

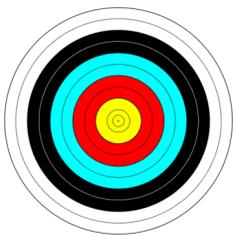


VOICE 4

∞ VOLUME 22 ∞ SPRING 2015 ∞ DEPARTMENT OF ENGLISH & THEATRE ∞ ACADIA ∞

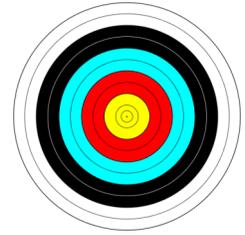


*(l.to r.) Meredith MacEachern, Logan Grant, Sara Michael,
Jordan Comeau, Ceileigh Mangalam, and Rylee Oosterhuis.*



ARCHERY

ACADIA ENGLISH SOCIETY STYLE



THEATRE REVIEWS
Sunday on the Rocks

J Caesar
Minifest 2015
Letter One
Tom Gallant

ATLANTIC UNDERGRADUATE
ENGLISH CONFERENCE
ABORIGINAL ARTS &
LITERATURE MAWIO'MI

Shalan Joudry
Candy Palmeter/Richard Wagemese
AUTHORS @ ACADIA
Don McKay & Stevie Howell
Deanna Young

Michael Crummey
Linden MacIntyre
Binnie Brennan

JonArno Lawson
ENGLISH SOCIETY EVENTS
Bad Poetry Night

Poetry on Tap
Archery Event
Estuary Launch

RADDALL SYMPOSIUM

STAFF

Davita DesRoches
Audrey Eastwood
Morgan Geauvreau
Logan Grant

Kathryn Henderson
Emma Hughes
Shilo Pearle
Kyla Shields

Sean Ryan
William Van Ekris

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Wanda Campbell (Layout)

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with Voice 4, contact
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Phone: 585-1146*

THEATRE REVIEWS

SUNDAY ON THE ROCKS

By Theresa Rebeck

Directed by Anna Migliarisi
by Shilo Pearle

There was a full house on November 15, the night that I attended *Sunday on the Rocks*, a work exploring the complex, sometimes volatile relationships between four house mates. It was nice to see a good mix of students and professors in the audience. When we were asked to turn off our phones with a demonstration of how to do so, it was a sign that this play would be a similar culmination of seriousness mixed with humour.

As the play unfolds, one Sunday morning over a lot of scotch, we discover that Elly (Isla Healy) is pregnant, Jen (Tesia Brown) is being stalked by a co-worker, and Gayle (Charissa

Sanche) is simply feeling overwhelmed and confused by life. Jessica (Audrey Eastwood), a dogmatic, religious character, plays a crucial role as the fourth housemate, judging her friends and dividing the household.

The play dealt with some difficult social issues, such as abortion, and abusive relationships, and even delved into religious views. The play never downplayed any of the issues and tackled these highly-charged topics with humour, satire, and seriousness. The ending was especially dramatic, and while I cannot say that it left me feeling “warm and fuzzy” restoring my faith in humanity, it did give me a lot to think about.

Though I thoroughly enjoyed the play, the auditorium was stuffy. However, despite the heat, to anyone who did not, or could not, attend the play I would say you missed out, as was evident by the standing ovation given at the end



Tesia Brown, Audrey Eastwood, Charissa Sanche, & Isla Healy

of the play. Though all four women proved to be excellent actresses, I particularly enjoyed the performance given by Isla Healy. She never missed a beat, even during her fastest lines. Furthermore, Katherine Jenkins-Ryan, Kasey Devries and their team did fantastic work constructing the set. It was beautiful and allowed for smooth transitions between each scene. Overall this was a great performance by the Acadia theatre students, and I look forward to seeing their next production.

J CAESAR

By William Shakespeare
adapted and directed
by Michael Devine

By Sean Ryan

March 20th, after opening night was delayed twice due to snow, the Acadia Theatre Company's take on Shakespeare's *Julius Caesar*, *J Caesar*, turned out to be worth the wait. Adapted by Michael Devine the play offered an interesting look at the politics of ancient Rome framed and informed by the politics and political methods of modern times. The work blended old and



Graham Bolton as Brutus, Chris McEwen as Portius, Charissa Sanche as Caesar

new to great effect, combining multimedia (a live video blog, cell phones, and television monitors), modern business attire, old-style Roman architecture, Roman dressings over the business attire, and more, all to ensure the melding of old and new was flawless. The cast itself was in perfect form with strong performances all around, especially from the main characters whose singing talents were incredible. The use of Italian operatic performances lent a strong emotional quality to the heavier acts of the play.

In keeping with the play's progressive style, almost every important character, excluding Brutus (played by the very snappily dressed Graham Bolton), had their gender switched to female. By presenting the political shakers as women, the play framed the issues of the plot in a modern perspective; as time goes on more and more women are being

seen in positions of power.

This gender bending served to prove that a character can be female and not require a rewriting of the plot or even any lines beyond pronouns. Charissa Sanche did a great job as the hypocritical Caesar (also demonstrating a powerful voice, singing the Sinatra classic "My Way"); Audrey Eastwood, as Antonia, managed a subtle role—seemingly torn between allegiances—or perhaps just a brilliant manipulator—or both; Tesia Brown, as Cassia, brought an intense sense of urgency to her role, attempting to rally Brutus to action. In fact, the entire cast did a fine job of bringing the play to life. Devine's adaption was a worthy homage to the late great Shakespeare and one that requires a much more in depth report than I have space for. So I simply say this: Bravo!



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On January 21st, 7:30 pm, I attended the opening night of the 22nd International Minifest at Lower Denton. It was a full, energetic house, with the audience reacting enthusiastically throughout. *A Bottle of Vodka*, written by Connie Schindewolf and directed by Ben Thomas, started the night, with a funny and intense exploration of addiction. Nile Whidden and Kaitlin Ead appear to each other in a kind of limbo or hell, trying to figure out how they got there. The set was minimalist: a table some chairs, and a bottle. The actors did a great job expressing despair and desire, especially when desire shifts from the bottle to each other.

Stalling, written by Katya Pribysh and directed by Graham Bolton, explores another agonizing existential situation, when sisters, played by Hayley Cannon and Andrea Switzer, must decide what to do about

their mother who is hooked up to life support equipment. The actors subtly reveal their pasts and characters as they debate what to do.

A more experimental piece, *If I Were A Man*, written by Mercedes Segesvary and directed by Kaitlin Ead, depicts actors (Erin Woodley and Connor Lafarga) being dressed / undressed with great finesse by “dressers” (Robin Moir, Erika Keenan), unconsciously, as they speak. The play was funny and original, the theme of costume change, so to speak, complementing the issue of gender construction and identity.

The last three pieces began with *For Unto Us*, written by Stephen Kaplan and directed by Charissa Sanche. This play got a great audience response, humorously unfolding as two children, Mary (Jenna Newcomb) and Joseph (Steve Roberts), innocently discover and

respond to religious differences. The set for this play was impressive—taking place in a tree-house! The actors did a great job playing naïve children.

The Last Prestidigitation of Christ, written by Jack Karp and directed by Audrey Eastwood, got the greatest response the night I attended. The play satirizes religion and modern politics, with God (played crisply and intensely by Chris Bolton) portrayed as a cynical corporate executive in conflict with his idealistic, hippie son, Jesus (played with perfect mellowness by Chris McEwen!). The evening ended with *Sleeves*, written by David Lew Cooper and expertly directed by Isla Healy. Katie Chevel as Gil and Brixton Butchart as Durst did an amazing job, taking us back to those existential themes of angst, despair, and hell that began the evening! Another great Minifest!

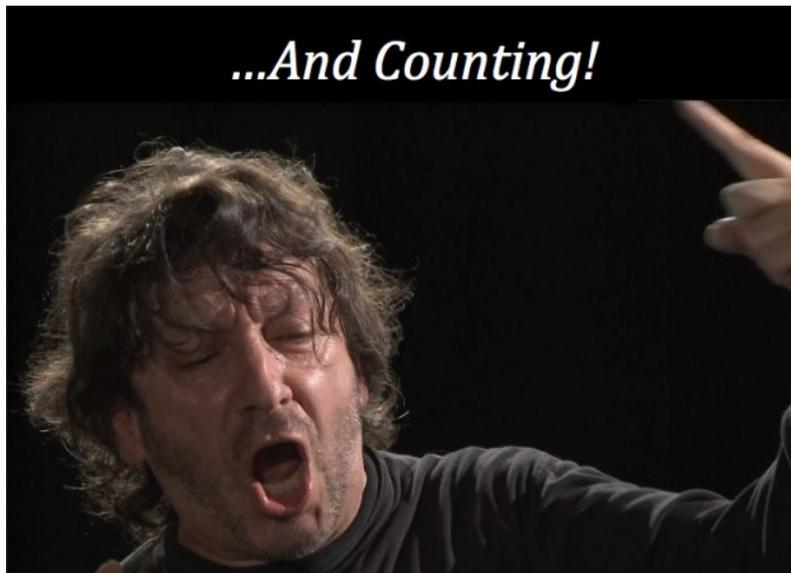
LETTER ONE

By Audrey Eastwood

The Departments of Politics and English and Theatre presented a public screening of *Letter One* and talkback with actor, writer and director Tony Nardi on October 15, 2014 in the KCIC Auditorium. Tony Nardi's *Letter One* served as a vivid reminder to be constantly questioning if the work you are doing lives up

cepting this kind of material, and by doing so encouraging stereotyping. *Letter One* is the performance piece that grew from two actual letters that Nardi sent to middlemen in the theatre world in response to this manner of writing.

As a fourth year theatre student, watching this performance was an incredibly valuable lesson about being able to critically assess the work/jobs you take on as an actor. Is the role you are playing against your



to your morals. Nardi (a critically acclaimed Canadian actor, playwright, director and producer) was approached to do a role in the Canadian show *Rent a Goalie*. The character he was asked to portray would perpetuate negative Italian stereotypes, as well say lines that were both grotesque and offensive (i.e. saying that he—the father—could smell his daughter's vagina on a man). Nardi was both offended and distressed that intelligent writers and directors were ac-

cepting this kind of material, and by doing so encouraging stereotyping. *Letter One* is the performance piece that grew from two actual letters that Nardi sent to middlemen in the theatre world in response to this manner of writing. As a fourth year theatre student, watching this performance was an incredibly valuable lesson about being able to critically assess the work/jobs you take on as an actor. Is the role you are playing against your morals? Are you being true to yourself? These two questions must be applied to everything you agree to do as a working actor. Portraying a role that is offensive or exploits stereotypes in an uneducated manner will not only harm the actor themselves, but will create a negative relationship with their audience as well. Nardi's *Letter One* is a savage, brutally honest and much needed wake-up call to Canada's theatre scene to change its views on identity and cultural stereotyping.

TOM GALLANT

Expression, Money, Happiness
By Kyla Shields

Tom Gallant came to Acadia as part of the Deep Roots Festival, but much of his talk reflected what might be seen at an Authors @ Acadia presentation. The beginning of the talk revolved around money, and how money is equated with happiness and success. Gallant, while successful in his creative endeavors, noted that he never had an "honest job." He told us all how, as the son of a doctor, there were expectations for him to pursue a lifestyle that would compromise his happiness. When he saw Stratford's Canadian Players perform *Twelfth Night*, he was inspired to pursue his creativity at university.

Gallant worked his way up, taking jobs in radio, theatre, and film. More recently, he wrote a book called *The Lord God Bird*, from which he read a section. The book is written from the perspective of a woodpecker, which was unusual but intriguing. Gallant told everyone that "if the idea won't leave you alone, you ought to do it," which was the case with his woodpecker narrative.

The session ended with Gallant singing a song and playing his guitar. After leaving Vaughan's Quiet Reading Room, I reflected on Gallant's advice on writing: "Accept who you are, and learn to write in your own voice. Don't write with the purpose of pleasing others, just write for yourself."

THE ANNUAL ATLANTIC UNDERGRADUATE ENGLISH CONFERENCE EXPERIENCE

Every spring a university in the Maritimes hosts the Annual Atlantic Undergraduate English Conference (AAUEC) that we would not have passed up for anything.



Acadia students Katie Henderson, Davita DesRoches and Shilo Pearle

Students from participating universities attend to show off their work (creative and academic). This year the AAUEC took place mid-March at the University of Cape Breton. Though it was a long drive (six hours is no picnic, especially when you're trying to beat a storm!), the weekend was an amazing experience

Davita DesRoches:

As a student presenter, one of my favourite things about attending the AAUEC conference this year in Cape Breton was the exposure to different ideas and different texts. My favourite presentation of the weekend was on the storytelling traditions of Franco-

phone and First Nations communities, with a section on the potential for postcolonial resistance in the transition from oral to written stories among First Nations communities. After a year of studying predominantly British literature, it

was refreshing to hear about a variety of topics from a paper on Newfoundland dialect in *Republic of Doyle* to a short story on small town life in Nevada. In the course of a school year, I get so singularly drawn into my own studies, often with narrow, limited scope, so I really enjoyed hearing the results of other students' work to broaden my own thinking.

Shilo Pearle:

I'm incredibly proud of the Acadia presenters this year. After a long and tiring journey to Cape Breton on Friday and an early start Saturday morning, I think we were all feeling a little tired and nervous. Katie Henderson presented in the first round and did an amazing



job. We had a little free time after that and we were able to interact with some lovely students from Dalhousie University before the next round of presentations. It was great to see students networking this year and taking a genuine interest in what others were presenting on. We were also able to go to a creative writing panel during our free time and were treated to some hilarious poems and a fantastic short story.

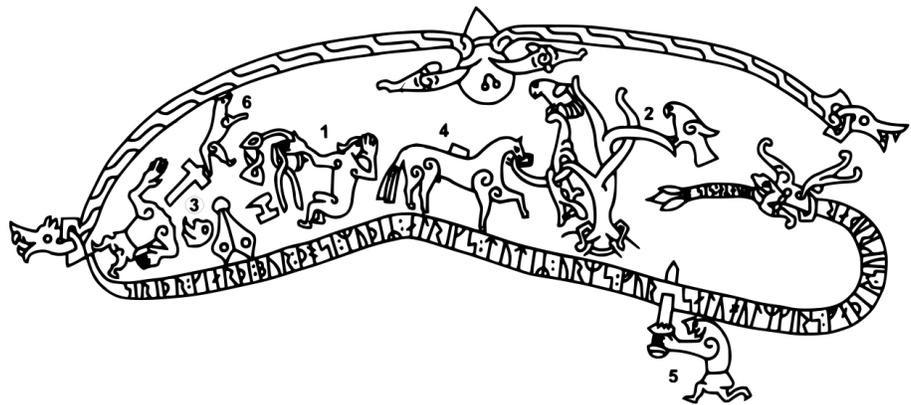
Later in the afternoon, Davita DesRoches presented in an Eighteenth Century panel and gave a great presentation. It was wonderful to see Katie and Davita give such fantastic presentations at their first conference. I presented shortly after Davita, in a sort of mismatched panel, but the audience seemed interested in my topic. I was nervous to start, but as I read I remembered why I love going to conferences so much. This is what academics is all about: sharing your work with fellow colleagues and getting their feedback.

Unfortunately, due to weather concerns (yet another impending blizzard) we could not attend the banquet scheduled for Saturday night. We had to leave immediately after I presented my paper. I must take this opportunity to thank my wonderful boyfriend, Christopher Barron, who took

time off from work to support the Acadia presenters and share in the twelve hours of driving to and from the conference. Between the two of us driving, we thankfully arrived back in Wolfville just as the snow began to fall.

It was a whirlwind 36 hours conference this year, and I am incredibly thankful to have represented Acadia once again. I would highly recommend that any English undergraduate attend.

My favourite part of the entire conference, however, was not the presentations. Rather, it was our in-depth discussion of Tolkien with the students from Dalhousie University. Not only were they fans of *The Lord of the Rings*, but many of them were also taking a course on Tolkien as well. Much to my delight, in studying some of the inspirations for Tolkien's work, they had read the Old Norse text, *The Saga of the Volsungs*, on which I did my



Kathryn Henderson:

The conference itself was excellent, though a little bit chaotic. In a last minute attempt to accommodate everyone, the organizers had rearranged the sessions so that everything took place on one day rather than the whole weekend. Everyone was concerned about making it home before the storm hit. As a result, we were unable to attend as many sessions as we would have liked, but it was still a very entertaining and educational experience.

presentation. It was so much fun to have the opportunity to discuss the books I love with people I had never met before!

I hope that the students who attend next year's AAUEC enjoy themselves as much as I did. Presentations can be harrowing experiences for some people, but believe me when I say that the entire experience is well worth it!



Aboriginal Arts & Literature Mawio'mi

❖ Art show & sale, learning circles, workshops, artist talks & readings ❖

Nov. 5, 2pm ~ 6pm & Nov 6, 10am ~ 9pm

Fountain Commons Great Hall
Acadia University, Wolfville

Québécois: Fundy Film Society Special Screening
Nov. 5 at 8:30pm, Al Whittle Theatre, Main Street, Wolfville
❖ Welqaqnik Artist & Poet ❖

ARLENE DOZAY CHRISTMAS & SHALAN JOUDRY



CANDY PALMETER & RICHARD WAGAMESE

❖ Welqaqnik Peacebuilder & Eagle Speaker ❖

Thurs. Nov 6 at 6pm (Welcome at 5:30)

Fountain Commons Great Hall, Acadia University



Full schedule at [www: Acadia Events Calendar](http://www.AcadiaEventsCalendar.com) or Valley Events

SHALAN JOUDRY

By Sean Ryan

On November 5th, as part of the second annual Aboriginal Arts & Literature Mawio'mi, Shalan Joudry's poetry reading was a widely anticipated event, as shown by the large group of people who arrived minutes before she began, as well as the people who had attended the discussion prior and decided to stay around. The crowd for Joudry filled the reading area with over 50 listeners.

Joudry, who is also a singer/songwriter, opened her reading with a traditional song accompanied by a drum. Her clear and piercing voice set the stage for the tone of her poetry very well. As a First Nations individual, as well as an ecologist, Joudry's deep connection to nature and her own community is reflected in her poetry. She read several poems including: "Child of the Crow," "Three Generations," "Another Poverty," and "Regrowing." Throughout all of the poems Joudry explored her connection to her own community as well as a more general sense of community and its relation to the natural world.

The highlight of the reading, for me was the poem "Feathers That Fall." This was the first time she had read the poem at any of her over twenty readings. The poem deals with ideas of ownership and our own misguided concept of it ("ownership does not exist as often as we believe / like feathers / bookended in ceremony // the gasp in flight that moment you're aware / your feather is headed downward / with no remedy of saving..." from *Generations Re-Merging*). It was a stirring and thought provoking piece. Joudry's soft but clear voice drew the listener in and ensured that everyone was paying the utmost attention as she delved into and explored important issues.



**CANDY PALMETER
& RICHARD WAGAMESE**

By Kyla Shields

When I first walked in to the Fountain Commons hall, I was surprised by how many people were there. I was about half an hour early, and there was already a crowd. As time went on, people kept streaming in, until there were no more chairs and people were left standing at the back of the room. I have been to many of the readings this term, and the amount of people at this particular event was staggering in comparison. The atmosphere of the space before the readings began was much different from anything I had experienced before. There was an elder fanning smoke in a ritualistic cleansing, people in traditional dress, as well as art, books, and crafts along the perimeter.

The first to speak was Candy, about whom I had heard many good things from friends who had heard her speak or watched her show. While her presentation was funny, it definitely wasn't light. She, like Wagamese later on, dealt with a lot of difficult issues like alcoholism, imprisonment, and illiteracy on reserves. I was particularly affected by the story of her brother who was always assumed to be stupid in school, but simply had an undiagnosed stigmatism. It made me wonder

how often things like that go either unnoticed or uncared about, especially as Wagamese went through a similar situation. I also found Candy's description of her education really fascinating; when told that she couldn't do something, she was motivated to try harder and prove her naysayers wrong. Not only did she manage to get through law school, she was at the top of her class. I went through a similar situation in my second year at Acadia; when I was struggling, a counselor told me to drop out or go to another school. Instead, I continued on, and now am in the honors program, with a 3.7 GPA as of last year. It hurt to hear that discouragement is so common on reserves, as young people should always be pushed to excel.

Wagamese's talk was much different than what I expected. I thought that he would read an excerpt from his latest book, answer a few questions, and that would be it. The reality of it, though, was that he focused on his life and his journey to where he is now. While he did reference his books occasionally, it definitely wasn't central. It was an emotionally draining experience to hear him recounting his experiences with abuse, homelessness, and poverty. What stood out most were the stories of people's kindness – giving him dry clothes and a five dollar bill, or bringing him lunch at the library. The people who helped didn't have to, but

they did anyway. In a way, I wish these experiences weren't so rare, but there's a long way to go before they are common. Wagamese was a really captivating speaker – throughout his talk, you could hear a pin drop. He did an especially good job in balancing humor and seriousness, poking fun at himself asking “how the hell did I end up here?” It is clear, though, that it was by no fluke that Wagamese came upon the success that he has. When the talk was over, my friend and I couldn't stop talking about what we had heard, going through a whole pot of tea at my apartment discussing it. While I never read Wagamese's work, I distinctly remember seeing it on bookshelves at school throughout the years. As soon as I got home, I read some excerpts from his novels online, and placed an order for *Medicine Walk* so I'd have some reading for the Christmas break.

When it came to the question period, there was a young woman who came with a letter from her father for Wagamese. She told him that the letter had been waiting for his hands for years, as other avenues of communication never panned out. I thought that one moment was really special, connecting writer to audience. It was almost as if Richard and Candy were the ultimate celebrities, instead of writers and speakers.



∞ AUTHORS @ ACADIA ∞

STEVIE HOWELL & DON MCKAY

*Two takes on the event by
Sean Ryan and Kyla Shields*

Sean:

On Oct 09, 2014, over fifty people attended the first event of the Authors@Acadia series this fall, crowding the room and even causing a chair shortage, in the Vaughan Memorial Library Quiet Reading Room. The allure of two great Canadian poets was simply



Don McKay is a Canadian literary giant, having published numerous literary works and winning several awards over his long career. Reading from his collected poetic works, *Angular Unconformity*, the poems Don chose to read focused on everyday objects viewed through his own particular lens: whether pondering an old house in “Meditation on Antique Glass”, or exploring what symbolism is contained within a pair of work boots.

Both poets were a delight to listen to and their poems were a pleasure to hear and to think about. Prospective poets even got some solid advice on how to get started, in the Q&A session that followed.

Kyla:

Stevie Howell and Don McKay are significantly different in their styles of writing, as well as their age and personality. Both had their own unique charm, but I personally favoured Howell, the newcomer, over the experienced McKay.

What was interesting about the poetry of both Howell and McKay was that the narrative and tone of the poem had to be searched for. This was especially the case in hearing the poetry aloud as opposed to seeing it on the page. The one advantage to hearing the poems instead of seeing them was that the intonation was done exactly as the poet intended, therefore adding a

different level of feeling to the piece. As the tour’s purpose was partly to draw attention to Howell’s new book, “^^^” or *Sharps*, a lot of what she talked about was the process of writing the collection. At the time of going to the talk, I was in Dr. Campbell’s introductory creative writing class, so the advice given by both Howell and McKay was invaluable. One of the key pieces of advice given, not during the formal talk, but during the presentation to my class, was that a single moment of



time can have multiple layers in a poem. Furthermore, we were told that it is worth it to be geographically and culturally specific, even if that may make the work obsolete or confusing in the future. Overall, the speeches given both at Vaughan and during my class by Howell and McKay were both enjoyable and informative.



DEANNA YOUNG
by Kyla Shields

On November 18th, the Vaughan Memorial Library Quiet Reading Room, the reading Deanna Young gave from her new collection, *House Dreams*, was thoroughly enjoyable, especially as it featured

poems inspired by her time living in Nova Scotia. While all of the readings in the term were wonderful in their own right, there is something to be said for local works (even though Young no longer lives in Nova Scotia). What was compelling about the organization of *House Dreams* was that each section covered a place in which Young resided. So, even though there was an overall tone to the collection, each section had a unique “personality” that became clear in her reading.

The poem which stood out to me from the collection was about the narrator driving past a house that she used to live in, and seeing the changes made by the new owners. The

feeling was familiar as I experienced similar feelings when driving by my childhood home. In a way, the poem encapsulated the overall reminiscence of the collection, looking back at all of the places where Young used to live and paying homage to those parts of her life through the setting. In another reading for the Authors @ Acadia series, it was mentioned that poetry gives life to words that would otherwise act solely for function. In the same way, Young gives life to places, which otherwise would only serve the purpose of lodging. She attaches meaning, memories, and feeling to the places that she has lived, and that is reflected through her poetry.

MICHAEL CRUMMEY
by Emma Hughes

November 26th, in the KCIC Auditorium, for the final installment of the Authors @Acadia series in 2014, Michael Crummey read from his new novel *Sweetland*.

Before being introduced to the audience, Michael Crummey looked around the room apparently amused by the large number of people who had come to listen to him. After he joked around a bit, he fully captured the

audience’s attention when he began to read from his newest work, *Sweetland*.

Crummey read from his book to an amused audience. His eyes barely met the pages of the book— it seemed as though he had memorized it all word for word. He read from three different sections of his book and quickly explained how he did not want to “give anything away” (even though I would have been content with him reading the entire novel to the audience in one sitting). In the first excerpt, he talks about Sweetland, a 69 year old retired bachelor living on Fogo Island off of Newfoundland. The government is trying to move all of the inhabitants off the island and set them up inland. The only two people who are not in agreement with this are Sweetland and his neighbor. The second part of his reading was about one of the only sexual encounters Sweetland had as a younger man with a school teacher on the island.



The pair was going on a ride together and this spontaneously happened; the “romance” ended due to Sweetland going to work in Toronto. The third and final part of the reading talked about how Sweetland’s mother had passed away from heart failure and how he and his sister tended to her in their home. It was a very emotional part of the story.

After reading from his novel, Crummey read from four different poems: “Fox on the Fluke Island,” “Something New” (a wedding gift to his wife), “Getting the Marriage to Bed” and “The Stars After John’s Home Brew.” All were written slightly differently but his tone and word choice in all of the poems was very well done. Michael Crummey captured the audience with his ability to read his works as well as the quality of his writing. He was very humorous and kind, overall a great author and reader. The presentation was very enjoyable and I would recommend him to anyone interested in books set in the Maritimes.

LINDEN MACINTYRE

by Kyla Shields

Prior to going to this reading, I had limited knowledge of MacIntyre’s work, having only seen him a couple times on CBC’s *Fifth Estate*. On Tuesday, January 20, the K. C. Irving Auditorium was filled with students, faculty, and members of the



community – one of the most highly attended presentations I have attended thus far. The talk began with a reading from MacIntyre’s newest novel, *Punishment*, and an explanation of his long process of writing the novel. The story was so accurate to small-town reactions to crime that there were moments in which I (and I’m sure other listeners) had to remind myself that this was a work of fiction.

The best part of the presentation, though, was MacIntyre’s stories of working for the CBC. MacIntyre is clearly a storyteller, which emerged not only in his published work, but in the way he described the various interviews he had done, and commentary on current events. The stories related to his CBC

career seemed to evoke the most audience enthusiasm, and there was an undeniable buzz following the presentation. While I knew little of what to expect when first arriving at the talk, it was a truly enjoyable experience.

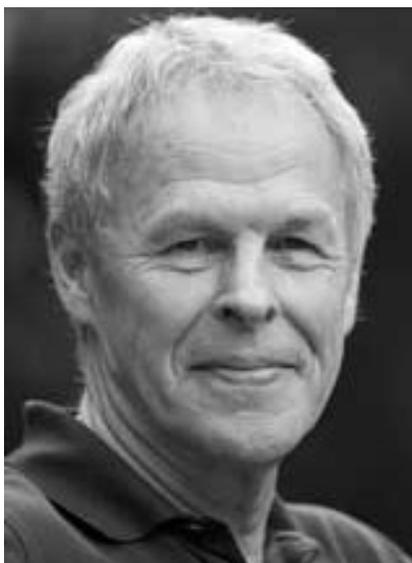


BINNIE BRENNAN

by Sean Ryan

Audience members who braved the chilly weather on February 9th to Vaughan’s Quiet Reading Room were given a unique experience in this reading. Binnie Brennan, a musician with Symphony Nova Scotia as well as an avid writer, read selections from her latest novel *Like Any Other Monday*.

Through her readings Brennan delivered a captivating view of the early 1900s Vaudeville circuit, following Billy Pascoe from his early days in his parents’ act

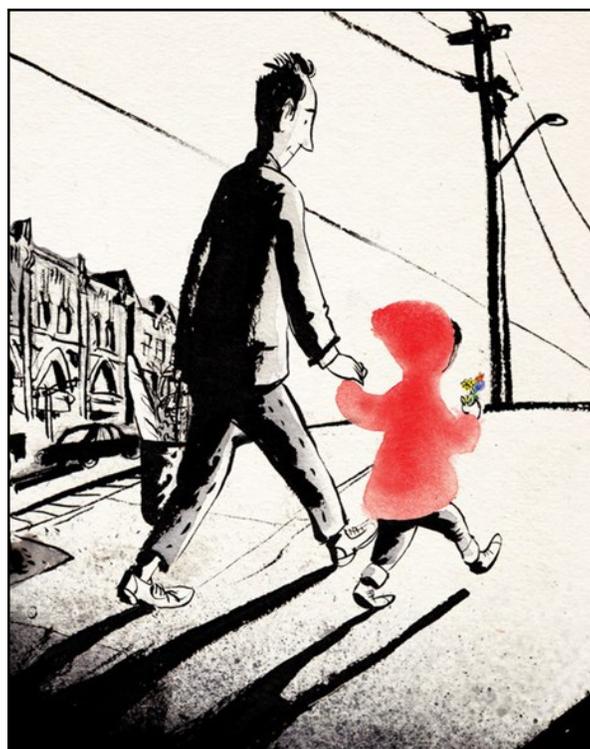


throughout his many trials and successes in establishing his own place in Vaudeville. Brennan draws her inspiration from the great Buster Keaton, one of the biggest names in Vaudeville, though she is not held back by the real life inspiration. Billy's life is vibrant and gripping and Brennan's ability to narrate the very physical comedy of Vaudeville is outstanding. One could almost see the young Billy imitating his father's acts as a young child and it was tempting to join in with the laughter of the fictional crowd. Aside from the stellar readings from her novel Brennan also gave the audience a brief introduction to Vaudeville itself which, sadly, was all too brief and left the listener wanting to know so much more of this fascinating period of public entertainment.

JONARNO LAWSON
By William Van Ekris

On March 4th, a congregation gathered in the basement of the K.C. Irving Centre, as Authors @Acadia had organized an event for the evening. After a rousing and whimsical introduction, the author was to discuss his recent work and relationship with the writing process, but before reporting on that, I should make an

amendment to my opening statement. In the lower auditorium of the KCIC there amassed a crowd eager to hear JonArno Lawson speak. The basement of the building, to which I falsely referred earlier, houses a network of geothermal equipment that has been put there to ensure that the rooms above have a warm, pleasant atmosphere. All were warmly welcomed to attend Lawson's presentation of *Sidewalk Flowers*, a wordless



storybook with illustrations by Sydney Smith.

Lawson, whose poetry captures bizarre and profound moments with sound simplicity, spoke animatedly of the interactions between author, illustrator, publisher and audience. As he spoke, it became

clear how deeply moved the poet is by his family. *Sidewalk Flowers* beautifully chronicles a walk home he shared with his young daughter years ago, through the streets of Toronto. Both interact with the city's infrastructure and residents in their own way, the disparity of which is wisely and dynamically inked by Smith. Somewhat unstuck from time and space, the Toronto of Smith's illustrations is creatively populated, simultaneously ripe with details for eyes of all ages to appreciate, and satisfying at a glance.

Lawson had also presented the picture book for school children on his publication tour of Nova Scotia, and spoke of their fresh, imaginative take on it, but also read from his earlier work, *There Devil, Eat That* and *Down at the Bottom of the Bottom of the Box* (with often more adult themes). His style can be refreshingly ageless, appealing to the ear and mind alike. Questions from the audience were embraced for brief

discussion afterward, and the overall result of the evening – through the collaboration of Authors @Acadia, Lawson, and the network of geothermal equipment lurking below – was a warm, pleasant atmosphere, amid the long, cold winter.

ACADIA ENGLISH SOCIETY EVENTS

BAD POETRY NIGHT

By Logan Grant

The Acadia English Society (AES) kicked things off this year with their traditional Bad Poetry Night on Sept. 24. The event gave everyone the opportunity to read and enjoy embarrassingly awful (whether intentional or otherwise) pieces of prose and verse that they had either once personally written or found elsewhere. The turnout was fantastic: English buffs, including a nice wave of newcomers, crowded TAN Coffee for a hilarious night that included some bad love letters, a collection of terrible similes, and a batch of poems with themes ranging from *The Hobbit* to American politics. The enthusiasm helped make for a wonderfully entertaining evening that really set the tone for future AES events!

ARCHERY EVENT NOVEMBER 15



Herbin Hood: Prof. Wyile and his Merry Band take aim.

POETRY ON TAP

By Logan Grant,
Katie Henderson, Morgan
Geauvreau, and Shilo Pearle

Near the end of every winter semester, the Acadia English Society hosts Poetry on Tap—



an evening of food, drink, and entertainment celebrating the creative talents of our students and faculty. While Poetry on Tap came a little earlier this year than usual, we still had an amazing turnout from both students and faculty. It was great to see presenters from a wide range of disciplines including: English, Philosophy, and Political Science. We were glad to see many familiar faces from previous years, but it was also wonderful to see a variety of the newcomers trying their hand at presenting their creative works for the first time—including our bartender!



It was also a treat to see many members of the English faculty present this year, a lot of whom contributed to the evening by reading their own work. Some highlights from the evening included hearing

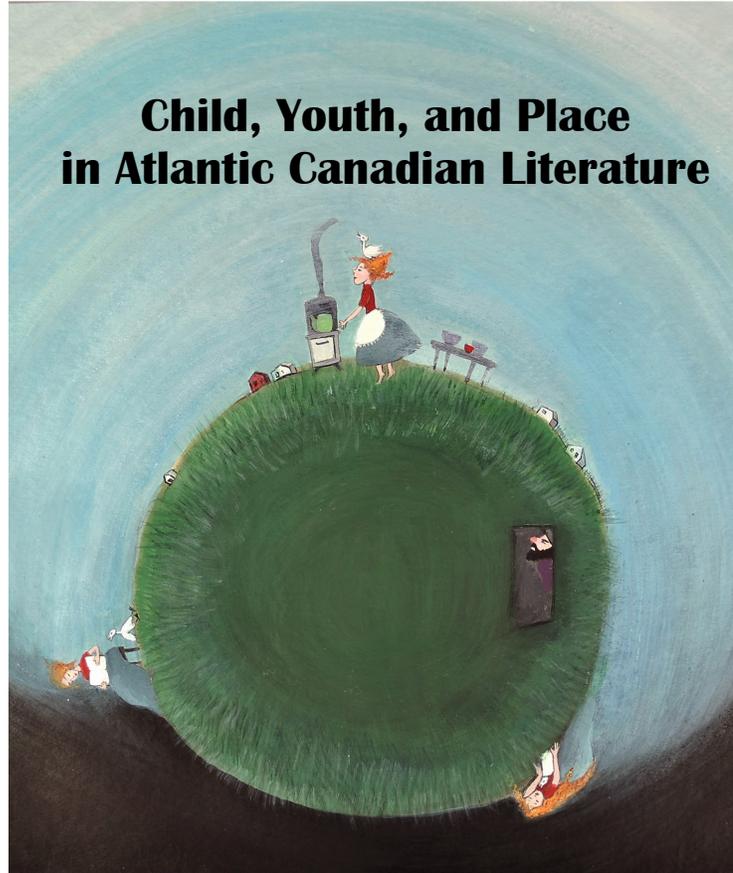
Dr. Herb Wyile read from Lorna Crozier's frisky fruits and vegetables, an excerpt from Meredith MacEachern's creative thesis, Katie Henderson's ABC's of Canadian historical figures, and the AES SpooF version of *MacBeth* (or should we still be saying Mmmbeth?). Another big highlight was Maddie Fray and Kodi Hazlett each performing their own original work for the first time! We also gave away a door prize this year donated by Dr. Jon Saklofske: an unabridged dictionary set.

Everyone's contributions helped make for a fantastic evening of poetry, drama, and short stories. The Acadia English Society would like to thank those who came out and made Poetry on Tap a success and we are looking forward to another fun year of events to come in 2015-2016!

ESTUARY LAUNCH

by Editor Andrea MacMurtry

If you had told me in my first year of University that I would be in charge of an entire arts magazine, I would have never believed you, even though I have always been so enthralled with the arts myself. I am so humbled and amazed by the wonderful people that help me bring this magazine to life, and thankful for the opportunity to do so. Next year, I will continue learning and working on making *estuary* the best it can be, while encouraging students and community members to send in submissions. This magazine is a tool for them to express themselves and their emotions in many different mediums as well as to keep fine arts thriving at Acadia.



Child, Youth, and Place in Atlantic Canadian Literature

9TH RADDALL SYMPOSIUM, JULY 9-11 2015

The objective of this symposium is to open up conversations on the relations among peoples and places in books that depict childhood/youth and place in Atlantic Canadian Literature.

Highlights include:

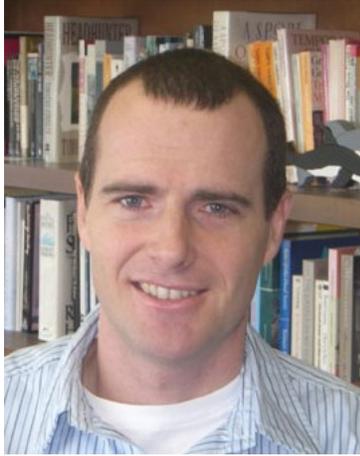
*Readings by Sophie Bérubé (NS) Sheree Fitch (NB) Deirdre Kessler (PE) *Art Exhibit of Atlantic Picture Book Illustrators *Comedian Andy Jones narrates a Newfoundland Puppet Show *Atlantic Publishing & Book Design Panel* Papers by Teya Rosenberg and other Scholars
<http://english.acadiau.ca/id-9th-raddall-symposia.html>



Untitled One by Shannon Kroetsch

See the current issue at <http://personalpress.acadiau.ca/estuary/>

CHANGING OF THE GUARD



This summer we say farewell to **DR. JOHN EUSTACE** who has faithfully served the Department of English and Theatre and Acadia University for the last 17 years, the last three years as head of the English Department. A graduate of the University of Saskatchewan, with a PhD in English from Queen's University, since 1997 he has taught Post Colonial Literature

at Acadia, specializing in Australian and South Asian authors. He has also served Acadia University Faculty Association for more than a decade, most recently as Chief Negotiator. He will be taking up a position with CAUT (Canadian Association of University Teachers) in July, and we wish him all the best in his new role. He will be deeply missed by both students and colleagues who benefited from his expertise, dedication, and warm generosity of spirit.

As Dr. Kevin Whetter expressed it in true Monty Python style, "I mean, apart from being a great guy and a great colleague, and a good Head, and wasting years of your life trying to negotiate us better working conditions, and willing to serve us on all sorts of committees, and being a great guy, apart from all that, what the hell have you done for us in 17 years?" The answer, as we all know, is loads!

It may be with "sweet sorrow" that we part from Dr. Eustace but we are very fortunate to welcome our Shakespeare expert, **DR. JESSICA SLIGHTS**, as our new Department Head. With a BA from Queen's, an MA from UBC, and a PhD. from McGill under her belt, Jessica has been teaching at Acadia since 1999. She published *Shakespeare and Character: Theory, History, Performance, and Theatrical Persons* in 2009 and is at work on an edition of *Othello*. We know she will bring the same enthusiasm and rigour she extends to her teaching and research to the Headship.



VOICE 4, The Voice of the 4th Floor BAC Department of English and Theatre is typeset in Times New Roman and printed at the Acadia Print Shop

The online version and more about

Acadia's Department of English and Theatre

can be viewed at <http://english.acadiau.ca/>

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