statement by adding, “I write what is obsessing me. What compels me. My experience.” Capping off an enjoyable reading and enlightening question and answer period, Rosenblum’s final words resonated amongst the people in the room: “Reading doesn’t all have to be educational. Read as much as you can.”

BOOK LAUNCH: WANDA CAMPBELL

by Bree Keeler

On September 13, 2011, Wanda Campbell celebrated the launch of her new book of poetry, *Daedalus had a Daughter*, with a poetry reading and question period. With topics ranging from her children and motherhood, to contemporary news stories, to ekphrastic reflections on works that move her, the selection of poetry is certainly eclectic. Yet, Campbell’s particular voice—which addresses those who may have otherwise been forgotten, is unflinchingly honest, concerned with beauty and yet not overly sentimental—ties the works together into a whole that



makes sense in spite of its variety. Those who attended the book launch were treated to selections from each section of the book. The title poem, “Daedalus had a Daughter,” immediately engaged the audience with the story of Jessica Whitney Dubroff, as a picture of the young girl projected on a screen. Campbell continued to address women, some famous, some unknown, throughout the evening. She read poems previously published in her chapbook *Haw[thorn]* which address her mother, as well as a few ekphrastic works dealing with female artists. The audience responded to the poems positively and posed a few challenging questions for Campbell at the conclusion of her reading. Overall, it was a delightful evening for the audience and a successful launch for *Daedalus had a Daughter*.

EUGENE HAMM (POSTHUMOUS) BOOK LAUNCH

by Rose Grieder

Upon entering the art gallery of the BAC on October 3, I encountered a man who greeted me and welcomed me to Eugene Hamm’s event. Not knowing much about Mr. Hamm, I wasn’t sure if this was he. I thought better of asking so as to prevent myself from embarrassment on the basis of ignorance. Embarrassment has a way of following me. No sooner had I saved myself from one misguided situation, I plunged into another when a woman asked me if I was a reader for the event. I hesitated, racking my brain to recall the details of the poster (were we supposed to bring our own poems to share?) I replied that I was just a guest and that I was under the impression Mr. Hamm was going to read to which she said something to the effect of

“Oh, but Mr. Hamm died some time ago.”

Writing and carving for Gene came almost as naturally as breathing.

~Richard Davies

Richard Davies, English Professor Emeritus introduced Eugene Hamm’s legacy at Acadia. Hamm was a student of Davies in 1984. He was 63 when Davies met him and 67 when he graduated from Acadia. He was a member of the Seniors Program at Acadia that had been established in 1974. It was individuals like Hamm who enriched the atmosphere of academic learning at Acadia by approaching education with eager desire. Hamm was an avid writer of poetry as well as a talented carver. Davies urged him to submit his poems to the Writer’s Federation of Nova Scotia. Hamm never did because he was modest about his work. Dr. Perkin published Hamm’s works in 1988. Two of his books were published by the time he was 67.

Drs. Migliarisi, Saklofske, and Seale read selected poems from Mr. Hamm’s works. It was evident from hearing his poetic voice that Hamm wrote with an honest, feeling nature and had a knack for humour (he did not hold back when it came to writing about politicians!)

It was mentioned that Hamm “took the time to stand and stare and reflect.” These are acts which I believe are beneficial in that they guide us to appreciate the underappreciated qualities in life. An event such as this was invaluable. It gave me gratitude for having the privilege to learn and to know that learning is a continual process that does not end after a certain age. Hamm’s drive and passion for poesy was, is, and will continue to be a reminder of the precious sensations and moments that trickle by in life and how positively magical it is to give these phenomena immortal refuge by way of words on simple white pages—remaining even when their creator has gone on to start a new chapter.

*Photo of Hamm’s Carvings from the
Annapolis Heritage Society*



WELCOME & FAREWELL



The Department is delighted to welcome **Christine Kendrick** as our new Administrative Assistant and Administrative Coordinator for the Acadia Theatre Company. Though she has had a lot of new faces to get to know, and a lot of new tasks to master, she has already been a great addition to our department. Our new Christine, like our old Christine (Reed), brings just the right combination of capability and cheerfulness to keep us all sane. This summer, **Dr. Patricia Rigg** is stepping down as Chair of the Department after six great years at the helm. She will soon be handing over the reins to Dr. John Eustace, and heading off for a well-deserved sabbatical. She promises to think of us while doing research (and enjoying croissants and café au lait) in the South of France.



∞ ACADIA ENGLISH SOCIETY CREST ∞

The Acadia English Society held a competition to design a new crest for the club and a winner was chosen in November of 2011. The new crest has four symbols chosen by the English Society Executive based on personal interest in specific literary texts. The rose stems from a passion for Shakespeare, specifically the line “a rose by any other name would smell as sweet” from the play *Romeo and Juliet*. The owl is symbolic of wisdom and is a reference to the society’s shared love for the *Harry Potter* series.

The book is relatively self-explanatory, epitomizing the collective interest in English literature that unites the English Society. The wolf represents the White Wulf of England, which was a strong Anglo-Saxon symbol of kinship, strength and loyalty for the English people. The design was a play on the Acadia University crest, with one of the axes replaced by a fountain pen, for the pen is indeed mightier than the axe.



ENGLISH SOCIETY EVENTS

WELCOME MIXER

by Ceileigh Mangalam

On October 6th, 2011, the Acadia English Society hosted this school year's English Department Student & Faculty Mixer. Following the tradition of previous year's mixers, this event was held as an opportunity for English students and professors to get to know each other through collegial cookie-munching, coffee-sipping, and the sharing of beloved literary works. Or, in this year's case, ferocious *Twilight*-bashing and rapid-fire back-and-forth about the details of *Harry Potter*. Thankfully, the shared appreciation of childhood literary favorites will continue unabated as a theme of this year's English Society antics.

The star professorial attendees of the English Society mixer included, among others, Professors Anne Quéma, Herb Wyile, Andrea Schwenke-Wyile, and Patricia Rigg of the English Department. The AES was also delighted to welcome some first-year students to the mixer. Though the English Society is one of Acadia's smaller organizations, its population looks to be on the rise, and the presence of new faces at this year's first English event was tremendously encouraging. Hopefully, new faces will continue to show during the year, especially at some of the events mentioned at the mixer. Some of those mentioned events have already panned out wonderfully, such as Halloween Pub

Night and the start of the AES *Lord of the Rings* movie nights. Many more are to come throughout the next semester, culminating in Poetry On Tap toward the end of the year.

goes to Kelsey Carey, whose impersonation of Sarah Palin seemed fairly accurate and very funny. There were a lot of laughs, on all sides of the room, and everyone seemed to be having a



HALLOWEEN PUB NIGHT “Toil and trouble”

by Vanessa Gallant

On Thursday, October 27, Acadia's English Society hosted a very successful Halloween pub night at Paddy's Irish Pub. Attendees were not only encouraged to dress up in costume but also to bring Halloween themed literature. Between twenty-five and thirty students were in attendance, mostly in costume, and Dr. Lance La Rocque was also present, representing the English faculty. Costumes included several *Harry Potter* characters, most notably Jake Brannen as Bellatrix Lestrange, fairy tale characters, and assorted creatures of the night. Another special mention

good time over drinks and appetizers. I know that I met several new people, and had a lot of fun.

The literary part of the evening, readings by students, was kicked off by the English Society Executive's rendition of the witches from Shakespeare's *MacBeth*. There were then readings from popular graphic novel *Coraline*, classics *Dracula* and *Wuthering Heights*, and a pretty special reading of the Lewis Carroll favourite *Jabberwocky*. These incited more laughs than terror, but they definitely added to the atmosphere and the Halloween theme. Congratulations to the English Society Executive for a job well done.



ENGLISH SOCIETY CHRISTMAS PARTY

by Meaghan Smith

Everyone was in high spirits this year for our English Society Christmas Party. Attendance was high for both students and professors. Guests showed up dressed in their best Christmas attire, which for two executive members meant zombie Santas. This was followed by explaining to professors why one would want to dress as a zombie for Christmas, and what this whole zombie fad was about. We ran a vicious round of Mean Christmas (with only books of course) which had gems like "Fight Club" by Chuck Palahniuk stolen quite a few times, as well as "Love and Marriage" by Bill Cosby, and "Dracula" by Bram Stoker. After the professors left, the gaming took a turn toward the preschool. Three very intense rounds of musical chairs ensued with the leftover books from Mean Christmas rewarded to the winners. Everyone had a wonderful time singing Christmas songs (as well as belting out a few Broadway show tunes) and playing the organ in the basement. The English Society is very thankful to everyone who made the event such a success. We had a hugely successful semester with every event seeing great attendance. We hope that the second semester can bring as much fun for everyone involved!



During an event like this it's

POETRY ON TAP

by Meaghan Smith

It was another very successful year for the Acadia English Society, and our final event, Poetry on Tap, was no different. Students and faculty gathered in the Michener Lounge to relax and watch all the wonderful performers, while enjoying an ice cold beer (and a hilarious abundance of cauliflower). Though we had performers come in from many departments, the tradition of English major poets and Music majors looking for a stage was honoured again this year. There was, however, a large representation of student prose this year, as many of the students who took Wanda Campbell's Advanced Creative Writing Fiction course shared a few of the pieces that they've worked diligently on. All of the works that students presented this year were amazing.

amazing to notice all of our extremely talented peers and the magnificent things that they've been working so hard on. The English Society would also like to thank all of the faculty members who came out and supported us again this year. We even had some faculty members present their own works, or works that were important to them. Acadia is blessed to have so many forums where students and faculty can interact outside of the classroom. We at the Acadia English Society are so excited with all of the successful events we've had this year. The encouraging turn outs prove to us how much the student body is interested in academic and fun activities. The English Department is very lucky to have such dedicated students and faculty members. Thank-You for the amazing year and we'll see you all next year!





The final scene of Six Characters Looking for an Author presented by Acadia's Theatre Company

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Are you interested in participating in the English Society or working with *Voice 4*
 or *estuary*? Get in touch with The Department.

