



THE INKWELL QUARTERLY

Congratulating Dr. Kuhar on his Promotion

by Erica Bicchetti

Wilkes University announced faculty promotions and tenure awards back in September which recognized Dr. Kuhar's promotion to full Professor of English. As an advisee of Dr. Kuhar, I had the pleasure of meeting with him and asking him a few questions about his promotion.

EB: How long have you been at Wilkes?

Dr. Kuhar: I start my 29th year in January, so I have been at Wilkes for 28 years.

EB: What, to you, does being a full professor at Wilkes mean?

Dr. Kuhar: Well, it's a tremendous responsibility to live the core academic and intellectual values that are at the heart of the Wilkes mission, so I see it as a real responsibility. It's a nobility of identity that recognizes the past accomplishments, and at the same time sets the expectations of continuing to contribute to the English Department, to the institution, and most importantly, to my colleagues and my students.

EB: What aspects of being a Wilkes faculty member (and a member of the English faculty) do you most value?

Dr. Kuhar: When I stepped down from the chair's job, the English faculty gave me a rowing oar and wrote on it "We're

all rowing together" and what I find the most valuable about this message is an important feature of my identity which is the collegiality with my colleagues in English and the work in the classroom with the students.

EB: What are some of the contributions you've made to the English department and to Wilkes that have been most rewarding to you—and why?

Dr. Kuhar: Leading processes that resulted in hiring and tendering of the entire current English team represents an important and significant accomplishment in my career. My work in developing curriculum and program structure including development of professional writing courses, courses in postmodernism, creative writing courses in poetry, and collaborating to develop the digital humanities concentration. Also, my recent publications in *Ars Medica* and presentations of my work at conferences. I hope to pursue going forward.

EB: What's most different and most similar about the Wilkes English Department since you started teaching here?

Dr. Kuhar: What's most different is the absence of the team of tenure professors who are gone including my mentor, Patricia Heaman. The people have

all changed. I think the core mission and culture of the department remain essentially the same and centers around a commitment to excellence in the classroom, outstanding scholarship, and service leadership. Students I work with today are, as they have been at Wilkes for the past nearly 30 years, reflective, industrious, and motivated which is a great reward in the career to work with students so interested in learning.

I also asked other professors in the

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A holiday word search

and literary reads

MANUSCRIPT UPDATE

The Wilkes University Manuscript Society will be accepting submissions for the 2017-2018 issue starting in the spring. Keep an eye out for reading posters as well as for this year's issue, as it will be a special anniversary edition with pieces from past Manuscript publications!

Any additional questions can be sent to the Manuscript Executive Editor, Elyse Guzewicz, at: elyse.guzewicz@wilkes.edu.

Writing Center Hours

The Writing Center, located in the Alden Learning Commons, is open and offering support to student writers across the Wilkes curriculum.

Our Fall 2017 schedule is:

Monday: 8:00 a.m.-4:00 p.m.

Tuesday: 8:00 a.m.-5:00 p.m.

Wednesday: 9:00 a.m.-5:00 p.m.

Thursday: 8:00 a.m.-2:00 p.m.,
4:00 p.m.-5 p.m.

Friday: 8:00 a.m.-2:00 p.m.

The Online Writing Center is available at: <http://wilkes.edu/pages766.asp>

For more information, contact:
Dr. Chad Stanley

Shakespeare's Antony and Cleopatra Come to Life

by Erica Bicchetti

On November 18th, members of Dr. Hamill's English 201 class attended the play of *Antony and Cleopatra* at the Folger Theatre in Washington, D.C. The day started off with the class road tripping four hours until reaching their destination. In Washington, D.C. the class grabbed some lunch at Hawk 'N' Dove before heading to the Folger Theatre. Before the performance, we walked through the Folger's Great Hall and examined the Painting Shakespeare exhibition, which features notable paintings from the Folger collection of famous Shakespeare scenes and actors. Once it was time for the performance to begin, class members sat in balcony seats and watched *Antony and Cleopatra* for about two and a half hours. Afterwards, the class said their farewells to D.C. and stopped for dinner on the way at Ruby Tuesday before making it back to Wilkes University. The car ride consisted of music and snacks, even allowing Dr. Hamill to play some of his favorite songs.

Antony and Cleopatra is one of the greatest love stories of all time. As noted on the Folger's website, folger.edu, the play examines the complex interconnections between power and passion: "Julius Caesar is no more and Mark Antony, at the peak of his political power, is ensconced in Egypt at the side of the irresistible Cleopatra. Torn between his military duty to the Roman Empire and his passionate love affair with Cleopatra, Antony finds himself engaged in both war and romance. Shakespeare's epic encompasses politics and power, love and jealousy, alliance and misalliance." The Folger Theatre captured the play's most powerful scenes.

Watching the play come to life at the Folger theatre was extraordinary. Cody Nickell and Shirine Babb did a wonderful job portraying Antony and

Cleopatra, expressing their love and devotion towards each other. Cody Nickell laid on a bed on stage, moments before the play started, getting his makeup done. Bright blue eye-shadow was applied to the actors like the Egyptians used to wear. Some of the most impressive features were the costumes designed by Mariah Hale. Cleopatra's dress glistened under the theatre lights, accentuating her character's personality as the Queen of Egypt. The seating encompassed a round stage that made the play viewable from all angles. The theatre's unique use of sound made the transformation of settings Rome and Egypt easy to differentiate. When in Rome, the characters voices echoed, representing the monumental city. When the setting switched to Egypt, a round bed was placed in the middle of the stage to represent Egypt's luxuries. The director, Robert Richmond, did a wonderful job with the use of only 10 actors when the play calls for 13. Robert Richmond put on an impressive production even with cutting scenes and passages from the original text.



Photo credit: Dr. Hamill

Hamill's H

Brought and June. Being of "Hamill's Hun you by Frog and latter are in hibe their friends (Gr much to say and

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GRACE: Daddy, s

JUNE: Where?

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JUNE: Daddy—yo us!

GRACE: Again! B It'll be all right. W thing out. Maybe v wake up they can e

Ask the What fiction?

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Hamill's Hunches

Brought to you by Grace and June. Being a continuation of "Hamill's Hunches, brought to you by Frog and Toad," as now the latter are in hibernation, and as their friends (Grace and June) have much to say and do.

Some two months later, as Toad and Frog sleep...

GRACE: Is he still not here?

JUNE: Who?

GRACE: Daddy, silly.

JUNE: Where?

GRACE: Huh? Oh, sorry. Good question. In his Hunches. Is he expecting us to carry them now? I mean, it was cute when Frog and Toad took over, even though they were eventually interpolated by the "Daddy discourse" that is Hamill's Hunches. But now us? Is he really going to try that trick? Why can't he just write them this time? He's always talking. And besides, I thought we told him we wanted to start decorating for Christmas.

JUNE: Daddy—you're not listening to us!

GRACE: Again! But it's okay, Sissy. It'll be all right. We'll figure something out. Maybe when Toad and Frog wake up they can even help us. We'll

see. Either way, I want to finish as quickly as we can, so we can focus on Christmas. It's only 22 days away, and even fewer by the time everyone reads this—if we're actually going to write it for him.... But, anyway, we can....

JUNE: I want to do it myself.... I mean, let's do it ourselves. I need a pen. Let's make a list....

GRACE: That's a great idea, Junie Bubba! We can make a list. A list of all the things that Daddy needs to do....

JUNE: Do we have enough time for that? And do I have enough language yet...?

GRACE: I don't mean everything he needs to do, ontologically and phenomenologically speaking. "Had we but world enough and time," then maybe. But, no, I just mean everything he needs to do by Christmas. That's all.

JUNE: That's still a lot, though. Right? I mean, for one, he's got to write his Hamill's Hunches!!! If he's even allowed to submit them. Weren't they supposed to be in by The Tuesday Before Thanksgiving Break? (Isn't he supposed to be "Faculty Advisor," or something? And didn't he diminish the sanctity of that day by not submitting them then? Sorry. I couldn't resist those.)

GRACE: No need to apologize, sister. Keep talking truths. He needs to hear them.

JUNE: And he's got to start listening to us!!!

GRACE: See?

JUNE: See what?

GRACE: It's perfect! The list is practically writing itself, and we haven't even started it yet. I mean, it's a little sad that he's got the nerve to meld two "quick-let-me-submit-my-Hamill's-Hunches" shticks into one here (the "dialogue" and the "list"), and it's ironic that his own failings, one of them being the sorry grasp at the shticks, will so readily sort of bail him out here, but who are we to judge....

[**JUNE** and **GRACE** roll their eyes simultaneously.]

JUNE: He's got to hold off on all this "Soothie Fairy" talk. I'm not ready. I just need a little more time. (Something he should understand, right, readers? Needing a little more time?)

GRACE: OMG. You're hilarious.

JUNE: Are you writing it down?

Story Continued on page 10

Ask the Editorial Staff:

What fictional world would you want to spend the holiday season in?

I'd want to spend the Christmas season in the world of Dickens's A

Christmas Carol.

-Dr. Hamill

I would love to spend Christmas at Hogwarts!

-Erin Michael

I would love to spend the Holiday season in Robert Jordan's Wheel of Time universe.

-Mackenzie Egan

I would have to say either Harry Potter or Bob's Burgers

-Rebecca Voorhees

The Best Literature to Read Over the Holidays

by Megan Stanley

The holiday season is known for family traditions, religious holidays, and cold weather. With the holidays looming closer and deadlines approaching, it's time to think about potential holiday reads that might distract and relieve from said stress.

Here's a list of traditional and new holiday reads that you might want to consider over the break:

1) Charles Dickens, *A Christmas Carol*

First published in 1843, *A Christmas Carol* touches upon all the important aspects that comes along with the holidays. After the death of his business partner, Jacob Marley, Ebenezer Scrooge is taken on a journey that will change his personality and life forever. After visits from ghosts of Christmas past, present, and future Scrooge is no longer the town's antagonist as he now views the world in a more positive light. Dicken's traditional tale is the essence of Christmas, and whether you read or watch the many film adaptations, Christmas isn't the same without experiencing *A Christmas Carol*.

2) John Grisham, *Skipping Christmas*

Published in 2001, this comedy novel by John Grisham is definitely a book for anyone who is particularly against holiday celebrations. After their daughter departs for a year long Peace

Corps assignment in Peru, Norma and Luther Krank are faced with their first Christmas without their daughter and choose to go on a Caribbean cruise instead. Their decision to leave on Christmas disrupts not only their lives, but the neighbourhoods as they won't be hosting a Christmas eve party, decorating their house and not even buying a tree. For anyone who wants a light-hearted during the holiday months, Grisham provides a novel exactly for that purpose.

3) Clement Clarke Moore, "A Visit from St. Nicholas"

This 1823 poem is undeniably a classic for the winter holidays. It's hard not to feel the holiday spirit when the sentence "twas the night before Christmas" is uttered. Nearly 200 years old, Moore's text is still being read today and is still appreciated as a classic Christmas poem. "A Visit from St. Nicholas" has been parodied, referenced, and used in many texts over the past years including *A Muppet Family Christmas*, *Friends*, and *Die Hard*.

4) Lemony Snicket, *The Latke Who Couldn't Stop Screaming: A Christmas Story*

Known better for his works, *A Series of Unfortunate Events*, Lemony Snicket has also written a holiday based tale. Although aimed at children, Snicket has always been talented at entertaining both adults and children

alike. An escaped latke, who did not want to be fried during Hanukkah, runs into various Christmas symbols in his escape. All the Christmas decorations he runs into are ignorant and uneducated about Hanukkah.

5) Fannie Flagg, *A Redbird Christmas*

A Redbird Christmas follows Oswald T. Campbell who leaves Chicago for a little town in Alabama after being diagnosed with terminal emphysema. In his new home, Lost River, Campbell comes across charming and quirky individuals who welcome him into his new home. At the center of the story is a little redbird called Jack who provides miracles no one could imagine. A heart warming tale about the quirks and warmth of humanity that will make anyone's holiday break.



Photo credit: Google Images

Spring 2018 Upper-Level Class Listings

Course

Course	Days/Time	Instructor	Room	CRN
ENG 202: Technical Writing	TR 1:00-2:15	Dr. Kemmerer	BREIS 105	10179
ENG 203: Creative Writing/WGS	MWF 10:00-10:50	Dr. Kovacs	KIRBY 108	10180
ENG 234: Survey of English Lit. II/WGS/Honors	TR 1:00-2:15	Dr. Davis	KIRBY 108	10181
ENG 281: American Lit. I/WGS	MW 3:00-4:15	Dr. Anthony	KIRBY 103	10182
ENG 303: Adv. Workshop in Playwriting	W 6:00-8:45	Bill Black	KIRBY 103	10183
ENG 336: Studies in Victorian Literature	TR 9:30-10:45	Dr. Davis	KIRBY 108	10184
ENG 392: Senior Projects	TBA	Dr. Anthony	TBA	10187
ENG 397: S: Pynchon	TR 1:00-2:15	Dr. Kuhar	KIRBY 103	10185
ENG 497: S: Pynchon	TR 1:00-2:15	Dr. Kuhar	KIRBY 103	10186

Shakespeare

by Kelci Piav

William Shakespeare as a literary giant who believes that what he does is ordinary.

His presence today, with so many productions of his plays at the Folger Shakespeare Library in Washington D.C. and the Groves Theatre in Chicago, some of his plays long when he was a producer of the production, how does one of the greatest plays does one do it, cutting, and...

In many ways, Shakespeare to make the plays theaters have two and a half mission. In a Producing Shakespeare it takes to create states that ob and reference

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by Rebecca

On the artist Alliance Ballroom to Parenthood.

Through the month, the red clothes are tions for the store. Membership organization before the evening hours on the clothes rack onto open to crop-tops, d just waiting Prices for the one dollar, a

Shakespeare (un)Cut: To Cut or not to Cut?

by Kelci Piavis

William Shakespeare is known as a literary genius, and even those who believe he is "overrated" can agree that what he did as a writer is extraordinary.

His plays are still performed today, with some of the most recent productions being of *Antony and Cleopatra* at the Folger Theatre in Washington D.C. and *Macbeth* at the local Grove Theatre in Nuangola, PA. With some of his plays being four hours long when performed word for word, producers often have to cut lines from the production. It can be wondered, how does one cut lines from one of the greatest playwrights of all time? How does one decide what lines are worth cutting, and what lines aren't?

In modern adaptations of Shakespeare plays, lines are often cut to make the play shorter, as many theaters have production time limits of two and a half hours, including intermission. In an article by Paul Barnes, a Producing Director for the Great River Shakespeare Festival, he discusses what it takes to cut Shakespeare's plays. He states that obscure Elizabethan puns and references to Elizabethan clothing

are the first to go, seeing that that are infrequently understood by modern audiences. Then, some roles are combined "where doubling an actor isn't going to do the trick." Also, since many of Shakespeare's plays require a large cast, small theatre companies often cut characters and their lines when they do not make sense anymore. When doing this, they also pay close attention to meter, verse, and iambic pentameter, only changing a word here or there when necessary. By also taking into account the actors, they make sure lines are not removed which hinder an actor's development of a character.

Paul Barnes' comments on Elizabethan puns are quite understandable, and sometimes when reading Shakespeare on your own (without footnotes) it can feel as though you need a translator. These old puns result in people often misinterpreting lines from the plays, such as the double entendre in the line, "Some are born great, some achieve greatness, and some have greatness thrust upon them" (*Twelfth Night*), the play on the word "flesh" in *Merchant of Venice*, or the play on the word "nothing" in

Hamlet and in *Much Ado About Nothing*. Therefore, cutting lines that would not make sense to modern audiences (in any context, meaning with stage direction as well) is a difficult but understandable choice that producers have to make.

While I am sure we all wish we could watch Shakespeare plays uncut without our butts and brains falling asleep at some point, it is not always possible in a modern day theatre. Sadly, things must sometimes be sacrificed to create something magical that an audience can enjoy. As a viewer, would you prefer to stay longer and get the full performance, or get an equally compelling performance without certain lines? I'm sure most would agree that a happy medium would be best, but enjoying both reading the play and seeing it performed can be equally as rewarding, give insight to both the cut and uncut versions, and help you to formulate your own opinions on cut and uncut scenes.

The Feminist Alliance's Pop Up Thrift Store

by Rebecca Voorhees

On November 28th, the Feminist Alliance held an event in the SUB Ballroom to support the local Planned Parenthood.

Throughout the month of November, the Feminist Alliance collected clothes and other kinds of donations for their very first pop-up thrift store. Members of the Feminist Alliance organized the donations the week before the event. Right before club hours on the 28th, members set-up clothes racks and folded the donations onto open tables. Items like sweaters, crop-tops, dresses, and even coats were just waiting to be bought by students. Prices for the clothes started at just one dollar, and all proceeds from the

event were given to the Wilkes-Barre Planned Parenthood. The event was deemed successful by Feminist Alliance President Toni Pennello for the first time out. All items that were not purchased will be recycled for the highly anticipated pop-up thrift store that will take place during the spring semester. Other items that were for sale at the event included the Feminist Alliance official t shirt, with the words "This is What a Wilkes Feminist Looks Like" stamped on the front. The shirts will continue to be sold by the Feminist Alliance for \$10 in the SUB during club hours on Tuesdays and Thursdays.

Inkwell Quarterly Staff Members

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Wilkes University's Pippin

by Mmachi Dimoriaku

Wilkes University's production of *Pippin* was a great show to the end of the first half of the 2017-2018 season.

Once again, the cast and crew created a stunning show. The set, colorful costumes, and lights were a sight to see. *Pippin* is a musical with music and lyrics by Stephen Schwartz and a book by Roger O. Hirson. Similar to the first production of the 2017-2018 season, the musical follows Pippin on his journey to find his meaning and place in the world. With the "help" of the players, Pippin tries different things in life to search for fulfillment and meaning.

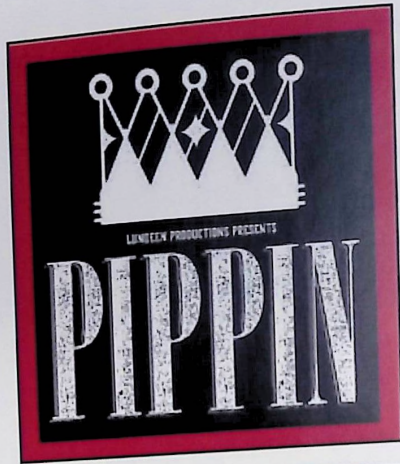
Leading Player, played by junior Joshua Shepard, and I sat down to discuss his role in the play.

MD: How did you prepare for your role?

JS: The role, Leading Player, has always been a dream of mine to perform. I did *Pippin* in high school and I was ensemble (a pig actually) in the show. But even then, I would look up clips of the original Leading Player, performed by Ben Vereen, whenever I had the chance. Now coming to Wilkes University Theater's production of *Pippin*, I already had a concept or idea of what my Leading Player would be



Pictured here: Joshua Shepard as Leading Player



Pictured here: Wilkes' Theater ended it's 2017 fall semester with a colorful production of *Pippin*

like and how to make the character my own.

MD: While you were looking up clips of the original Pippin, did you also check out clips of other leading players, like Patina Miller?

JS: When I look up Ben Vereen the original LP, Patina Miller the revival LP would pop up. My high school was more of the revival, so Miller was more of the muse. But even though Wilkes did the original, some of the things I did with LP was similar to not only Vereen but Miller as well. I wanted my LP to be a mixture of others and yet my own creation at the same time, if that makes sense.

MD: How was the rehearsal process?

JS: The rehearsal process was tedious and hectic for me. Learning the songs wasn't too hard for me, but learning the dances and the style of acting required for the show took some time. Eventually, it started to feel natural for me and I enjoyed the process the entire time.

MD: How was this show different than other shows here at Wilkes?

JS: Well for starters, this show was in a round so performing in front of the house and to audience members that were next to me was such an experience for me. Another factor that is different from other shows is that *Pippin* is a play within a play, and it breaks the fourth wall with the audience. Honestly, there is no other show like *Pippin* out there.

MD: What are some of your favorite roles you've played at Wilkes?

JS: This was the hardest question to answer. I have learned and grown as an actor through all the characters I've played. That being said, my favorite roles to play in Wilkes are: Leading Player in *Pippin*, Audrey 2 in *Little Shop of Horrors*, Stage Manager in *Our Town*, and Malvolio in *Twelfth Night*.



Photo credits: Mmachi Dimoriaku & Google images

Women's

by Savannah

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Internin

by Erin Mich

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Women's and Gender Studies: Is it for you?

by Savannah Pinnock

Women's and Gender Studies is an interdisciplinary area of academia that stresses social concepts that often relate to one's identity and often lean into the subject of human sexuality. The study is notorious for dispelling false notions of gender, sexuality, and the role of women and/or relatively feminine individuals within society regardless of gender or biological sex.

Though the academic field of study is an arguably positive contribution to society, it does appear to have a stigma that it, in itself, is not capable of eradicating. This stigma is tied to prejudices and the general fear of the "angry feminist." We are all aware of this feminist caricature; she dons a ruby red bandana, a blue button up with the sleeves folded exposing a toned, flexed, female arm, and her eyes display a hate for...men? No, contrary to popular belief, strength displayed in a woman and a desire to have an equal standing with men does not demonstrate a hate

for men, nor do they allude to a hyper masculinization of women. It simply demonstrates the strength of a woman who seeks to avoid a heavily gendered society in which having a muscle tone, and a determine expression indicate a hatred of men or hormonal anger.

Feminism seeks to eradicate the double standards between women and men and find an egalitarian relationship between the two genders. The women's and gender studies field of study capitalizes on feminism and gender equality and started off as a grassroots notion. Within the early seventies it was established after a series of feminist movements and was first offered at Cornell University followed by San Diego State University.

It has come a long way since then and is offered here at Wilkes University as a minor. The beautiful thing about it is that it's highly marketable and displays your interests in humanitarianism and human rights

activism. Although Women's and Gender Studies is offered as a minor, here at Wilkes University, it is important to note that you will be required to do a senior capstone. After enrolling in a series of women's and gender studies approved courses, you will then be required to take Women's Studies 301 during your junior or senior year. After taking this course, you will then be required to engage in a capstone research project which will access gender as a genre of critique within your 301 course.

Regardless of your gender, you can declare the minor and improve your marketability after your collegiate journey has come to a close, or possibly a new chapter. If you are willing to experience a paradigm shift in your conception of gender, sexuality, and feminism as a whole, take the leap into the rabbit's hole and return a cultured and awakened man or woman.

Interning as an English Major

by Erin Michael

During the summer of 2017 and throughout the Fall 2017 semester, I had the opportunity to intern at GUARD Insurance as a Technical Writer. I spent a total of six months at GUARD learning the ins-and-outs of the insurance business and learning how to be a technical writer. My supervisor Joanne and I worked primarily on the GUARD manual, which gives employees specific information about their departments, different types of policies, and new state guidelines as GUARD expanded their coverages.

We worked in the manual based on requests, or "tickets," sent out by department representatives regarding new information or updates that needed to be applied to the manual.

The information on the ticket was often in brief, technical statements that needed to be described in simpler terms for the manual and edited to required format. Using Adobe RoboHelp, I would either create a new topic (webpage) for the information or search for a topic where the new information was needed. In order to properly update the ticket, I needed to understand the technical insurance terms and rephrase the vague statements given in the ticket into simpler English that could be understood by all levels of employees.

Through my experience at GUARD, I learned that despite common belief, having a degree in English is a huge advantage in the

business world. Growing companies like GUARD require technical writers that have the ability to take technical jargon and rephrase it in plain, simple text that can easily be comprehended by new employees. My supervisor at GUARD, an English major herself, frequently reminded me of the advantages an English degree has in the business world. I enjoyed my time at GUARD, and while working there I felt I was putting my English studies to good use while gaining practical experience as a technical writer. I would highly recommend this internship to any English major who is interested in technical writing as a profession.



Google images

Congratulating Dr. Kuhar on his Promotion

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I also asked other professors in the English Department if they had any comments on Dr. Kuhar's achievement. The responses I received from the professors were tremendous and well thought out. The English Department truly felt Dr. Kuhar deserved his promotion. Here are their responses:

"There are many reasons I have stayed at Wilkes University as an English professor these fifteen years; the main one, by far, is Dr. Larry Kuhar. His leadership of the English faculty for over a decade as a team, rather than a top-down corporate model that so many higher education leadership positions enact, has empowered every single one of our English faculty to excel in individual scholarship, campus service, and the classroom. I don't mean to imply here that Dr. Kuhar was some type of coach—he was a mentor to those who requested it but otherwise referred to himself often as just another member of the team.

"Dr. Kuhar also advocated for each of us as individuals, acting as a conduit for how our career strengths could fit into and help transform the Wilkes University mission, vision, and values.

"In addition to these group accomplishments, Dr. Kuhar is personally responsible for my development as a poet and as an eighteenth-century scholar; he knew I wrote poetry and strongly suggested I develop the upper-level poetry workshop, Eng 303. He knew I was sitting on critical writing from my grad school days and helped me believe in myself as a scholar. I now have solid publications in both fields.

"More precious to me than this disseminated scholarship, though, is what I've learned about Wilkes from Larry's example. Administrators come and go—and many of them lead our institution well—but faculty are for life. This reality hits home even more now that I've served as department

chair for almost three years. Our careers are centered on service—to our students, to our colleagues, and to our larger communities. We should be models and live honest lives we've carved out over years—decades—of work life. "There's no magic in it," as Dr. Kuhar has said to everyone he knows, I'm sure, but the totality of working with him all these years is, well, kind of magic in how it has changed me and in the real pleasure rising up from this job almost every day.

"I can think of no one more deserving of the full professorship position than Dr. Larry Kuhar."

- Dr. Anthony

"Dr. Kuhar has been a close friend and mentor to me since I arrived in 2002, and our nearly daily conversations about both life and work are a central part of what makes being an English faculty member at Wilkes so special to me. Indeed, he has had a profoundly positive shaping influence on not just me but on the entire English Program over the course of my 15 years here. During his time as Chair, from 2005 through 2015, all of the current full-time members of the program worked through the first and perhaps most crucial phase of their Wilkes careers, transitioning from Assistant Professors to Associate Professors with tenure. He has been a mentor to each one of us in manifold ways, and the important work that each of us contributes to Wilkes individually today bears some of his influence. Dr. Kuhar is also an important bridge to the history of the the English program at Wilkes—and of the University more broadly. He's always worked actively to establish and maintain the current English faculty's connection to earlier generations of English and Language faculty who, like him, helped make Wilkes great: Dr. Patricia Heaman, Dr. Robert Heaman, Dr. Benjamin

Feister, Dr. Walter Karpinich—and many, many others. And of course his connections to Wilkes' past go well beyond the department to the broader institutional memory of the University itself, and we have all been richer as English faculty for this fact.

"The Wilkes Faculty Handbook lays out the standards for full professor quite clearly: "The rank of Professor is reserved for those who have demonstrated leadership in the intellectual and institutional development of Wilkes University. . . Distinguished scholarship, excellence in teaching, and dedicated service are required." I can think of no other faculty member on campus, in any program, that better fits this description than Dr. Kuhar. And I can think of no one more deserving of the rank of full Professor.

"One other detail: I believe that Dr. Kuhar is the first English faculty member promoted to full professor in nearly (if not over) 20 years."

- Dr. Hamill

"We are overjoyed to see Dr. Kuhar earn his much-deserved promotion to full Professor at Wilkes. He has clearly established and displayed a history of excellence in teaching, scholarship, and service to the English program and to the university. He has been an absolutely wonderful Program Chairperson at Wilkes, and guided the English program during years of innovation and expansion—much of which was a direct extension of his teaching and scholarship, especially as regards professional writing and the Digital Humanities.

"As to Dr. Kuhar's scholarship—as scholarship is often the primary area examined for such promotions—his work is of the highest quality and is unusually multi-faceted. His poetry is distinctive, and it is situated within the American

Story Continued on page 9

Congratu

continued from pa

Postmodernist teaches. I am te poet, a " Postm uralist/Regiona be unknown to also an importa communication of which applie as a student, tea language and li our own Walla

The It Mc

by Kelci Piavi

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A prom of King's work trauma and its and that is see first few chapt section of the l Calls" we see childhood was There will be s your own risk

"Six P phone calls re lon, who calls adults) to tell in Derry, Mai made to Stan derly boy who Bowers as a k Jewish. When call from Mik a bath—not u other than th than his usua does not con his wife goes find him wit word IT writ showing that traumatic to

Congratulating Dr. Kuhar on his Promotion

continued from page 8

Postmodernist canon from which he teaches. I am tempted to call him, as a poet, a "Postmodern American Naturalist/Regionalist." Although it may be unknown to many at Wilkes, he is also an important figure in corporate communications and consulting, all of which applies and extends his work as a student, teacher, and scholar of language and literature. He is, in short, our own Wallace Stevens (in reverse)."

- Dr. Stanley

"I have known Dr. Kuhar for nine years as a friend and mentor, an excellent teacher/scholar, and a gifted poet. In addition, Dr. Kuhar is a respected consultant with considerable experience in several fields outside of academia, including the insurance industry and internal auditing. We are extremely proud of his accomplishments and congratulate him on his well-earned achievement."

- Dr. Kelly

The *It* Movie: Traumatically Ageless

by Kelci Piavis

Unlike the films we have come to know and love, Stephen King's *It* moves back and forth from 1957 to 1985, switching from points of view from the Loser's Club as kids and adults.

A prominent feature in many of King's works includes childhood trauma and its effects on adulthood, and that is seen in the book within the first few chapters. Once we reach the section of the book entitles "Six Phone Calls" we see how truly traumatic childhood was for the Loser's Club. There will be spoilers ahead, so read at your own risk.

"Six Phone Calls" outlines the phone calls received from Mike Hanlon, who calls the rest of the kids (now adults) to tell them *It* has resurfaced in Derry, Maine. The first phone call is made to Stanley Uris, a logical and orderly boy who was targeted by Henry Bowers as a kid specifically for being Jewish. When he receives the phone call from Mike, he goes upstairs to take a bath—not unusual, his wife notes, other than that it was much earlier than his usual bath time. When Stan does not continue his nightly routine, his wife goes to check on him, only to find him with his wrists slit and the word *IT* written on the wall in blood, showing that his experience was too traumatic to encounter again.

The others have a much less gruesome reaction when they receive their phone calls, but their childhood trauma is still addressed and magnified. When we meet Eddie Kaspbrak, we find out he is married to a woman almost the same as his mother, who was a large woman with Munchausen syndrome; Beverly Marsh is married to a man similar to her father, who was sexually, emotionally, and physically abusive; Ben Hansom reveals his 'H' scar to a bartender; Bill Denbrough's long forgotten stutter comes back, as do scars, when he hears the news of *It*'s return. These are the most notable childhood resurgences, and as all six of the members receive their phone calls they drop everything in their adult life and leave for Derry—just as they had once did leaving Derry so many years before.

With Eddie and Beverly, their childhood traumas seem to follow them into adulthood. For both characters, their interaction with *It* and tenure with the Loser's Club helps them stand up to their abusive parents, and the resurgence of *It* allows them to do the same with their abusive spouses. Eddie leaves as his wife is panic stricken watching him walk out the door, and Beverly engages in a physical fight with her husband where she comes out successful (albeit without shoes).

Their trauma seems most significant when compared to the others, and will definitely become more prominent as the book continues. With the book being so long and the fairly constant back and forth between time periods the main plot takes a while to get to, but there is more and more important information about the characters within each page.

Remember, the book is over 1000 pages long, making it a slow read along with classes and required readings. Keep turning the *Inkwell* to "*It: A Serialized Spector*" to get more updates on the book, or buy it and follow along with the discussion!

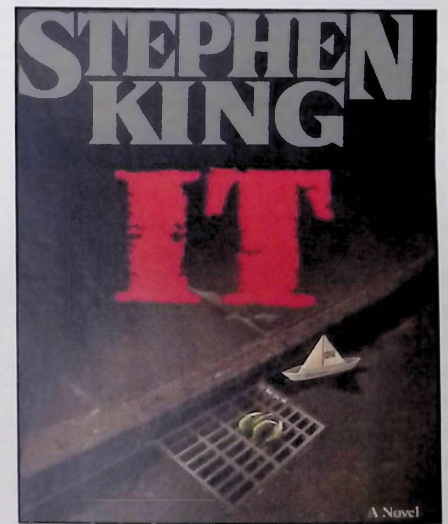


Photo credit: Google Images

Hamill's Hunches

continued from page 3

GRACE: OK.... So.... Yeah.... "Hold off on all this 'Soothie Fairy' talk" is now on the list. Done. What else...? I know! He can definitely ease up on all his Santa-inflected admonitions about our rooms and our play areas in kitchen needing to be cleaned up. (As if we haven't seen his office in Kirby, or Arthur's room here at home, right, people?) Did you get that one down?

JUNE: I'm just making scribbles with my pen and pretending to make a list. I can't write, yet, remember? You're going to have to actually write all of the items down.

GRACE: Yes, sorry, of course. (You're doing a great job, though. Is that an A? Nice work!)

JUNE: Thank you! So what's next? Getting Daddy to let me have the car keys whenever I want? Even when he's driving?

GRACE: Umm.... That's a good idea, and I totally get it, but...we need to stay a bit more focused. Let's stick with more immediate concerns between now and Christmas. I mean we haven't even started with Christmas decorations yet.

JUNE: And what about Christmas lights on the front of our house!

GRACE: Oh, you're so adorable, Junebug. The way you have such hope for Daddy. Lights on the house! I love it. It ain't gonna happen—but let's put it down anyway. We'll call it a stretch goal. Maybe we'll get a wreath on the door (or atop the front porch) out of it anyway. I'll even attach a flyer for those new old-school "esque" mini-bulb lights at Lowes that our neighbor was putting up yesterday. (Doesn't he realize that we see all of our neighbors' houses, btw? I mean, he was even complementing everyone's lights. What gives?)

JUNE: Amen. But shouldn't we get

back to interior decorations? I mean... we haven't taken anything out, and if weren't for the Advent Calendar Aunt Stacey sent us (so clutch), you'd think it were February. No wonder Soapy hasn't arrived yet.

GRACE: I know. I even showed him the Elf on the Shelf movie, *An Elf's Story*, yesterday. (He loved the movie, to his credit. But, otherwise, oblivion.) I actually felt a bit sorry for him. I think the hardwood-flooring project is starting to get to him.

JUNE: Starting to get to him? He's been obsessed with it since well before it started. I counted how many times he was "just checking on something" in the work area yesterday (a Sunday, no less), and it was at least 16 before I stopped counting. What's he doing on those little "just checking on something" missions, anyway? Yesterday he was mumbling all sorts of nonsense about rift & quartered milling—and linear grain, and something called ray fleck that sometimes appears. And have you counted how many times he's asked Mommy about the stain—and whether she's sure she wants that exact color? And that's not even to mention how he's constantly examining the feature strips and the "traditional" pattern of the floor, and rambling, to himself (and to Mommy) about how the pattern, and it's receding squares remind him, "at least somewhat," of sections of the floors in Kirby Hall. What in the world is he doing, girlfriend?

GRACE: He's just manifesting (and working through) his issues. Mommy actually suggests he's doing relatively well for this project. Very well. (Which is a bit scary.) She said that he's actually "happy." (Which is a bit hard to understand.) Apparently, as house projects go (especially ones he's letting someone else complete), this one is going swimmingly. But, anyhow, back to our present dilemma.... Yes—Soapy is key. We've got to get the house looking a bit more Christmas-y so Soapy will know we're ready for

him. And so Santa will know too.

JUNE: I know. It's always a challenge with all the grading and what not to get Daddy on tasks domestic when we get to December. He was a graded paper for Halloween for a reason, right? But this year we can't even use the whole front of the house—unless we're in there with Daddy obsessing over the unfinished hardwoods. And Santa's watching, Gracie.

GRACE: Hang in there. I think we can make it work. Be mellow.

JUNE: "My yellow, in this case, is not so mellow; in fact, I'm tryin' to say, it's frightened like me. And all of these emotions of mine keeps holding me from...giving my life... to a rainbow like you!" Sorry. I got carried away there for a minute. I love that song.

GRACE: No probs. I get it. Me too. Anyway, I think you're on to something. Not with the Hendrix (although "Axis: Bold as Love" never hurts anything), but with the wood. That's it really. It all kind of ties together, actually.

JUNE: Cool. How?

GRACE: The wood, the grading, the floors, Soapy's arrival, Santa. It all makes me realize what's perhaps the most important item on our list.

JUNE: Straws & lollipops!?!?

GRACE: No—not your Christmas list! Daddy's Things-to-do-before-Christmas list. The list we're working on. (We'll revisit your Christmas list later, as it does need some work, cute as it is thus far. Straws and lollipops. OM goodness.) Anyway. Where was I?

Story Continued on page 15

Sophomore

by Erica Bicc...

Brianna Schu...

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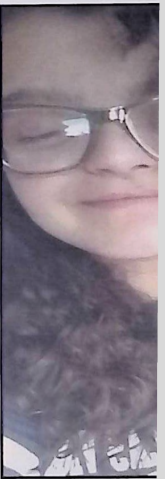
Q: What is a...

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A: I spent the...

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Faire!



Answers to the H...

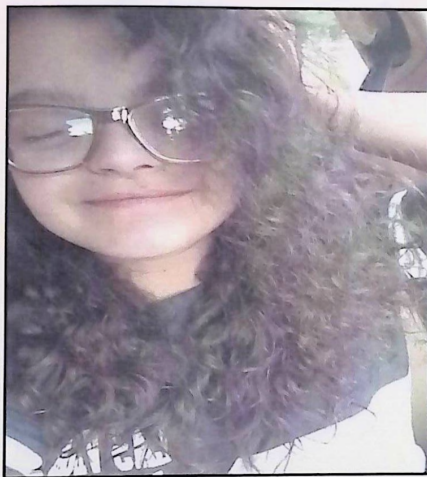
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Sophomore Spotlight

by Erica Bicchetti

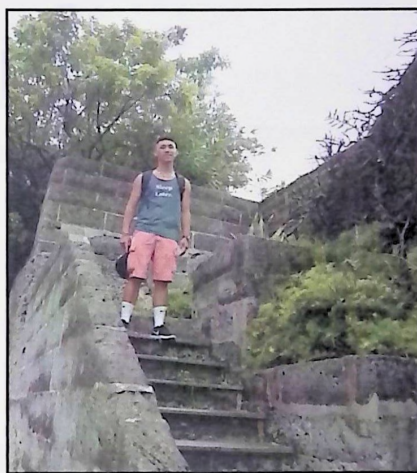
Brianna Schunk

Q: Where are you from?
 A: York County, PA.
 Q: What are you currently studying (Literature, Writing, Teaching, Digital Humanities)?
 A: Literature and Writing with an individualized study in dance.
 Q: What are your plans after graduation?
 A: Doing research or performing professionally.
 Q: What is a fun fact about yourself?
 A: I spent the summer working as an actor at the PA Renaissance Faire!



Brian Vu

Q: Where are you from?
 A: Wantagh, NY.
 Q: What are you currently studying (Literature, Writing, Teaching, Digital Humanities)?
 A: Digital Humanities.
 Q: What are your plans after graduation?
 A: To work with media and film.
 Q: What is a fun fact about yourself?
 A: I love playing the guitar!



Emily Banks

Q: Where are you from?
 A: Taylor, PA.
 Q: What are you currently studying (Literature, Writing, Teaching, Digital Humanities)?
 A: Writing and Digital Humanities.
 Q: What are your plans after graduation?
 A: To go to law school and become a prosecutor.
 Q: What is a fun fact about yourself?
 A: I have a twin brother.



Answers to the Holiday Word Search on page 16

IHR+C+++WF+++++
 CPE+A++ERRSNOW+
 ILC+N+LU+NEXIV+
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 LDA+YTEGGNOGT++
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Empty Bowls

by Mmachi Dimoriaku



The 6th annual Empty Bowls event was held on October 29th at Wilkes

University. The event is held in partnership with King's College, Luzerne

County Community College and Wyoming Seminary, and has been held in Wyoming Valley since 2012 during the holiday season to benefit local food banks. The Empty Bowls Project began 25 years ago as an international grassroots effort to raise money and spread awareness to end world hunger. Handmade bowls from all over the community, created by young schoolchildren and professional artists were donated for this event. With a \$15 donation, hundreds of guests were treated to brunch at the university featuring various soups, bread, and beverages. Participants also got to choose a bowl to take home.

Freshman Faces Part II

By: Erin Michael

Kaylynn Bruch

Q: What is your favorite thing about Wilkes so far?

A: My favorite thing about Wilkes is the library because of the endless hours I can spend reading in silence.

Q: Who is your favorite literary character and why?

A: My favorite literary character would have to be Nemesis Imperyan from the Diabolic series because she's a strong female character who, regardless of the odds, perseveres over every challenge.

Shelyah Silva

Q: What is your favorite thing about Wilkes so far?

A: My favorite thing about Wilkes so far is the people I have met.

Q: Who is your favorite literary character and why?

A: My favorite literary character (currently) is Inej Ghafa from Leigh Bardugo's *Six of Crows*

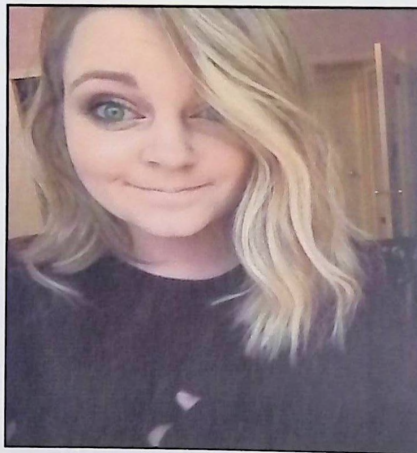


Photo credit: Kaylynn Bruch

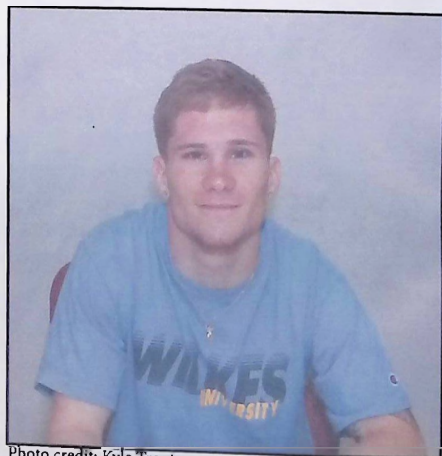


Photo credit: Kyle Trout

Photo credit: Shelyah Silva

by Macke

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27 Hours: A Book Review

by Mackenzie Egan

I was beyond amazed with this stunning debut novel by Wright; when I picked up the arc at BEA2017 I was a little reluctant to start it, but as it was my most anticipated signing of the expo I delved into it as the first of the many arcs I'd picked up. And I am so glad I did. It was fabulous, from its cast of quirky, all very sexually diverse, characters to the world Wright created, the book is a top pick for any YA reading list.

The first words I would use to describe the book would be "sci-fi, queer-teen, rebel yell," for a number of reasons. The first being that the book takes place on a colonized planet that is not Earth, but a planet lingering in the solar system. The colonization of the planet leads to the main plot line, a war between the human colonists and the gargoyle resembling natives; as well as our six main characters along that plot line. The second part is due to the fact that the characters, the six main voices that the book is told through, all fall somewhere on what is considered the LGBTQ+ spectrum. By exploring the different ways sexuality, whether it is the gendered sex or the attracted sex, can affect teenagers, Wright gives a voice to the thousands of kids out there struggling to find a way to describe themselves. We see everything from homosexual relationships to a transgender teenager and dealing with people from before, and there's even a non-binary character that easily sheds light on to the confusing question of which pronoun is appropriate. She also deals with the question of what happens when a child is raised by two same sex parents, and how do parents of transgender teens react (and how those reactions can affect their child).

And as a rebel yell, the whole book ties in nicely the idea that a debut novel can be outstanding and that the world of literary fiction is not closing in. New concepts can always be formed and there is plenty of room to keep

thinking, keep imagining, and never stop writing. It has everything from colonization to romance to insane fighting scenes to keep it lively enough to be a page turner, while also spending time developing the characters well enough to create a bond between reader and character. It also proves that, in the ever expanding universe of fiction, no idea can be considered silly. I'm sure many times before,

"An ensemble cast of queer teens living on a colonized moon must race against the clock to stop an attack that would make the war between species a war of human extinction..." - Tristina Wright's website

Wright was told her idea was "silly" and that it would never make it; but the book stands for itself and proves just how often "silly" is really code for great. The book is an inspiration to young writers still trying to make their voices heard, and a fantastic debut that proves there's more to come from Wright.

Among the highlights, for me anyway, was the dialogue between Rumor and Jude; from their very first meeting to the last time we see them together in the book, the banter and the charismatic pull between them kept me turning the page for more. Nyx, another favorite character of mine, provided an easy break between Rumor and Jude's constant flirting and banter, and even when she gets the girl in the end you just want to keep rooting for her.

Wright's unique use of time, as well as planetary exploration, provide for more than just a charismatic cast

of characters and the way she creates a global war between the humans and their planetary natives was compelling, and entirely believable. Wright explores the side of human nature that is entirely self centered when it comes to colonization, and shows that people rarely change when property and propriety are on the line. She also did a stunning job of creating new technology, which can oftentimes be the hang up of even the best science fiction writers.

Overall, I was incredibly impressed with this book, although it seems that I am not the only one. On the GoodReads website the book has amassed over four hundred ratings and averages at 3.5 stars out of 5 stars, and has collected over two hundred beaming reviews. I cannot wait for the sequel, although I guess I've got a while before the sequel will be out!

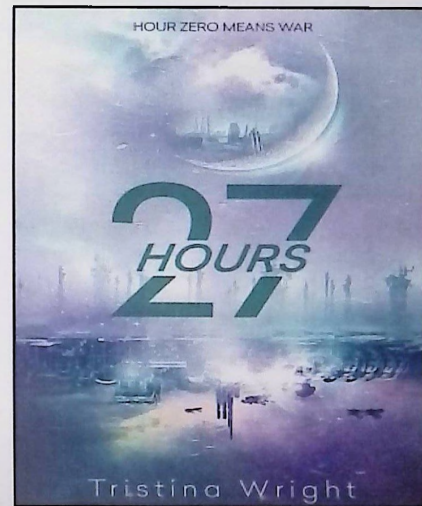


Photo credit: Google Images

The Annual Manuscript Halloween Reading

by Kelci Piavis

The Annual Manuscript Halloween Reading took place on October 25th, and both professors and students were in attendance in and out of costume; Elyse Guzewicz dressed as



a vampire, Dr. Kelly's daughter dressed as a unicorn, Kelci Piavis dressed as Alex Droogs from *A Clockwork Orange*, Dr. Hamill dressed as a graded paper, and Dr. Hamill's eldest daughter Grace put on her sock monkey hat as she stood up to the podium to read. The reading was full of pieces by from various authors, including Dr. Hamill's rousing reading of *Doctor Faustus*, Dr. Kelly reading "The Conqueror Worm" and Elyse reading "The Oval Portrait"—after all, what is a Halloween reading without our dear friend Poe? Refreshments were also enjoyed, and there was candy for "trick-or-treating." The Manuscript holds several readings every semester, which are always full

Pictured here: Kelci Piavis reading during the Halloween reading

Pictured here: Dr. Hamill with his daughters Grace and June at the Halloween reading

of fun, enthusiastic readings of some of our favorite works, and refreshments for those who attend. Whether you come to listen or to read it is always enjoyable, so stop by the Manuscript's next reading and see what it's all about!



Shakespeare Set a Precedent

by Mackenzie Egan

At Wilkes' November Open House, I had the opportunity to meet with several potential majors and minors for the program through the information session and then the academic majors and minors fair later in the day. These students all had mixed reactions to the question "Are you interested in the English major?" The majority of them were interested in Creative Writing as a minor, or even a hobby (one kid swiped our copy of the Manuscript that was on our display table in his excitement). One girl, though, told me she was interested in Shakespeare and that interest had her considering studying English.

English is a useful undergraduate degree for a wealth of reasons, from written communication to critical thinking skills and everything in between, but most of the people I know who have studied English did not make the decision based on

wanting to learn how to write. Many of them had a passion for poetry, prose, or reading, and did not know what else could have interested them as much. I happen to be in the same boat; my love for words is what led me to English, and essentially to Wilkes. But this girl had a specific writer in mind when she stopped at our table on Saturday. "Do you study Shakespeare a lot?" she had asked after Dr. Stanley and I spent some time talking to her about the program. It was a simple question, but one I had to think about before I could answer.

I have always had a love-hate relationship with Shakespeare; he's not my favorite writer, but I can enjoy his work more than other. It's with this in mind that I started to shape my answer. Yes, there is a Shakespeare course offered every couple of years taught by either Dr. Stanley or Dr. Hamill; we also study Shakespeare in

233, and most 120 classes read at least a sonnet by him. But it goes so much deeper than that, this study of Shakespeare here at Wilkes. Not because we study Shakespeare himself in every class, but because nothing written after his lifetime was not influenced by him. Shakespeare is in everything, whether the author was directly influenced by Shakespeare or not. He set a precedent through his masterful reworking of human conventions and unprecedented ideas. He set the precedent for the imbedded idea of evil linked to a character, to unrequited love, to power struggles between father and son, to countless lines of poetics that are seen everywhere today, even through the style of his sonnets.

Shakespeare is a subject taught to every educated person for the last four hundred years, give or take. It was unheard of that people in the seventeenth

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Shakespeare Set a Precedent

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and eighteenth centuries did not read at least a little Shakespeare, and today we start studying him as early as middle school. It is understandable, then, why Shakespeare is imbedded in written works that have no clear connection to him. Shakespeare's writing sets a precedent for the modern drama, the modern poem, and even the modern novel through his manipulation of the

human condition. And, while I do not like Shakespeare, even I can admire the careful work that went into every piece of writing he produced, and the global and cultural impact of his writing. In short, I told the girl all of this. That Shakespeare can be found in everything, and, while it may seem a surprise to her now, give it some time and she'd start to see the patterns herself.

Whether or not she ends up here at Wilkes next year, I hope she takes that with her wherever her future takes her. I know that I will keep an open mind to Shakespeare now, and not roll my eyes when I find him in the books I enjoy and maybe even the prose I write.

Hamill's Hunches

continued from page 10

JUNE: I think you were figuring it all out. (And hopefully soon, as this Hunches is getting long—and we're starting to sound like Daddy in a potentially non-cute, exasperating way.)

GRACEE: Oh, yes. Right. Thanks. Yes—it's the tree. We need to make our annual pilgrimage with the red wheelbarrow through Kingston and across the Susquehanna into Wilkes-Barre to Phil's Sunoco to get our tree.

JUNE: Doesn't Daddy know they deliver? He doesn't have to walk three miles in each....

GRACE: That's a whole 'nother list—and a whole 'nother set of issues we'll get to some other time. And, besides, the pilgrimage (and red wheelbarrow ride) is fun. And Rockwellian. It's Christmas Americana, and a key yuletide ritual and tradition in the Hamill house. There's mythos to it. I'm starting to sound like Daddy, here, but it's true. You'll see. In fact, it's part of my point about everything coming together for Christmas this year.

JUNE: I'm not sure I'm following you....

GRACE: Bear with me here.... Who's working on floors?

JUNE: Mr. Phillips!

GRACE: Exactly. And what do we know about Mr. Phillips.

JUNE: He's great.

GRACE: Right. And, beyond being really, really nice, why is he great?

JUNE: Umm.... Daddy's happy?

GRACE: Bingo. And why is Daddy happy?

JUNE: Because the floors look great.... And because of the rift & quartered milling—and the linear grain, and the occasional brilliances of ray fleck.... And.... Oh.... I think I get it now.... And because of the patterns! The whole microcosmic "Kirby Hall" vibe!

GRACE: Precisely! And, don't forget, Mr. Phillips refinished the hardwoods in Kirby—and he installed the "new" hardwoods in the Salon. (And—you guessed it—in old-school patterns.) The symmetry is uncanny, really. I wasn't sure Daddy was going to be able to stand it at first, but, of course, it's perfect. Never mind that the floors are (still!) not done and that the whole front of the house is still in the POD in our driveway, and that Mr. Considine (Mr. Phillips's helper, and another great) still needs to raise an outlet in the red room and that we have no idea when Mr. Verdetto (also a fantastic carpenter and craftsman) has given no real indication of when he'll finish (or even start) the stairs...and that we'll probably need to put the Christmas tree in the kitchen this year... and that

Soapy will have limited places to land each morning...and that....

JUNE: Focus, Sissy. Focus. You were saying this is all good news...right? Something about it all being perfect? Some sense of symmetry?

GRACE: Right. Yes. Sorry. It is perfect symmetry. Complicated, obviously. But perfect.

JUNE: Okay.... And...?

GRACE: Don't you see it?

JUNE: Umm.... I thought did, but your little unhinged ramble threw me a bit.

GRACE: No. You were right. It's the whole "microcosmic 'Kirby Hall' vibe," as you so impressively put it. That's the key. We're drawing toward Kirby Hall, at least allegorically—but also literally too. And at exactly the right time. It's a bit of a paradox, no doubt but it all fits. Daddy's nowhere to be found right? We've got another Hunch Hamill-less (or at least Thomas A. Hamill-less, as we're obviously Hamills, but you get my point). Daddy's clearly absconded to Kirby Hall, as he always does this time of year, what with his grading, and paper-deadline extensions, and failed apportionment of assignment and assessment loads. He's negotiating again the (somewhat self-created) proliferation of work from all

Story Continued on page 16

Hamill's Hunches

continued from page 15

corners and directions. Only this year it's a bit different. He's inverted that...

JUNE: ...that proverbial sprawl "out of the woodwork."

GRACE: Boom!

JUNE: And he's projected himself into the woodwork....

GRACE: Boom, Boom, little Sister! At home, and at work—and, as it were, back home again—in the grain, the sawdust, the stain, the ray fleck, the patterns. All of it. And it's, crucially, all calendric, cyclical.

JUNE: Like a pilgrimage! To get our tree!! To get our tree!!!

GRACE: ¡Exactamente! And guess what's always our first official stop on our yearly ritual progress to get our

tree...?

JUNE: Kirby Hall! Kirby Hall! Kirby Hall!

GRACE: You said it, Bubba Doodle. It's like we're already there, empty red wheelbarrow full of hope. And we've always been on our way. And always will be.

JUNE: So we will get the tree—and Soapy will come—and Santa too! As much because of the floors and the Kirby Hall-ness and the chaos at home as in spite of them. That's amazing!

GRACE: It's extravaganzalorious!

JUNE: But are we still in Hamill's Hunches.

GRACE: Yep.

JUNE: At home? Or in Kirby Hall?

GRACE: It doesn't matter.

JUNE: Oh! That's right....

GRACE: In fact, I think I see...

JUNE: Daddy! It's Daddy! There he is!

GRACE: Just in time.



Photo credit: Mmachi Dimoriaku, Dr. Hamill is the Inkwell's faculty advisor as well as the mind behind Hamill's Hunches!

15-19
34-40

Holiday Word Search!

I	H	R	S	C	F	D	L	W	F	Y	B	W	K	T
C	P	E	V	A	H	L	E	R	R	S	N	O	W	Z
I	L	C	F	N	D	L	U	D	N	E	X	I	V	O
C	O	N	T	D	U	I	X	R	M	W	A	O	E	X
L	D	A	D	Y	T	E	G	G	N	O	G	T	E	D
E	U	D	H	C	S	T	N	E	S	O	R	P	H	Y
S	R	U	A	A	K	O	S	I	M	E	K	O	T	E
F	L	K	C	N	K	J	L	E	K	O	L	S	V	S
W	E	E	N	E	B	K	G	U	N	G	A	L	O	S
G	I	V	G	S	V	G	U	N	A	L	O	S	Y	K
T	I	N	O	N	O	S	Z	N	F	R	E	W	A	N
O	E	F	T	O	A	A	P	N	F	I	A	P	E	T
K	N	M	R	E	A	S	A	R	A	N	C	E	R	A
Q	S	C	O	P	A	S	Q	J	A	H	U	O	B	V
X	S	M	G	C	R	Q	A	S	Y	S	B	Q	Q	K
					G	T	E	S	Q	I	K	I	E	Y

Word Bank:

ANGELS BREAK CANDYCANES
 FRUITCAKE HANUKKAH HOLLY COMET
 PRESENTS RUDOLPH SANTA ICICLES
 WREATHE YULE SCROOGE SNOW DANCER EGGNOG FROSTY
 KWANZAA OMISOKA PRANCER
 VIXEN WINTER