

# The Waverley

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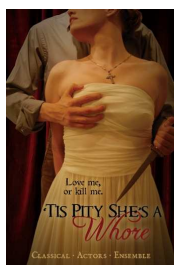
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## All There Together

### Theresa Krier's Take on a Premodern Performance



The Classical Actors Ensemble, a vigorous, young drama company in the Twin Cities, staged the Renaissance English play *'Tis Pity She's a Whore*, by John Ford, in November, and we, the drama class and the Shakespeare class members, went to it during its 3-weekend run.

The day that we went was the day of the first, heavy snowfall, full of atmosphere and a sense of change. By evening the sky had cleared, the air was fresh and cold and wintry: a perfect evening to warm up with the intensities and high color of a lurid revenge tragedy.

CAE specializes in Renaissance drama, and they aim to recreate not only the language of Shakespeare and his contem-

poraries but also the kind of theatrical experience that audiences and players would have had. I'll mention just a few that struck us.

\* **We were all together in the ambient light.** Actors on the stage and audience in their seats shared the same uniform lighting, as it would have been around 1630 when candles would have lit the whole space. We saw the actors, and they saw us—they looked us in the eye.

\* **We were all together between each of the 5 acts.** The players came out before the action started, then after Act I, Act II, and so on. They came out in costume, gathered round the piano, picked up instruments, and sang songs. These were today's contemporary songs in all sorts of idioms—Alanis Morissette's "You Oughta Know," Beyoncé's "Single Ladies (Put a Ring On It)", songs from Sting and the

Velvet Underground and *Oliver!*. They chatted with us between numbers, and encouraged us to sing along. This, too, is as it would have been in 1630.

So this CAE production was like premodern plays generally, in that players and audience were present to each other, and that the whole theatrical experience includes not only the mimesis of the story's events, but also the performative interactions of audience and players. Surprisingly, this is a transformative experience, and can make filmed drama or interactive computer software seem thin and unsatisfying by comparison. In premodern plays, some players are not only in the story, but with the audience too, breaking the frame, or perhaps expanding the play space to include us too. We were all there together.

## All Aboard the S.S. Waverley

### An inside look into the world of a student editor

By Maddie Disner '12

Last semester, after taking only two official English courses, I declared my English major. I was eager to become a member of this department but I was a little worried that I would have some catching up to do as far as my integration into this major was concerned. Then, all of a sudden it seemed like my literary fairy godmother had solved all my problems; I saw that the English department was

hiring office assistants!

Ever since Anna accepted me into this fun-filled literary cruise line as what she calls a "cruise director," I've been having a blast. Between hanging out with my awesome co-workers and forcing homemade cookies on every professor or student that would wander into the office, this job almost seems too good to be true. Fun socializing aspects aside, this job has also given me an amazing opportunity to develop my resume while actively

engaging in the English department community, both of which will be useful for the duration of my college and post-collegiate life. As one of the editors of the *Waverley* (this monthly newsletter), I have been well-informed of all lectures, celebrations and any other food-based (and I guess intellectually stimulating) events held in Macalester or the greater metropolitan area. This position has also helped me hone my grammatical and typographical editing

(Cont.. on p. 2)

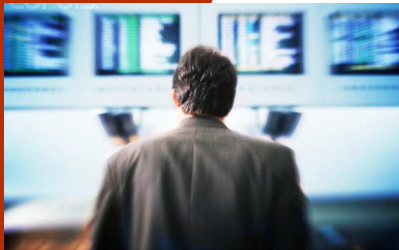
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skills, which have already paid off in my papers and can only prove to be more helpful as I continue on in my academic and occupational life. Even though I don't intend to go into journalism and probably won't be writing any newsletters for my future employers, I can definitely see the value of learning to pay such close attention to detail.

Now, after all this, you might be wondering what all this self-praising mumbo jumbo has to do with you. Well, luckily for you unemployed or unsatisfied English majors out there, Marissa (one of my awesome co-workers) and I are going abroad this coming semester, which means there are two spaces opening up just

for you! So if you are interested in rocking out with Jamie and Graham, my fun and talented co-workers, to experience all of these good times for yourselves, apply for our jobs! Just email Anna Brailovsky, [abrailov@macalester.edu](mailto:abrailov@macalester.edu), to submit your resume or to ask any questions that you may have, or feel free to contact any of the editors with questions either by emailing us or by stopping by the English department anytime during office hours. This English department editing team is fun, approachable, and looking for people that fit that model. So even though the semester has flown by faster than I expected and I will soon have to leave this fun-filled work

environment, I can take pleasure in knowing that someone else will soon be contributing by filling my position on this literary party cruise and enjoying the truly unique work experience just like I did.



## Poetry Corner

By Riley Carlson '13

### Airport

we first met at gate 42,  
no matter where you went  
I was bound by your hair,  
trapped by your gaze,

the time we had, it fled,  
seconds, minutes, hours, gone,  
people came, people went, we sat  
in that motion, in that moment,

your flight, it began to board,  
you checked your seat, second row,  
a stranger to either side,  
a bag of peanuts, and a ginger ale,

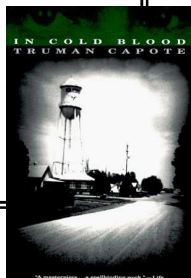
you rose to go, my stomach sank,  
my heart, it broke,  
half in your purse, half in your pocket,  
you grasp my soul, and walk away,

you swipe your ticket, disappear  
to where I can never go,  
you have a ticket to paradise,  
and mine says Buffalo

## What are we reading?

### Oliver St. John

In Cold Blood  
by Truman Capote



### Liz Niemer's top five

1. Brave New World - Aldous Huxley
2. The Great Divorce - C.S. Lewis
3. The Poisonwood Bible - Barbara Kingsolver
4. When You are Engulfed in Flames - David Sedaris
5. The Elements of Style - Strunk and White



# Un mes con Camino Seguro

## A Month with Safe Passage

By Maya Daniels '12

I was riding a subway in New York City during Spring Break when I first had the idea to go to Guatemala. After spotting an advertisement in Spanish, my thoughts flowed from regrets about forgetting my basic knowledge of the language to a wish to travel to a Spanish-speaking country. I realized that by using AP credits from high school, I could skip fall semester and live in a place I'd always wanted to visit. I cancelled my previous study abroad plans and committed myself to researching volunteer opportunities in Guatemala. After several months of

**“Teaching and tutoring kids who subsisted solely on what their families could scavenge from the Guatemala City dump forced me to acknowledge my own place of privilege in a way that I had never considered in the United States.”**

ruling out obvious tourist traps, I finally found a program that was dedicated to Guatemalan self-reliance and opportunity through education. Camino Seguro (Safe Passage) was founded in 1999 by Hanley Denning, a woman from Maine who originally traveled to Guatemala to improve her Spanish. Encouraged by a friend to visit the slums surrounding the Guatemala City Municipal garbage dump, Hanley devoted the rest of her life to improving the conditions of the community. She began Camino Seguro as an educational reinforcement program to provide food, clothing, and school supplies to the poorest children in Guatemala City. The program has grown from an initial enrollment of 40 students to 550, and includes a nursery, sports and health programs, English, art and music classes, and a free clinic. Camino Seguro depends on donations and international volunteers to serve the needs of those forced to make their living from the garbage

dump.

My first few days in Guatemala were spent reviewing and re-learning Spanish in intensive language classes, touring the dump and surrounding shantytowns and attending an extensive orientation to the project. Assigned the role of Teaching Assistant, I was placed in the main building with 6<sup>th</sup> graders in the morning and 3<sup>rd</sup> graders in the afternoon. My duties as a teaching assistant included helping students with homework, making copies, handing out vitamins, and accompanying the class to various sports activities. By the time I returned to my home-stay at six each evening, I was usually too exhausted to do anything besides watch *telenovelas* and sleep. Gradually, I fell into a routine alongside my fellow volunteers. The majority of us lived in Antigua, an hour-long bus ride from the project site, and I learned to catch up on sleep during the ride to and from the City. My home-stay family soon seemed as close to me as members of my actual family, inquiring about my day and gently correcting my Spanish. I quickly learned that life in Guatemala has two very different sides, and that as a volunteer, I would pass between them every day.

Antigua maintains a reputation as the tourist capital of Guatemala and is filled with restaurants, clubs, bustling markets, and expatriates. The cobblestone streets, bright houses, and (relatively) cheap prices often make Guatemala seem like a dream, where one can escape the demands of the real world and live untroubled forever. However, it doesn't take much effort to see the grittier side of Guatemala; there are houses of stacked tin and hanging cloth, a pervasiveness of machine guns and military police, and people struggling to make enough money to survive another day. According to the United Nations, almost 30% of the country lives on less than \$1 per day and 70% live on less than \$2. Nowhere was this wealth disparity more apparent than in the Camino Seguro community. Teaching and tutoring



kids who subsisted solely on what their families could scavenge from the Guatemala City dump forced me to acknowledge my own place of privilege in a way that I had never considered in the United States.

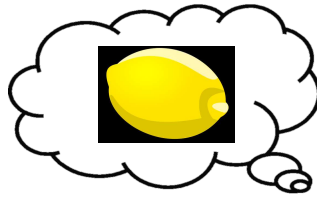
The feeling of powerlessness was sometimes overwhelming. I soon fell in love with the kids in my classes and often wished that I could somehow do more to fix their situation and free them from a life of poverty and hardship. While Camino Seguro's building was beautifully constructed and maintained, destitute living conditions could be seen from its every window. The dump was easily located by the vultures tirelessly circling in the sky and, when it rained or the wind blew, the smell of the dump was inescapable. For the first few days, it was difficult to remember that even though we were providing food and basic necessities for the children, we had to resist pity and provide them with a dignity they were denied by the rest of the world.

Unfortunately, illness sent me home two months earlier than I'd planned. But not before I promised myself, like nearly every other Camino Seguro volunteer leaving the project, that I would return.

**For more information, visit  
[www.safepassage.org](http://www.safepassage.org)**



*“It was a magnificent display of the power that words hold.”*



## Reflecting on Lemon's Reading

After students in Ping Wang's creative writing class listened to Alex Lemon read from his memoir on October 25th, they were encouraged to schedule one on one meetings with him throughout the week to talk about writing. Opportunities like this are invaluable to young writers. Many were moved by his reading and surprised to find him so relatable. After the experience, many felt they had new insights, questions, or just encouragement moving forward with their own writing. Here are some of their thoughts.

“There are many nonfiction pieces I've read that I felt highly invested in. What tools are these authors using that allows physically distant or removed readers to have such emotional connections to a story?”

- Emily Gordon-Koven

“Talking to an author really helped me feel confident with my writing plans... Alex Lemon made it all seem possible, he gave me some very solid advice. ‘Don't focus on the pressures of getting published or networking yet. Take this time to work on developing your writing. The rest will come naturally as you are met with opportunities.’”

- Amber Bunnell

“I was so moved by Alex Lemon's reading. It was a performance. It was a magnificent display of the power that words hold. It was an intimate conversation. It was everything I was expecting, and more.”

- Ryan Barlow

“The great thing about Alex Lemon is that he manages to make vulnerable strong... [he] reminded us that all writers are aimless wanderers, forever in search of the right thing to say.”

- Kerry Alexander

“Everyone said he was so relaxed and easy going... the thing that made me see the truth about [these comments] were his shoes. He was wearing a tan blazer with pants that were a shade darker than that of the blazer and some white tennis shoes.”

- Jocleyne Cardona

“[The reading was] satisfying, because I think there's something special about hearing a piece read aloud in an author's own voice, like hearing it the way it was designed to sound... strange in the sense that normal levels of separation between audience and author were absent.”

- Sarah Mintz

An antonym to unapproachable, pompous authors, we talked like old friends in the reading room.

-Emily Geris

“Cursing in the chapel, and expressing his fears about being a father, Lemon was no one but his true self as he spoke, and he is the same in his writing. Lemon inspired me to be true to myself as a writer and a person.”

- Maya Vilaplana

“What struck me about him was the frustration and anger he felt by being unable to tell anyone how he was feeling physically, mentally or emotionally. I struggle with speaking every day.”

- Sophie Nikitas

“I loved the way he incorporated sensory imagery throughout the text... this is something that I myself as a writer need to include more of. I will surely look to Alex's prose as an example to inform my own.”

- Kelly Cargos

**Remember that readings on campus, and even most visits authors make to classrooms, are open to all students (a courtesy email should be sent if you wish you attend a classroom visit). Keep an eye on the calendar for future opportunities.**

# A Paradoxical Production That Puts the Language Back in Theater: Classical Actors Ensemble's *'Tis Pity She's a Whore*

By Kari Olmon '13

As any thespian will tell you, tragedy is drama's greatest shape shifter. A constantly evolving form with infinite variations, tragedy ranges from Romeo and Juliet's star-crossed love to Antigone's violent fanaticism. John Ford's lurid 17th-century shocker, *'Tis Pity She's a Whore*, resides somewhere in between. Professor Nathan Hensley's Modern Tragedy class attended a recent production of this seldom-staged play, and we experienced a delicious tangle of theatrical contradictions brought to life by the promising neophyte troupe, Classical Actors Ensemble (CAE).

**"...enough blood and gore along the way to make Quentin Tarantino proud."**

*'Tis Pity* lays its scene not in fair Verona but in corrupt Parma where carnal desire reigns supreme and young lovers Giovanni and Annabella are not just star-crossed – they are also brother and sister. The siblings' illicit romance drags their society into the grisly carnage of passion and vengeance from which none escape unscathed. Considered the ultimate Jacobean revenge tragedy, *'Tis Pity* premiered in 1633. Ford and his contemporaries strived to fill the theatrical void left by Shakespeare and even surpass the Bard's achievements. Unable to compete with his predecessor's matchless poetry, Ford increased his play's shock value by devising an incestuous romance and an outrageously convoluted story. But CAE rises to the challenges presented by Ford's unwieldy drama and plumbs all the unlikely overlaps between tragedy and farce, tradition and innovation – with enough blood and gore along the way to make Quentin Tarantino proud.



Boiling with outsized emotions and grotesque passions, *'Tis Pity's* calamitous events often border on the ridiculous. In Act One, Annabella and Giovanni face one another and solemnly pledge, "Love me or kill me," an oath that is gruesomely fulfilled when Giovanni ascends the stage in Act Five with Annabella's eviscerated heart speared on his dagger. But although the play invites a farcical staging with its frequent plunges into absurdity, CAE's intrepid performers (under the skillful direction of Joseph Papke) recover its pathos. The actors, led by Sigrid Sutter (Annabella) and Erik Hoover (Giovanni), imbue *'Tis Pity* with more gravity than it deserves, elevating even the most histrionic speeches into heartfelt expressions of real emotion. Ms. Sutter and Mr. Hoover are no Machiavellian Lucrezia and Cesare Borgias – they instead portray ordinary siblings undone by a passion stronger than reason. Mr. Papke says CAE hopes to give audiences new insight into classical theater with a production that is exciting, intimate, and accessible. "This play was the popular entertainment of its day and was written to appeal to a broad range of society," he explains. "With *'Tis Pity*, we want to show that it still can." To

achieve this democratic sensibility, CAE employs traditional 17th-

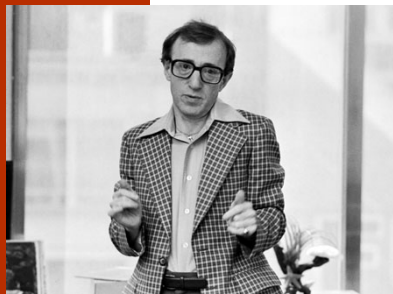
**"...a delicious tangle of theatrical contradictions brought to life by the promising neophyte troupe, Classical Actors Ensemble."**

century staging practices: the unadorned platform stage, shared lighting, contemporary costumes, and company-performed popular music between acts that characterized the play's earliest productions. This approach creates a fascinating irony. Translated to 21st-century theater, CAE's use of classical methods becomes a bold, avant-garde experiment that makes the Ensemble as innovative as it is traditionalist.

*'Tis Pity* is a unique production because it derives its success exclusively from performance and direction. Ms. Sutter notes that she and Mr. Papke formed CAE "because no theaters in the Twin Cities were doing classical work with the process and aesthetic in which we were trained, so we forged the path of our own artistic project." Rejecting spectacle and effect in favor of language, the company accomplishes the near-impossible feat of holding an audience's attention with words alone. As we applauded the actors taking their blood-drenched but beaming bows, I was thinking not of stage magic but of a sound rhetorical argument for incestuous love, a comic fool who dies a serious death, a moral order gone astray, and the sufferings of an innocent woman who pays the ultimate price at the hands of the men who are supposed to love her. That the Classical Actors Ensemble can accomplish so much with so little is a kind of magic unto itself.



# December Babes



Woody Allen

"It's a bad business getting older, and I would advise you not to do it."



Emily Dickinson

"Birthday of but a single pang  
That there are less to come --  
Afflictive is the Adjective  
But affluent the doom --"

- Dec 1 Woody Allen (1935- )**  
Actor/Director/Comedian, "Annie Hall"
- Dec 2 T.C. Boyle (1948- )**  
Award-winning U.S. Novelist, "World's End"
- Dec 3 Joseph Conrad (1857-1924)**  
Polish British Novelist, "Heart of Darkness"
- Dec 5 Walt Disney (1901-1966)**  
Father of Mickey Mouse and Disneyland
- Dec 7 Tom Waits (1949- )**  
Prolific Growly Singer-Songwriter
- Dec 8 Diego Rivera (1886-1957)**  
Mexican Muralist, husband of Frida Kahlo
- Dec 9 John Milton (1608-1674)**  
English Poet, "Paradise Lost"
- Dec 10 Emily Dickinson (1830-1886)**  
Reclusive American Poet
- Dec 16 Jane Austen (1775-1817)**  
Romantic Novelist, "Sense and Sensibility"
- Dec 26 Henry Miller (1891-1980)**  
Genre-breaking Novelist and Painter, "Black Spring"
- Dec 30 Rudyard Kipling (1865-1936)**  
British Imperialist Writer, "The Jungle Book"

# Holiday Cheer!

COLOR ME!



Dear \_\_\_\_\_,  
(American Celebrity)

I am just a \_\_\_\_\_ student at Macalester College who has been  
(adjective)  
extremely \_\_\_\_\_ in my studies all \_\_\_\_\_. If you could find it  
(adjective) (period of time)  
in your \_\_\_\_\_ to give me at least \_\_\_\_\_ less finals I would  
(an organ) (a number)  
be eternally \_\_\_\_\_. Or if you could \_\_\_\_\_ me a \_\_\_\_\_  
(adjective) (state of bliss) (verb)  
time machine so I could go back to \_\_\_\_\_ be a/n \_\_\_\_\_  
(an age/period of life) (adjective)  
student. I would feels so much better. I would drink less \_\_\_\_\_  
(a beverage)  
and sleep every \_\_\_\_\_ and wouldn't even think about calling  
(period of time)  
my \_\_\_\_\_ before studying. And sweet, sweet \_\_\_\_\_, I would  
(someone who nags) (facebook game)  
ignore it. Just please give me a second chance to be the \_\_\_\_\_  
(a righteous hero)

I know I can be.

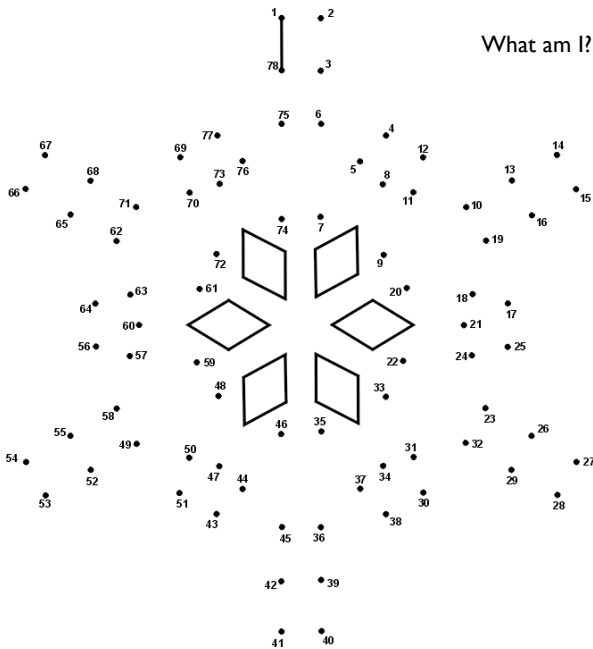
Sincerely, \_\_\_\_\_  
(the name you wish you had)

P.S.

I would love some \_\_\_\_\_, a \_\_\_\_\_, world peace, and  
(hipster clothing item) (Hippie mode of transportation)  
\_\_\_\_\_ in my stocking this year. Keep it real. I appreciate your  
(form of tobacco)  
use of an environmentally safe mode of transportation. That's

\_\_\_\_\_.  
(exclamation)

What am I?



## HAPPENINGS

### English Department Writing Contests!

We're on Facebook: "like" our page by visiting [www.macalester.edu/english](http://www.macalester.edu/english)

#### Newsletter Staff

Managing Editor

Anna Brailovsky

Senior Editor

Marissa Bianco

Associate Editors

Maddie Disner

Jamie Lucarelli

Graham Sutherland

#### The Academy of American Poets

\$100 prize for the best 3 poems by a Macalester Student.

#### Nick Adams Short Story Contest

\$1000 prize for best short story throughout The Associated Colleges of the Midwest.

#### Harry Scherman Writing Prize for Seniors

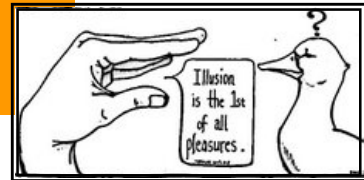
Up to 4 \$250 prizes annually, awarded to the most outstanding works in the categories of literary essay, creative prose, and poetry. (Seniors only)

The deadline is **February 7th, 2011** so now's a good time to start working on them!

Full details at [macalester.edu/english/contest](http://macalester.edu/english/contest)

#### Mugs for your Mug!

We want your mugs, you want ours. The English Department signature coffee mugs, which feature the Duck and Hand pictured below, will be available for English majors who have submitted a picture for the department bulletin board. If you haven't done this already and really want a mug (which you do), send in your picture. Make sure to include your graduating year, your home town and a brief quotation. Email everything to [abrailov@macalester.edu](mailto:abrailov@macalester.edu), subject line: major photo.



**Treat Days: Every Wednesday 5-7, Reading Room**

It's the holiday season! Planning anything special? We did, we had a student employee bonding trip to Santa-land at the mall, it's not weird. We hope you remember this is a time to relax. Watch the snowfall as you leisurely study for finals. Enjoy yourselves! Write descriptive pieces of nervous breakdowns from holiday and academic stress and share them with us. We are here to help...and publicize, but mostly to help.

Marissa Bianco <[mbianco@macalester.edu](mailto:mbianco@macalester.edu)> Maddie Disner <[mdisner@macalester.edu](mailto:mdisner@macalester.edu)> Graham Sutherland <[gsutherl@macalester.edu](mailto:gsutherl@macalester.edu)> Jamie Lucarelli <[jlucarel@macalester.edu](mailto:jlucarel@macalester.edu)>

