

CONTRIBUTORS/COLLABORATEURS

BRUCE BARTON (Editor), Graduate Centre for Study of Drama, University of Toronto, has contributed articles to *Theatre Topics*, *Theatre Research in Canada*, *Canadian Theatre Review*, *Essays in Theatre*, and *Canada on Stage*. He is the author of *Imagination in Transition: David Mamet Moves to Film* (P.I.E.-Peter Lang, 2005) and the editor of *Marigraph: Gauging the Tides of Drama from New Brunswick, Nova Scotia, and Prince Edward Island* (Playwrights Canada Press, 2004). He is the author of the entry on English Drama in Canada for the on-line *Historica Canadian Encyclopedia*. He is also a national award-winning playwright with works for the stage and video, as well as CBC radio drama.

SUSAN BENNETT is University Professor and Professor of English at the University of Calgary where she regularly teaches undergraduate and graduate courses on Shakespeare.

JOY COGHILL was the first woman to head the Vancouver Playhouse and, as such, commissioned such legendary plays as Ryga's *The Ecstasy of Rita Joe* and *Wild Strawberries*. Later she headed the National Theatre School's English Language Section, receiving the first Gascon-Thomas Award in 1985.

Renowned for breaking new and innovative ground, in 1953 she founded the first professional theatre for children (Holiday Theatre). In 1994, she came full circle, founding the first professional theatre of senior performers, called Western Gold.

Coghill has received honorary degrees from both Simon Fraser University and the University of British Columbia. She is the recipient of four Jessie Richardson Awards and the Herbert Whittaker Critics' Association Award. A member of the Order of Canada, she was a recipient of a Governor General's Performing Arts Award in 2002.

MOIRA DAY is associate professor of drama and graduate chair at the University of Saskatchewan, Saskatoon, Canada. She is also an adjunct professor in the Women and Gender Studies Department. She has served as both book editor and co-editor for *Theatre Research in Canada/Recherches Théâtrales au Canada*. Her specialty is Western Canadian theatre studies with a particular interest in women pioneers. She has published chapters in books on both French and English Canadian theatre as well as articles in *Canadian Theatre Review*, *Theatre Research in Canada*, *Theatre InSight* and *NeWest Review*. She is editor of *The Hungry Spirit*, a collection of plays by Elsie Park Gowan, and *The West of All Possible Worlds*, an anthology of Western Canadian Plays. She has also spoken at conferences within Canada

and internationally in Ireland and China. She is currently co-editing, with Mary Ann Beavis, a special issue on Religion and Theatre in Canada for *Theatre Research in Canada/Recherches Théâtrales au Canada*.

MICHAEL DEVINE is an Assistant Professor of Theatre Studies at Acadia University in Wolfville, Nova Scotia. A two-time Artistic Director of Canadian theatre companies, a professional actor, dramaturg, puppeteer, playwright, essayist and co-founder of the magazine *Theatrum*, his current work is focused on acting theory and Newfoundland drama. As a director, he works extensively in Eastern Europe, where he directs premières of Canadian plays and original productions of his own work, using the BOXWHATBOX workshop method he has pioneered and taught since 2003. His play *I Forget*, produced in Serbian at the National Theatre of Serbia – Ulice in 2005, will be featured at the 2006 Festival International de Théâtre de Sibiu (F.I.T.S.) in Sibiu, Romania.

ALAN FILEWOD is a Professor of Theatre Studies at the University of Guelph. He has published widely on Canadian and postcolonial political theatre. He is currently President of the Association for Canadian and Québec Literatures/ L'Association des littératures canadienne et québécoise.

LOUISE FORSYTH is Professor emerita at the University of Saskatchewan. Her research is on women playwrights and poets of Québec, as well as on feminist theories of theatricality. She has published articles and books on several Québec writers in English and in French and is currently preparing a two-volume anthology of contemporary plays by francophone women in English translation. She is a founding member of the ACTR/ ARTC (formerly ACTH/ AHTC), of which she served as president, and from which she received an award of lifetime achievement. Administrative positions held include: Chair, Department of French (U. of Western Ontario), Dean, College of Graduate Studies and Research (U. of Saskatchewan), and President, Humanities and Social Sciences Federation of Canada/ Fédération des sciences humaines du Canada.

CAROLINE GARAND poursuit actuellement des recherches postdoctorales à l'Université d'Oxford. Elle est aussi chercheure responsable de la section théâtre du *Dictionnaire des oeuvres littéraires du Québec* et rédactrice adjointe à l'*Annuaire théâtral*.

SHERRILL GRACE is Professor of English and Distinguished University Scholar at the University of British Columbia. Her most recent books are *Inventing Tom Thomson* (2004) and *Theatre and AutoBiography*, co-edited with Jerry Wasserman (2006). She is currently writing *Making Theatre: A Life of Sharon Pollock*.

ERIN HURLEY is Assistant Professor of English at McGill University. Work in her speciality areas of Quebecois performance and national performatives has been published in *Theatre Journal*, *Canadian Theatre Review*, and in the edited volume, *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*. She is currently completing her book manuscript, "National Mimesis," which charts the varying relationships made between ideas of the nation and the performing arts in modern Quebec.

HÉLÈNE JACQUES a déposé, à l'Université de Montréal, un mémoire de maîtrise portant sur deux pièces de Normand Chaurette mises en scène par Denis Marleau. Elle a commencé, à l'automne 2003, un doctorat à l'Université Laval et poursuit ses recherches sur le Théâtre Ubu. Elle enseigne dans un collège et collabore régulièrement aux *Cahiers de théâtre Jeu*.

STEPHEN JOHNSON was co-editor of *Theatre Research in Canada/Recherches Théâtrales au Canada* from 1992 to 1997. He is the Artistic Director of Handmade Performance in Toronto. Having taught at the University of Guelph and McMaster University, he is presently a faculty member at the University of Toronto at Mississauga and in the Graduate Centre for Study of Drama, University of Toronto.

ANNE NOTHOF is a professor of English at Athabasca University in Alberta, Canada, where she has developed and taught undergraduate and post-graduate distance education courses in literature and drama. She has published critical essays in journals such as *Theatre Research in Canada*, *Modern Drama*, *Mosaic*, and the *International Journal of Canadian Studies*, and in two texts on postmodern theatre: *Siting the Other* and *Crucible of Cultures*. She has edited a collection of essays on Canadian playwright, Sharon Pollock for Guernica Press and a collection of Pollock's plays for NeWest Press. She is a board member and editor for NeWest Press in Edmonton, and past president of the Association for Canadian Theatre Research. For twelve years she hosted a weekly radio program on drama, and developed a television series on world theatre. More recently she has assumed the editorial responsibility for the Encyclopedia of Canadian Theatre on the World Wide Web (www.canadiantheatre.com).

FRANÇOIS PARÉ est professeur titulaire et directeur du Département d'études françaises de l'Université de Waterloo. Il est l'auteur de nombreuses études sur les littératures francophones du Canada. Son dernier essai, *La distance habitée*, est paru en 2003 aux Éditions Le Nordir.

MARLIS SCHWEITZER is an Andrew W. Mellon Postdoctoral Fellow in the Humanities at the University of Pennsylvania. She received her Ph.D. from the University of Toronto in 2005 and is currently working on revisions to her book entitled *Becoming Fashionable: Actresses, Fashion, and the Development of American Consumer Culture*, which will be published by the University of Pennsylvania Press.

JACK WINTER was born in 1936 in Moose Jaw, and educated in Montreal and Toronto where he taught English Literature at the University of Toronto and York University. During the 1960s and the 1970s he was resident playwright and dramaturge at Toronto Workshop Productions (*Before Compiègne, The Mechanic, The Death of Woyzeck, Hey Rube, Mr. Pickwick, Letters From The Earth, Ten Lost Years, You Can't Get Here From There, Summer Seventy-Six, The Golem of Venice*), as well as a freelance playwright/director (*Party Day, The Centre, Waiting, Family Matters*). In 1976 he moved to England where he continues to teach and to write. He is the author of many stage plays, radio and television plays, and cinema films as well as critical articles, prose fiction, and non-fiction and several books of poetry. His most recent work includes collections of poems and stories (*Misplaced Persons, The Ballad of Bladud, Nomad's Land*), plays for radio, television, and theatre (*Golovlovo, Mask of the Bear, Caboose To Moose Jaw, Ravers*), and a book of essays (*On Not Teaching*).

CYNTHIA ZIMMERMAN has been a commentator on Canadian playwriting and on the voice of women on the Canadian stage for her whole career at Glendon College, York University, where she is a professor in the English department. Previously book review editor of *Modern Drama*, and currently a member of its Advisory Board, Zimmerman has authored or co-authored four books, including *Playwriting Women: Female Voices in English Canada*. She has produced numerous articles, chapters, and public papers. Pleased to have completed the first volume of *Sharon Pollock: Collected Works*, she is currently working on the second volume as well as a book on B.C. playwright Betty Lambert and one on Ontario playwright Carol Bolt.