



VOICE4

Department of English and Theatre Studies - Acadia University
Vol. 13.2 - Spring 2006



ROBERT SEALE'S
FREE! – WILLY: SHAKESPEARE EXORCIS'D

REVIEW BY TESSA SHEPPARD



THEATRE
Minifest

Daniel MacIvor
Goodbye Professor Bernhardt
Free! - Willy

AUTHORS AT ACADIA

Patrick Warner
Daphne Marlatt
Edward Riche

LUNCH AND LETTERS

Herb Wyle
Anthony Northey
Anthony Thompson
Stephen Henderson

EVENTS

Undergraduate English Conference
The Beveridge Knights

STAFF

Ryan Davison
Wayne Dupuis
Xander Forsyth (Cover Photo)
Beth Lyons
Matthew J. MacDonald
Zachary May
Tasha Oxner
Lester Persons
Markus Schliermacher
Tessa Sheppard

*If you would like to help out with
interviewing, writing articles, and
editing for Voice4, contact
Dr. Lance LaRocque
lance.larocque@acadiu.ca
Phone: 585-1146*

THEATRE

Minifest, Night 1

Beth Lyons

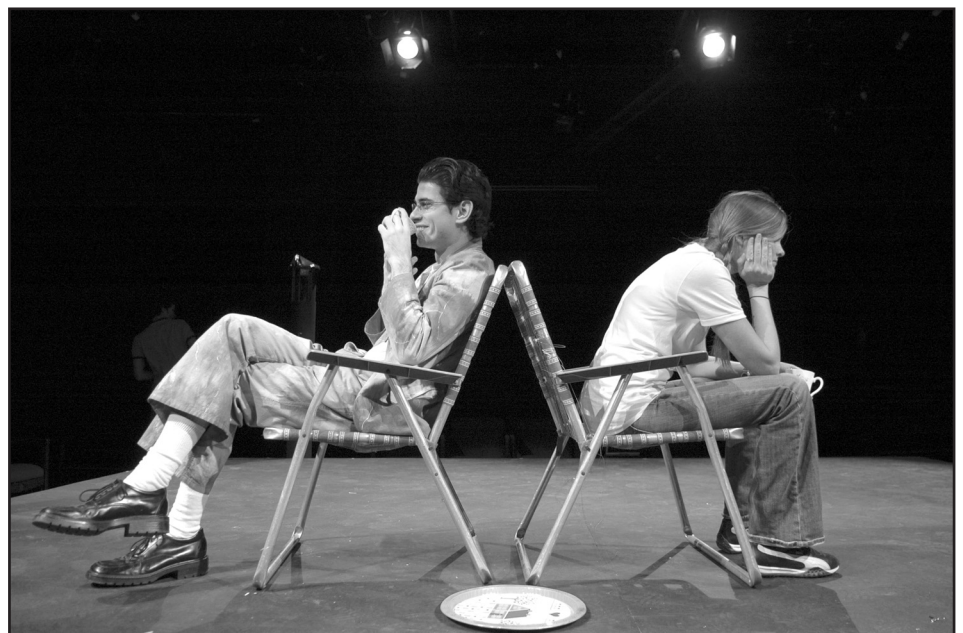
"Night One" of Minifest 2006 was an exceptional affair. The entirely student-run production presented three well-written plays that were marvellously executed by the directors, actors, and production crew: *The Monster*, *Two-Headed Boy* and *The Last Lamppost*.

The Monster was the opening play of the mini-festival. By turns both comic and poignant, the play details the visitation of Jack, a cheating-boyfriend sort played wonderfully by Donnie Kitson, and a posse of monsters played by Kat Sirman, Tom Heinan and Ashlea Oldfield. The play was masterfully directed by senior Theatre Studies student Steven Heisler and solidly performed by the actors. Alternating between confrontational moments of deadpan humour and outright hysterics, *The Monster* was an absolute delight.

The second play of the evening,

Two-Headed Boy was a serious drama. Hartley Jafine took on the role of directing this play composed of a series of fragmented flashbacks about the life of a disturbed young man. The non-linear narrative nature of the play posed no difficulty for director or actors; the play flowed smoothly and the performances were compelling. Rob Patton did a superb job of performing the complex role of Kevin, the two-headed boy around which the play is based; Julia MacIntosh depicted an endearing pseudo-girlfriend to Patton's character; finally, James Elliot deserves special praise for convincingly portraying the role of Kevin's father, a character well beyond him in age, but certainly within his repertoire of characterizations.

The final play of the night, *The Last-Lamppost*, was simply wonderful—a perfect ending to the night of student theatre. The play, deftly directed by Katie Probert, featured the second year Theatre Studies



Scene from The Last-Lamppost, night 1.

XANDER FORSYTH

student Virginia Veale and seasoned ATC veteran Shawn Maggio. The narrative of the play was largely based on lengthy monologues performed by Veale, whose quiet, wry humour and effortlessly engaging stage presence frequently had the audience in hysterics. The humour of the evening was only increased when Maggio joined the performance as a charmingly odd elderly man. Maggio and Veale played off of each other magnificently to present a play both hilarious and extremely touching and endearing.

In addition to the individual plays' direction and acting, those involved in the behind-the-stage production aspect of this night of the festival deserve acknowledgement and praise. The costumes—particularly the sparkling monsters of *The Monster*—and technical aspects of the play—such as illuminating lampposts, strobe lights, and well executed sound cues—enhanced the offerings onstage. Stage management not only saw to a flawless execution of the plays, but kept the transitions between the various performances seamless. Praise is owed to Artistic Team behind Minifest 2006 for having acquired excellent scripts, choosing talented and well-suited directors and providing technical support, all of which amounted to a fantastic night theatre.

Minifest, Night 2

Tasha Oxner

As the lights went off in the Lower Denton Theatre on February 1st, Night 2 of the Acadia Theatre Company's Minifest began. The stage would be transformed three times through the course of the evening for the second night of the program of one-act plays spanning



Scene from Where the Coffee's Always Warm, night 2.

XANDER FORSYTH

two nights, each play being directed, produced, acted, and in some cases written by students.

The lights come on to reveal the set of the first play, "Where the Coffee's Always Warm," written by Justin MacDonald. The opening scene: two characters, revealed to be a saint and a demon, play board games for people's souls. The play is immediately set up as a juxtaposition of extremes: good and evil, love, death and many contradictions of each. Lockman's love is rejected by the "lovely" Duchess, and in one last attempt to win her he falls to his death, as his assigned "guardian angel" – St. Frankie – boogies at the Vil. In this play, MacDonald takes a comical yet contemplative shot at the cycle of life, death, reincarnation, creation (via creation clay – "snakes are the easiest") within a religious context that can only be described as an eclectic collection of perspectives and philosophies. Most importantly, he addresses the tradition of placing coins on the eyes of the dead: it's to ensure they've got the money they need to buy a great cup of coffee in the afterlife. This

play is clearly meditational, rather than didactic, and provides a clever balance of sombre reflection with a comic look at existence on the wider scale.

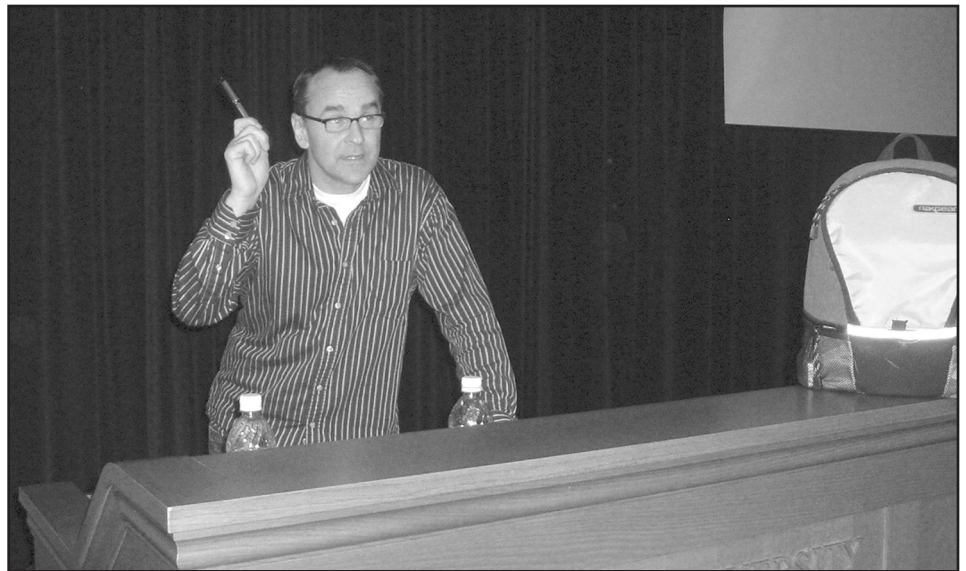
The lights go down for the set change in preparation for the second play, "6 Kafka", adapted by Anthony Northey. The scenes, "The Passenger", "The Champion Swimmer", "On Metaphors", "Excursion to the Mountains", "Rejection" and "Chase" range from a passenger on public transit making uncomfortable conversation about existence with a stranger to a drunken night with the pursuit of a partner for the night.

As the actors move through the six scenes, the experience is somewhat jarring, but the individual performances and clever adaptations subvert this. As the lights go up and down, as doorways and silhouettes light up intermittently around the theatre, it becomes increasingly apparent that the six scenes, while seemingly unrelated, have undercurrents which bridge them. Throughout, the scenes are characterized by exploration of ideas and places, of people and of

life, of seeking acceptance, and the inflation and depletion of the ego. Ultimately, the series of scenes are humorous, ironic, and of course thought-provoking as the lights go out in preparation for the next play.

The final play, "Gender Confusion" written by Hartley Jafine opens to a set filled with props: the props of a sex shop. The audience immediately perks up a bit with a sense of naughty curiosity; after all, what kind of play are we in for with a vast array of sex toys and props populating the simple tables on the otherwise empty stage? The salespeople, each with both sex and gender clearly distinguished, prepare their merchandise as an ambiguous character enters the store. As the salespeople bear down on this character, it all makes sense: this truly is a sex shop, where the biological sex is selected. This play explores the idea of selecting your sex. The clearly defined male and female salespeople present, nay, promote the superiorities and benefits of each biological sex in contrast with the other, as "it" is imposed on to decide which set of sexual organs it will take. In the fitting room, a combination seems the most comfortable fit, but those sexually defined salespeople insist that it must choose one sex, by which to define its identity and regulate its behaviour. A truly entertaining challenge to how we look at, feel and talk about gender, sex and sexuality, this play's loaded undertones do not weigh down its highly comical qualities, although it is thinly veiled beneath the metaphorical representations.

Night 2 of Minifest was an incredibly impressive and enjoyable experience attesting to the quality of the Theatre Department, slaving away in the bowels of Denton Hall. While of course all the behind-



Daniel MacIvor in the K.C.I.C.

ZACHARY MAY

the-scenes players facilitated it, the actors all brought great life to their interpretations of the characters in each of the plays, and seemed very well suited to the roles that each undertook. They made transitions from comic to pensive moments with ease, carrying the audience along. The sets were minimalist, but the appropriate use of props and lighting (despite a "technical difficulty" with the lighting that caused a slight delay in the night's commencement – quickly resolved by the technical director) effectively prevented the audience from being distracted from the density of the plays, which despite being only one act each accomplished a great deal in that short time.

Congratulations to all involved in the production and enactment of these plays, including those of Night 1 for which I have heard only good things. Kudos also go to the writers: not only for their talent in writing such quality and entertaining works, but also for being able to put their creative ego aside in allowing the director and the performers to impose their interpretations on your conceptions. The resulting performances were more than worth the trip out into the snowy night.

Daniel MacIvor: The apples on stage and the cats on screen

Zachary May

Playwright, actor, director, and filmmaker, Daniel MacIvor entertained an afternoon audience of 60 to 70 people on March 29, in the K.C. Irving auditorium.

A native of Cape Breton, he was nominated for the 2005 Governor General's English language literary award, and has been put on the long list for the Siminovitch Prize in Theatre.

MacIvor delivered a monologue from his most recent work, *Reasons and/or Excuses for my Current Career* which incorporates a humorous slide show of MacIvor's youth as well as various cultural anecdotes. The performance, perhaps because of the venue, exists somewhere between a lecture and a traditional stage performance. The authenticity and authority of a lecture combined with the creative excitement of performance.

MacIvor used the classroom



"The stage will never disappear. There's nothing to replace it."

ZACHARY MAY

setting to address the audience as a group of mischievous students, sarcastically scolding an infant and mother for speaking up during the presentation and ultimately offering the podium to the baby. Students arriving late to the talk were also greeted with cutting fanfare.

"Please, take a seat. I'll wait. You didn't miss much," MacIvor joked.

His monologue stretched between intimate topics about his challenging childhood, including an alcoholic father, a constant quest for an understanding of infinity, and an emotionally detached mother.

"Expecting my mother to console me is like someone with a house on fire offering a visitor a place to stay." Drama, it would seem, is deeply imbedded in MacIvor's identity. From a young age he has been dreaming through a dramatic framework, he explained to the audience. He would begin in many of his dreams by shouting "what do you mean by that?" The following scenes were always long and dramatic.

After completing his monologue and slideshow, MacIvor read from a piece on daytime driving, and a piece about a fear of flying. Both drove the audience into an uproar of laughter, possibly fuelled by the high

number of drama students in the room.

Faculty host Anna Migliarisi invited questions, where the topic became more philosophical and MacIvor opened up about drama. As a writer and director for both stage and film he argued that it is important to work with the distinction between the two mediums in mind. The distinction, he argues,

"It's not apples and oranges. It's not cats and dogs. It's apples and cats; it's just that different."

Although he admits that he's "not a big theatre-goer," MacIvor does have a strong interest in the future of the stage.

"I always think it can be simpler, simpler, simpler, simpler. And I keep seeing people dumping stuff on [stage performances]."

A play, he argues, has to be aware of its context and the context of the audience. The size of venues illustrates the confusion between a stage audience and a screen audience. Speaking specifically of the Acadia Cinema Co-op's Al Whittle Theatre, he argued that a small venue sold out is infinitely better than a stadium with a handful in the stands.

"40 people in 40 seats is full. 300 seats with 40 people in them is a

failure."

This reworking of the social context of the stage performance must be realized at every level. Not even the poster designer can ignore the context of the play and the audience.

"The play starts when you see the poster. The play starts when you read the press release."

After a half-dozen handshakes and an apology from one of the students who entered the reading late MacIvor smiled and posed for two photos in the empty auditorium.

From Our Centre: Saying Goodbye to Professor Bernhardt

Beth Lyons

This spring, beloved Acadia Theatre Studies professor Colin Bernhardt is retiring. With his departure, Acadia not only says goodbye to a brilliant professor, but a renowned theatre artist and man much loved by the community at large.

Bernhardt's accomplishments are overwhelming. Having worked internationally in the professional theatre world, Bernhardt has taken part in workshops too numerous to list and has worked with such prominent theatre figures as Michael Bawtree (also a former Acadia Theatre Studies professor and department head) and Kristin Linklater. Bernhardt is a frequent guest of the Banff Centre, has performed with the renowned Stratford Festival, Atlantic Theatre Festival and collaborated with the Australian National Theatre. He is also an author, having had his particular approach to voice and



Colin Bernhardt

speech for the actor published in his book *So to Speak* in 2001.

Besides his illustrious career in professional Theatre, Bernhardt has dedicated much of his energy to Acadia's Theatre Studies program. Bernhardt joined the faculty in 1986, teaching Theatre Studies courses in both acting and his particular area of expertise, voice and speech for the actor. In addition to teaching, Bernhardt has directed well over a dozen productions for the Acadia Theatre Company. Bernhardt has tackled the classic to the modern, from a renowned performance of *Medea* in 1992 to last year's presentation of a daring modern-day adaptation of *The Trojan Women*. He has staged everything from Miller to Gogol to Eliot, always with an ambitious and inspired artistic concept backing his production.

Beyond being an incredible tour de force within the Acadia Theatre Company, Bernhardt is also simply an incredibly well-loved man. Students who have trained

with Bernhardt speak warmly of him as a professor who has taught them far more than acting skills and has consistently gone beyond the call of duty to help when needed. Third year Theatre student Maggie Rodger eagerly talks of Bernhardt's positive influence on her, stating: "Colin gave us more than we could have ever known a person could give. He inspired us to create. He gave us the ability to take pride in what came from our hearts and minds. He taught us that we are whole and complete and perfect, and it was through his compassion and experience that we came to learn what it is to be an artist. We will miss him terribly, but keep everything he taught us close to our hearts." Any student asked will speak similarly of Bernhardt, perhaps adding in a reference to his sense of humor, his nurturing methods in the classroom and rehearsal studio, or his overwhelming kindness. For this reason, we bid Bernhardt the most sincere goodbye and good wishes. Remember, Colin, "There is a tide in the affairs of men, which, taken at the flood, leads on to fortune."

Acadia Theatre Company's Free! – Willy: Shakespeare Exorcis'd

Tessa Sheppard

On the evening of March 22, the winter performance of Acadia Theatre Company's *Free! - Willy: Shakespeare Exorcis'd* opened to an eager Lower Denton audience. Adapted, written, and directed by Robert Seale, the play incorporated a unique blend of serious Shake-

spearean acting and tongue-in-cheek humor. The purpose of *Free! – Willy*, according to Seale, is to reconsider Shakespeare's cultural status, examining him not as an icon of the cultural elite, but as a multifaceted figure who wrote from many different perspectives (and who, according to the play, was often intoxicated). The background of the play was Shakespeare Night in Canada, where Francis Bacon (Steven Heisler) and Christopher Marlowe (Matt MacDonald) acted as sportscasters, setting the stage for the various snippets of Shakespearean plays acted out during the evening. The dialogue between the two actors was both funny and risqué, and balanced out some of the more serious bits of the play.

Some of the highlights of the evening were Donny Kitson's excellently hilarious performance as Hamlet in *Green Eggs and Hamlet*, Nicole Bischoff's performance as Cleopatra in *Anthony and Cleopatra*, and the dramatic closing scene of *Lear*, in which Seale himself participated. Also worth mentioning is the randomly appearing *Bratwurst*, played by Nelson Penner, and the *Shakey Rap Song*, which surely would have made J-Kwon proud.

While the various acts Seale chose to perform showed the diverse range of Shakespeare's talent, *Free! – Willy* had an unfortunate disjointed feel. However, it was definitely a unique experience to witness a play containing all that *Free! – Willy* did, and the blend of seriousness and humor made for some unforgettable theatre. *Free! Willy* was not a conventional play, which might have disappointed some theatre goers, but Seale deserves credit for taking the risks he did and the actors deserve credit for successfully achieving Seale's vision.

AUTHORS AT ACADIA

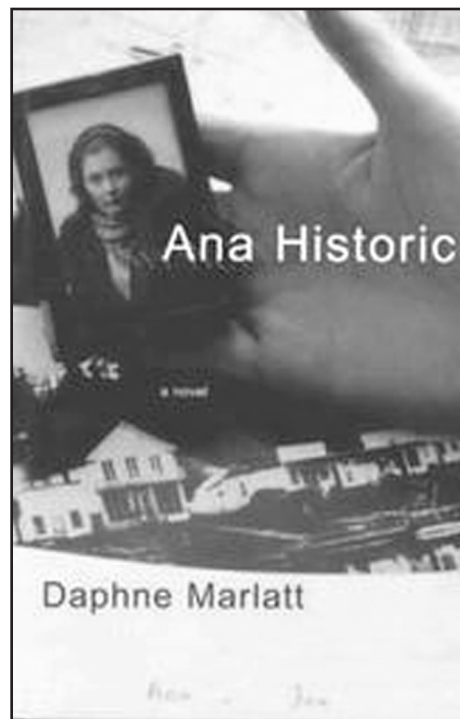
Patrick Warner

Lester Persons

Thursday night, February 16th, the Acadia community was treated to a reading by poet Patrick Warner. Warner's first collection of poetry, *All Manner of Misunderstanding*, had been nominated for the Atlantic Poetry Prize, as well as the Newfoundland and Labrador Book Awards, and his latest collection, *There, there*, has a nasty cover (of a toy faun in a real gutter, stamped with the title above its sorry head), so I was really looking forward to the reading. And I was there—in spirit. Unfortunately my train derailed in Windsor and I was forced to wait several hours while workers righted the track. The time was well-passed though, as I had with me a copy of *There, there*, and decided to read it from precisely 7:30 to 8:30, the time of the reading. It was well worth it. Warner writes in an unpretentious, deceptively simple style, often about seemingly ordinary experiences, always in a distinctive voice. I imagine he must certainly have read the remarkable poem, “The Howard Johnson,” which captures the uncanny banality of the homogenous hotel world: “Loneliness pores from the air conditioner, / making strange the voices in the hall / where a Coke can drop-ping rumbles / like a bowling ball, where the icemaker / dumps only jackpots in the plastic pail.” In all of his poetry, Warner is patient. He patiently, almost prosaically, details a reality while at the same time often punctuating his work with intriguing insights. “The Howard Johnson,” for example, ends like this: “It is

less a-home-away-from-home / than an environment of extremes, / where the weight of evidence leans / towards one's never having been.” When my train pulled out at 9:30, I was still absorbed in Warner's book (“Gumshoe,” “Mormon,” “The Pig Lyric,” and “Near Faffle, Near Faff,” were some of the best) and I'm looking forward to his next book.

I heard the reading was great.



Ana Historic Book Cover

Daphne Marlatt

Markus Schliermacher

On Tuesday 28th of March, one of Canada's most important and influential writers spoke to an audience of about fifteen. These numbers aren't surprising when one considers that Marlatt was a pioneer in Canada's small press scene, that she developed one of the most innovative poetic styles in Canadian

history, and wrote the groundbreaking novel, *Ana Historic*. Introducing her, Kevin Whetter noted that she had recently been inducted into The Order of Canada.

Sitting around the tables in the English department lounge, an appreciative and even adoring audience listened to Marlatt describe and read from her latest project: a Canadian-Japanese Noh play. Returning to the setting of her long poem *Steveston*, Marlatt's Noh play, a highly formal and traditional Japanese form, is a collaboration involving Japanese and Canadian actors, musicians, dancers, and choreographers. This enormous production will be staged this May in Vancouver. After reading from the Noh play, Marlatt discussed her admiration for Ethel Wilson as well as her dissatisfaction with the abrupt ending of one of Wilson's short stories about female friendship. To fix this 'lack,' and to the amusement of her audience that evening, Marlatt read her 'rewrite' of Wilson's conclusion, allowing her to explore the growing relationship between the two women from the original story. After reading from some more experimental poems and other texts, Marlatt addressed questions from the audience and then carried on the conversation at the Library Pub. It was clear from everything she read, that Marlatt is still very much a vital, innovative artist. Moreover, she was an engaging and charming person, making this a memorable conclusion to the Authors@Acadia series.

Newfoundland's Edward Riche

Tessa Sheppard

As part of the Authors @ Acadia series, Newfoundland writer Edward Riche came to the BAC on January 25 to read from his latest novel, *The Nine Planets* (2005), and to have a brief discussion about his experience as an author. Riche is perhaps best known for his novel *Rare Birds* (1999), which was later developed into a film for which Riche adapted the screenplay.

Riche began by providing the audience with some plot background to *The Nine Planets*, and introduced the novels protagonists - Marty, the maladjusted private school principal who "faked and guessed" his way through university, and Kathy, the tough sixteen-year-old who is falling in love with a boy from school. Riche noted that both of the novels' characters are somewhat misfits in life because "happy, well-adjusted people don't make good protagonists for comedy." Riche chose passages from the novel that mainly provided the audience with insight into the character of Marty, entertaining the audience with his wonderful wit and sardonic humor.

In the question and answer period following the reading, Riche explained that although being a novelist does not bring him financial wealth, it is his greatest passion. He explained that there is an intimacy with the audience in writing a novel that he greatly enjoys, later joking that his love for the novel and radio makes him "totally into dying arts."

Currently, Edward Riche is living in Saint John's, working on various film and radio projects, including the CBC radio show "Sunny Days and Nights."

LUNCH AND LETTERS



Herb Wylie

HERB WYILE PHOTO

Herb Wylie: Cape Breton is the Call Centre of Canada

Wayne Dupuis

On the 21st of March, Dr. Herb Wylie, presented Acadia's final Lunch and Letters seminar for the winter session. His talk was an exciting and informative session outlining his plans for his summer research.

Contrary to the title, Wylie shared his views on where contemporary Atlantic Literature stands and where he thinks it is headed, not Cape Breton's future. The title, he claimed, "was just a play on imperialism."

Wylie wanted us to understand that, culturally, Atlantic Canada has "a bright horizon." The Call Centre, as a result, is just a metaphor for the region, demonstrating its vulnerable political and economic position.

After establishing our vulnerability, here in the East, and demonstrating how the rest of Canada has labeled our region as the "basket case" of Canada, Wylie asked, "What does it mean to live and write in Atlantic Canada?" Previous to the later part of the 21st century it has meant little success, other than some exceptions such as Haliburton and Montgomery. Thankfully, Wylie demonstrated that over the last twenty years, Atlantic writers are experiencing a come back because they are "figuring out who they are

and where they have been.”

Wyile pointed out that three main characteristics appear to be surfacing: the writer's concern with history, the feisty and ironic relationship between Atlantic Canada and the rest of the nation, and the transformation of a manufacturing society to that of a service and tourism society. Furthermore, Wyile pointed out that these authors are using a great deal of humor to deal with the above issues.

By reading extracts from Atlantic writers such as Lynn Coady, Edward Riche, George Elliott Clarke, and Alistair MacLeod, Wyile demonstrated how a new culture is emerging. Canadian readers, he argued are reading Atlantic literature because they are searching for an escape from the urban world to an area that is recognized as one that has spurned “modernity.” Clearly, the rest of Canada still craves our culture even though they think we are “basket cases!”

Kafka and the Archives: The Value of a Second Look

Matthew J. MacDonald

On February 7th Dr. Anthony Northey contributed to the English Department's Lunch & Letters program by discussing his research on the writer Franz Kafka and the countless hours that he has spent in archives. Kafka, who was born in Prague, is a renowned writer from Europe who wrote several novels (some unfinished) like *Amerika*, *The Trial*, and *The Castle*, a couple novellas and many short stories like *Betrachtung* (Meditation) and *Die*

Verwandlung (Metamorphosis).

Though many critics have claimed that everything that could be said about Kafka was said, Dr. Northey has been determined to prove these critics wrong.

Dr. Northey, formally a member of the German Department, first visited Prague in the Czech Republic in 1973 and has continued to visit the archives there a couple of times a year every since then. He discovered that Max Brod, the ‘so-called expert on Kafka,’ had little access to

became more free-flowing in that country. Now he had access to military archives and new discoveries.

Dr. Northey has taken a New Historicist approach to his research, digging not only into material directly concerning Kafka, but also all the material concerning his environment. When explaining what it takes to make new discoveries in his field, Dr. Northey claimed that they were the direct result of “chance, hard work, and sometimes

making your own opportunities.” Chance because sometimes when you are looking for one thing you will stumble upon something else. Hard work because thorough research often requires not just months but, to the true academic, years and sometimes a lifetime. Finally, making your own opportunities because sometimes a researcher has to take the initiative, go out into the world, and try to get hold of those



Franz Kafka, ca. 1917

PUBLIC DOMAIN

information on Kafka's family and their influences on him. New information was there to be found and then came the fall of communist regimes. The fall of the Communist Government in the Czech Republic was accompanied by the discovery of that new information. Reminiscing about his time in the archives in Prague, Dr. Northey commented on change and how information

documents that few have privilege to see. Dr. Northey claims to still be making discoveries even after 33 years and advises all young academics, when researching, “always be aware of something else.”

Tony Thompson: Butchering Literature: A Multi-disciplinary Approach to Social Thought

Ryan Davison

What's a professor to do when the available text books just don't cover the right material? He or she could do like Dr. Anthony Thompson did and write their own, tailored to the material of the class it is intended for. Dr. Thompson gave a talk about his new text book *The Making of Social Theory* as part of the Lunch and Letters series held by the Acadia English department.

Dr. Thompson describes his new book as being a marriage of social theory and intellectual history. As with most textbooks dealing with historical fact and literary theory it proceeds in a linear style (ie. everything is in chronological order), but where it differs is in its treatment of the interplay between intellectual disciplines. Essentially, what this book sets out to do is offer a contextual and historical explanation of social theory. This all sounds relatively conventional but Dr. Thompson's book seems to be something that is quite unique, especially with regards to the methodology of his research.

When asked about the methodology used when constructing his work, Dr. Thompson gleefully admitted that it was quite haphazard. He draws from traditional works like *Don Quixote* or the writings of Jean Jaques Rousseau but he also uses movie quotes and lines from modern songs. He said that he used "whatever hit him" as fodder

for his discourse, which lead to the "butchering of literature" through "out of context quotes." This unique approach does not amount to a great big mess like it may sound, but rather details the transference of ideas though the ages.

Dr. Thompson designed this book to give students a systematic appreciation of the past and to promote the theory of knowledge. He told the group that this book has an extremely narrow focus, and that what he does not know is enormous. He didn't write this book with exhaustive omniscience in mind though, for this book is supposed to be a starting point for beginning scholars. It is not meant to be an end state for intellectual enlightenment, but rather is meant to get students started thinking about the larger picture with regards to history and intellectual theory. Dr. Thompson's book essentially shows its reader that no ideas, theories or discourses have ever existed in a vacuum and that there is often a dialogue between intellectual disciplines that go unnoticed to the untrained observer. *The Making of Social Theory* sounds like it will offer an innovative perspective that beginning students will not only understand, but will also find interesting and engaging.

Stephen Henderson on Samuel Marchbanks, At the Canadian Crossroads: 1932-1949

Tessa Sheppard

As part of the Lunch and Letters series, the History department's Stephen Henderson gave an interesting talk on Samuel Marchbanks to a small group of professors and students on February 28. Marchbanks, which is the pseudonym for acclaimed Canadian writer Robertson Davies, wrote a number of socially critical and engaging editorials and reviews and offered a great deal of political commentary during the thirties and forties as editor of the *Peterborough Examiner*. Henderson explained that the post-WWII era was a time of change in Canada, as Canada was attempting to define its Nationhood as distinct from America's. Marchbanks used humor (and anti-Americanism) to discuss the issue, appealing to Canadians to aspire to a higher level of culture, one perhaps more closely aligned with Britain's.

Henderson explained that he became interested in Robertson Davies and the character of Samuel Marchbanks, the "anti-socialist anglophile," from his mother reading him passages of his writing when he was younger. Henderson ended his discussion by proposing that perhaps Marchbanks' legacy is that he represents an era of Canadian history, as his writings offer insight into the social and political rhetoric that was going on in Canada at the time.

EVENTS



Jen Knock, Emily Tounker, Matthew J. MacDonald, Andrew Matthews, and Jush Hunt

RYAN DODINGTON

26th Annual Atlantic Undergraduate English Conference (AAUEC)

Matthew J. MacDonald

First of all I would like to thank Dr. Davies and the English Department, the Dean of Arts Dr. Bruce Matthews, Paula Cook and Zach Dayler, for their financial support and encouragement. Without this, this year's trip to the 26th AAUEC could not have been possible or as great of a success as it was.

The AAUEC is an undergraduate English conference held each year at a university in the Maritimes or Newfoundland. This year's conference was held at UPEI in Charlottetown. On Friday March 3rd six Acadia students jumped into a rental truck and drove towards the island. Spending the weekend immersed in academic discussion while socializing with students from other universities, all six of us grew a special bond.

Acadia went to PEI to represent

and that is exactly what we did. Emily Younker and Ryan Dodington presented some amazing creative writing. At moments the audience was in awe of the beauty and complexity of their writing. Jennifer Knoch, Andrew Matthews, Joshua Hunt and myself, Matthew MacDonald, all presented academic papers that were well received and sparked many debates. Our essays ranged from texts like *The God of Small Things* to *The French Lieutenant's Woman*. Topics ranged from historical narratives to the myth of the Indian in Canadian culture.

This year we were even joined by a faculty member, Dr. Jon Saklofske. As the English Society's faculty supervisor, Dr. Saklofske has been very supportive. He continued his supportive role while at the AAUEC and was continually trying to make that weekend as great an experience

as he could for us. On behalf of the Acadia students who attended the conference, Thank you Jon.

The AAUEC was a great experience for all of us and I am sure that everyone carried home memories that will not be soon forgotten. We met interesting students from English programs across the Maritimes and Newfoundland. We sat in on and participated in engaging and intellectual conversations throughout the entire weekend. We also learned about the many 'Big voices' in Canadian literature coming from 'Small Places' in the Atlantic region. I must admit that this year's conference was even better than last year's.

Acadia and the English Society look forward to sending students to next year's Annual Atlantic Undergraduate English Conference at UNB Fredericton.

The Beveridge Knights Finish 2nd in Division, T-3rd Overall

Matthew J. MacDonald

Let me introduce you to the Beveridge Knights. Early this year the English Society decided to put together an intramural team. Joining forces with the History Society and picking up two Poli. Sci. students, the Beveridge Knights were created. We became a mighty Arts team that entered into the intramural Broomball scene.

About once a week from October to March, we would travel down the hill from any time between 10:30 pm to 2:30 am, and would play this sport in the Acadia Arena. We would run on ice in our sneakers and boots, chasing a large orange ball with awkward sticks. Broomball is a sport played very much like Hockey except

anyone can play. No skates required.

When I first registered the Beveridge Knights I had no idea how well we would do. Many of the players had never played Broomball before but they all learned quickly enough. Finishing the season we were 2nd in our division. The top 16 teams then played in the playoffs with the Beveridge Knights not only winning their first game of the playoffs, but also winning the quarter-finals. It was in the semi-finals that we suffered our final defeat, losing to the undefeated Dry Heavers as they scored the winning goal in the last minute fifteen seconds. Though disappointed we all walked away proud of our accomplishments over the year. The members of the Beveridge Knights studied hard all

throughout the year, but it was those late night games that allowed us to play hard. When the stresses of essays were there worst, Broomball helped remind us that we're not just about Academics.

Congratulations Beveridge Knights! I'm proud of you.



Top left to right: Ryan Davidson, Zac May, Mike Gorman, Jeremy Gilbert (Goal), Matthew MacDonald (Capt.), Lauren Barry, Lauren Wyman. Bottom left to right: Sean Meister, Ryan Dodington, Mandy Deveau, Ryan Murphy, Mitchell Grant



Voice4 is typeset in
12 pt Garamond
with Arial Headers

Layout and logo design by:

-Z.

zac may
publishing and
graphic design
www.zacmay.com

Voice4 is printed at
the Acadia Print Shop

For more information on this
publication and Acadia's
Department of English visit
ace.acadiau.ca/english