

COLLABORATEURS / CONTRIBUTORS

KEVIN BARRINGTON-FOOTE holds a M.Mus.(Musicology) degree from the University of British Columbia. Recently retired, he taught music history and theory at Douglas College in New Westminster, BC. and is now Faculty Emeritus. His current research interest centres on the cultural life, especially musical life, of New Westminster in the first two decades of the twentieth century.

PETER CARNAHAN is a writer and theatrical director who was for eighteen years head of the Theatre and Literature Programs of the Pennsylvania Council on the Arts. His book *Schooner Master*, a portrait of Nova Scotia boat builder David Stevens, has just been reissued by Nimbus Press. His poetry and prose have appeared in *The Paris Review*, *The North American Review*, *Boulevard*, *Tabula Rasa*, *The Pittsburgh Quarterly Online*, and *US1 Worksheets*.

MICHAEL FRALIC examined satire and humour by Newfoundland writers for his MA and PhD research. The dissertation from which the current article was developed focuses on a number of Newfoundland writers' pluralistically oriented humorous and satirical responses to Christian religion as a personal and public force. Michael is presently developing two other articles based on his dissertation. He currently teaches Canadian Literature at Trent University.

MARLENE MOSER is Associate Professor in the Department of Dramatic Arts at Brock University in St. Catharines where she is currently Chair. Her research addresses constructions of identity. She has published in *Canadian Theatre Review*, *Theatre Research in Canada*, and *Modern Drama*. Other research includes "praxis" as pedagogy, examining intersections of the theoretical and the practical.

MARIEL O'NEILL-KARCH, professeur à l'Université de Toronto, est l'auteure de nombreux articles portant sur le théâtre, d'une monographie, *Théâtre franco-ontarien, espaces ludiques* (1992) et, avec son mari Pierre Karch, d'éditions du théâtre d'Augustin Laperrière (2002) et de Régis Roy (2006).

SAM STEDMAN recently and successfully defended his doctoral dissertation at the University of Toronto's Graduate Centre for Study of Drama, a work which engaged with various points of intersection between experimental theatre and the poststructural ethics of Jacques Derrida and Emmanuel Levinas. Having taught at the Randolph Academy for the Performing Arts, Queen's University, and the University of Windsor, Sam is currently a full-time sessional instructor at the University of Toronto at Mississauga. His work has been published in CTR.

JENNIFER WISE is Associate Professor of Theatre History at the University of Victoria. She is published in three countries, in two languages, on Greek tragedy, the consequences of literacy, theatre and the law, Nietzsche, Bakhtin, and motherhood according to Bernard Shaw. Her book *Dionysus Writes: The Invention of Theatre in Ancient Greece* (Cornell UP, 1998) was nominated for two book awards in the United States. With Craig Walker, she is the editor of the two-volume *Broadview Anthology of Drama* (2003; concise edition, 2004).