

## COLLABORATEURS / CONTRIBUTORS

**NANCY COPELAND** is Associate Professor of Drama in the University of Toronto's Graduate Centre for Study of Drama and the Department of English and Drama, University of Toronto Mississauga, where she is also Director of Theatre, Drama, and Performance Studies and Associate Chair. She has published on early-modern English women dramatists, including *Staging Gender in Behn and Centlivre: Women's Comedy and the Theatre* (Ashgate 2004) and an edition of Susanna Centlivre's *A Bold Stroke for a Wife* (Broadview 1995). Between 2005 to 2008, she wrote the annual review of Canadian Drama in English for the Letters in Canada issue of the *University of Toronto Quarterly*. Her current research is concerned with the representation of twentieth-century history in recent Canadian drama in English.

**LOUISE FORSYTH** is a specialist in the poetry and theatre of Québec. Her particular areas of expertise are the works of Nicole Brossard and Québec women playwrights. She is also a specialist in the francophone theatre of Saskatchewan. She was Head of the French Department at the University of Western Ontario, Dean of Graduate Studies and Research at the University of Saskatchewan, and President of the Humanities and Social Sciences Federation of Canada. She has received a number of academic honours: University of Saskatchewan Teaching Excellence Award, University of Saskatchewan Alumni Award of Achievement, Award for Lifetime Achievement from the Canadian Association for Theatre Research, Augusta Stowe-Gullen Award, Southwestern Ontario Coalition for the Advancement of Learning Opportunities for Women, Woman of Distinction, London, Ontario YWCA. Louise Forsyth has recently edited *Nicole Brossard. Essays on Her Works* (Guernica, 2005) and *Mobility of Light. The Poetry of Nicole Brossard* (Wilfrid Laurier University Press, 2008) and prepared two volumes of the projected three-volume anthology (will contain 27 play texts) *Anthology of Québec Women's Plays* (Playwrights Canada Press, 2006 and 2008). All these volumes contain translations of entire works, introductory texts, and bibliographical material prepared by Forsyth.

**ERIN HURLEY** teaches at McGill University. In spring 2010, the University of Toronto Press will publish her book *National Performance: Representing Quebec from Expo 67 to Céline Dion*, winner of the Northeast Modern Language Association Annual

Book Award. Recent publications include an article on Nancy Huston's controversial Governor General's Award in *Changing the Subject* (ed. Joseph Roach) and a dossier co-edited with Will Straw for *Québec Studies* (48), "Are We American?". Her article on Céline Dion in Las Vegas will appear this spring in *Annuaire théâtral* (45).

**LOUISE LADOUCEUR** est professeure au Campus Saint-Jean de l'Université de l'Alberta et rédactrice adjointe francophone de la revue *Recherches théâtrales au Canada*. Ses recherches portent sur la traduction théâtrale, le théâtre canadien et la dramaturgie francophone de l'Ouest du Canada. Elle a publié dans plusieurs revues scientifiques et son ouvrage *Making the Scene : la traduction du théâtre d'une langue officielle à l'autre au Canada* est paru chez Nota Bene en 2005. Avec Laurent Godbout, elle prépare un ouvrage sur l'histoire du théâtre francophone en Alberta. Elle est aussi diplômée du Conservatoire d'art dramatique de Montréal et a fait carrière auparavant dans les arts de la scène au Québec.

**MARIEL O'NEILL-KARCH**, professor emeritus of French, University of Toronto, is the author of a monograph, *Théâtre franco-ontarien, espaces ludiques* (1992) and, with Pierre Karch, of editions of the plays of Augustin Laperrière (2002) and Régis Roy (2006).

**SHELLEY SCOTT** is Chair and Associate Professor in the Department of Theatre and Dramatic Arts at the University of Lethbridge. She is currently serving as President of the Canadian Association for Theatre Research. Shelley's first book, *The Violent Woman as a New Theatrical Character Type: Cases from Canadian Drama*, was published by Edwin Mellen Press in 2007. Her second book, *Nightwood Theatre: A Woman's Work is Always Done*, will be published by Athabasca University Press in the fall of 2010.

**JENN STEPHENSON** is an associate professor of Drama at Queen's University in Kingston, Canada. She received her Ph.D. from the University of Toronto (2003). Her research focuses on contemporary Canadian drama, metatheatre, and the performative power of autobiography. Recent articles have appeared in *Theatre Journal*, *Journal of Dramatic Theory and Criticism*, *Studies in Theatre and Performance*, and *English Studies in Canada*. She is the editor of a volume on *Solo Performance* (Critical Perspective on Canadian Theatre in English series) forthcoming from Playwrights Canada Press in 2011.

**ANTHONY VICKERY** is an Assistant Professor of Theatre History at the University of Victoria. His work focuses on the business organization and finances of commercial theatre in North America. He is completing his book manuscript “On the Road Again” which analyzes the business organization of the commercial theatre in North America from c.1800 to c.1986.

**ANTON WAGNER** edited the four-volume *Canada’s Lost Plays* series, *The Brock Bibliography of Published Canadian Plays in English 1766-1978*, *Contemporary Canadian Theatre: New World Visions*, *A Vision of Canada: Herman Voaden’s Dramatic Works 1928-1945*, and *Establishing Our Boundaries: English-Canadian Theatre Criticism*. He included *The Theatre of Neptune in New France* in his *Colonial Quebec: French-Canadian Drama, 1606 to 1966* anthology published by Canadian Theatre Review Publications in 1982. Anton is pursuing graduate studies in the York University graduate program in theatre studies.