

## COLLABORATEURS / CONTRIBUTORS

**KAREN BAMFORD** is Associate Professor in the Department of English Literatures at Mount Allison University, where she teaches Renaissance and modern drama. She is the author of *Sexual Violence on the Jacobean Stage* (MacMillan, 2000) and, with Ric Knowles, co-editor of *Shakespeare's Comedies of Love: Essays in Honour of Alexander Leggatt* (UTP, 2008). With Sheila Rabillard, she is co-editing a collection of essays on maternity in modern and contemporary drama.

**REID GILBERT** is Adjunct Professor of Theatre, University of British Columbia, and Faculty Emeritus, Capilano University. He holds an International Chair at L'Université Libre, Brussels. He is a co-editor of *Canadian Theatre Review*, a member of the editorial board of *Theatre Research in Canada/Recherches théâtrales au Canada*, and a member of the Executive Board of the Canadian Association for Theatre Research/Association canadienne de la recherche théâtrale. He is the author of *A Short Guide to Writing about Literature*, now in its second Canadian edition, and a play; he is widely published in journals and collections.

**NELSON GRAY** is a writer, director, and university instructor. As co-director of JumpStart Performance, his collaborations with Lee Eisler resulted in national and international touring productions. With Beth Carruthers, he conceived and directed the SongBird Project, one of the first community-based ecological arts projects in the country. He has taught at several universities and is published in Canada and the United States. He is currently completing a PhD at the University of Victoria and co-editing an issue of the *Canadian Theatre Review* on Theatre in an age of Eco-crisis.

**NICHOLAS HANSON** is Associate Professor in the Theatre and Dramatic Arts Department at the University of Lethbridge. His research interests include Theatre for Young Audiences, Canadian solo performance, and improvisation. Co-author of *The Ultimate Improv Book*, he has contributed to recent issues of *Canadian Theatre Review*.

**PETER KULING** is a doctoral candidate in English literature at the University of New Brunswick in Fredericton, where he is

completing a dissertation on Canadian theatrical adaptations of Shakespeare by gay male playwrights. Peter currently works as a sessional lecturer in Canadian theatre and film studies at Wilfrid Laurier University in Waterloo.

**MICHELLE LA FLAMME** is currently a faculty member at the University of the Fraser Valley after having taught for years at UBC and SFU in both Theatre and English departments. Her dissertation *Living, Writing and Staging Racial Hybridity* is being published by Wilfrid Laurier University Press. Michelle is often asked to speak or perform at conferences that deal with race and representation. She is an Afro-NDN performer, activist and educator who has had the great privilege of being a guest lecturer for a year in Germany. In addition to her teaching, Michelle is committed to social justice issues and enjoys her works as a Program Director in the Community and Social Justice Division at the Justice Institute of BC.

**SHEILA RABILLARD** is Associate Professor in the Department of English, University of Victoria. She is the editor of *Essays on Caryl Churchill: Contemporary Representations* (Blizzard, 1999) and has published widely on British, American, and Canadian modern and contemporary playwrights.

**GIORGIA SEVERINI** is a recent graduate of the Master of Arts program of the University of Alberta's Department of Drama. Her thesis examines the 2003 *Lysistrata* Project and its use of the ancient Greek comedy *Lysistrata* in its response to the Iraq War, and how the function of the play compares with its original function as a response to the Peloponnesian War.

**ANNIE SMITH** teaches Drama at Grande Prairie Regional College in Alberta. She is an academic/practitioner/educator interested in creating theory about audiences in performance. Her current theorizing/practice/pedagogy, building on her doctoral research, is to explore the concept of elasticity in the performance space. Annie has published in *Theatre Symposium: A Publication of the Southeastern Theatre Conference*, *Views from the Edge*, *Complicity: An International Journal of Complexity and Education*, *The Authentic Dissertation*, ed. Don Jacobs, and was co-editor of the UBC Theatre Department "Companion Guides" from 2003 to 2006.

**JENN STEPHENSON** is an associate professor of Drama at Queen's University in Kingston. 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 Perspectives on Canadian Theatre in English* series) forthcoming from Playwrights Canada Press in 2011.

**ERIN WUNKER** is an Assistant Professor in the Department of English at Dalhousie University. She specializes in Canadian literature and critical theory. Her current research is engaged with Canadian urban landscapes and women's cultural production.