

## CONTRIBUTORS/COLLABORATEURS

**NATALIE ALVAREZ** is a graduate of the University of Toronto's Graduate Centre for Study of Drama and an Assistant Professor in Dramatic Arts and Great Books/Liberal Studies at Brock University. Her research interests are nostalgia and performance; performativity and culture; avant-garde performance and amateurism. Her work on the amateur in avant-garde performance has been published in *Codifying the National Self* (Peter Lang, 2006). Natalie has a fondness for Atlantic Canada, in particular St. John's where her parents first arrived from Spain, purchased a VW Bug, and drove to Saskatchewan where, for reasons beyond her understanding, they settled.

**BRUCE BARTON** is a Canadian scholar, dramaturge, and playwright who teaches performance studies, playmaking, and dramaturgy at the Graduate Centre for Study of Drama, University of Toronto. Both his primary areas of research and his artistic practice focus on intermedial theatre/performance and physical dramaturgies of the performing body. He has published extensively in Canadian and International periodicals and is the author of two books: *Imagination in Transition: Mamet's Move to Film* (2005) and *Marigraph* (2004). He is also the editor of *Theatre Research in Canada*. His current research projects include a large scale study on new play development in Canada and multiple, praxis-oriented explorations of physically-based dramaturgies. Barton is also an award-winning playwright who works extensively as a dramaturge and collaborator with physically-based theatrical devising companies.

**GEORGE BELLIVEAU** is Associate Professor in the Faculty of Education at the University of British Columbia where he teaches theatre education. His research interests include theatre education, drama across the curriculum, drama and social justice, and Canadian Theatre, in particular Atlantic and B.C. theatre. His work has been published in journals such as the *International Journal of Arts Education*, *Arts and Learning Research Journal*, *Canadian Journal of Education*, *Canadian Theatre Review* and *English Quarterly*, among others.

**KYM BIRD** has won two teaching awards, including the York University-wide teaching award. Her field of specialization is Canadian Women's Drama between 1880 and 1920. Her book, *Redressing the Past: the Politics of Early Canadian Women's Drama 1800-1920* (McGill-Queen's, 2004), won the Ann Saddlemyer Prize.

She held a Visiting Professorship in Canadian Drama at the University of Rome, La Sapienza (2004) and is a member of the Editorial Board of La Sapienza's new Journal *Figura Nel Tappeto*. She is the author of several articles on early and contemporary Canadian women's drama including an upcoming TRIC article, entitled "Habits of Independence: Cross-border politics and Feminism in Two World War I plays by Sister Mary Agnes." Presently, she is working on an Anthology of early Canadian women's drama for McGill-Queen's University Press.

**CATHERINE CYR** poursuit présentement un doctorat en Études et pratiques des arts à l'UQÀM. Ses recherches portent sur l'inscription des imaginaires du corps dans les pratiques performatives actuelles — danse, théâtre, performance.

**MICHAEL DEVINE** has a PhD in Drama from the University of Toronto. A two-time Artistic Director in Canadian theatre as well as an accomplished playwright, actor, dramaturg, and essayist, he is now working primarily in eastern and central Europe, where he has directed and created eleven productions in seven languages in Finland, Serbia, Romania, Hungary, and Kosovo. *BoxWhatBox*, an actor training workshop he founded in 2003, has been featured in Czech Republic, Bulgaria, Greece, Hungary, Romania, Serbia, and Kosovo. His latest play *Cyrano XXI* has been optioned by the State Theatre of Serbia (NiÉ) for summer 2007.

**DAVID FANCY** holds a PhD from the Samuel Beckett Centre at Trinity College, Dublin and is currently an assistant professor in the Department of Dramatic Arts at Brock University where he teaches acting and critical theory. His upcoming work on Deleuze and the theatre is supported by a SSHRC standard research grant.

**DAVID FERRY** is a professional theatre actor, director, dramaturge and Artistic Director of Resurgence Theatre Company. He studied at Memorial University of Newfoundland (1968-70); National Theatre School of Canada (Grad. 1973); and University of Victoria (MFA 2003). He edited the recently published *He Speaks* monologues collection for Playwrights Canada Press, produced *Canajun, Eh?*, a CD collection of dialects and is currently editing a collection of plays by James Reaney for publication in 2007 by Playwrights Canada Press.

**HERVÉ GUAY** Journaliste culturel au quotidien montréalais *Le Devoir*, Hervé Guay enseigne à l'Université du Québec à Montréal et à l'Université de Montréal. Il a supervisé la publication de *Franchir le mur des langues/Breaking the Language Barrier*, actes du XXe congrès

de l'Association internationale des critiques de théâtre, qui s'est déroulé à Montréal en 2001. Sa thèse de doctorat traite des discours sur le théâtre dans la presse montréalaise au début du XXe siècle.

**SHAWN HUFFMAN** Professeur régulier à l'UQAM, Shawn Huffman enseigne la dramaturgie contemporaine et la théorie littéraire au Département d'études littéraires. Il est rédacteur en chef de *L'Annuaire théâtral*: revue québécoise d'études théâtrales et dirige présentement le programme de doctorat en sémiologie. Parmi ses publications récentes: un article sur le phénomène du membre fantôme, paru dans *Modern Drama* et une étude sur la lamentation et le deuil traumatique dans le théâtre de Normand Chaurette, paru dans *Quebec Studies*.

**RIC KNOWLES** is Professor of Theatre Studies at the University of Guelph. He is editor of *Canadian Theatre Review* and past editor of *Modern Drama*, author of *The Theatre of Form and the Production of Meaning, Shakespeare and Canada*, and *Reading the Material Theatre*, and co-author (with The Cultural Memory Group) of *Remembering Women Murdered by Men*; editor of *Theatre in Atlantic Canada*, *Judith Thompson*, and *The Masks of Judith Thompson*, and co-editor (with Monique Mojica) of *Staging Coyote's Dream* and (with Joanne Tompkins and W.B. Worthen) *Modern Drama: Defining the Field*.

**GRAHAM LEA** is a secondary school teacher on Prince Edward Island where he teaches Computer Studies, Math, and English. During the summer months, he is often found working in theatres across Prince Edward Island as a stage manager, director, actor, and jack of all trades. Graham recently co-authored an article with George Belliveau on Prince Edward Island's Victoria Playhouse for *Canadian Theatre Review*.

**GLEN NICHOLS** translated and workshopped a collection of five contemporary Acadian plays published by Playwrights Canada Press in 2003 under the collective title, *Angels and Anger: Five Contemporary Acadian Plays in Translation*. One of his translations, Laval Goupil's *Le Djibou (Dark Owl)* was selected for production at the National Theatre School in Montreal, and was also presented in June 2003 at the Magnetic North Theatre Festival in Ottawa. Another translation, Herménégilde Chiasson's *Alienor*, was staged by LIVEWIRE theatre in Moncton in April 2003. He teaches drama and Canadian literature in Moncton, and has published articles on theatre history, theatre translation and Acadian theatre. Glen Nichols is currently president of the Association of Theatre Research in Canada and incoming editor for *Theatre Research in Canada*.

**HELEN PETERS** Shortly after returning to teach at Memorial University of Newfoundland in the mid 1980s from the University of Ottawa, Helen Peters began to focus the experience she had gained editing John Donne's prose as a doctoral student at Oxford to editing previously unpublished plays written by Newfoundland collectives—starting with CODCO. The success of this venture led her to editing further collective plays and discussing her work internationally, primarily in the International Federation for Theatre Research. Invited by theatre practitioners Lois Brown and Ruth Lawrence to participate in an initiative to foster high school theatre in Newfoundland and Labrador, Peters agreed and The High School Theatre Enhancement Project (described in this issue) is the result. She took early retirement in the summer of 2004 and is heavily involved in various aspects of the arts community in Newfoundland and Labrador.

**SHERRY SIMON** is a former member of the LTAC executive (vice-president and co-president) and she teaches in the Département d'études françaises at Concordia University. A member of the editorial board and contributor to the cultural review *Spirale* for more than ten years, she has translated essays by Michel Foucault, Suzanne Lamy, and Paul-André Linteau. She has written extensively on issues of culture, literature, and translation in Quebec and Canada. She is editor (with David Homel) of *Mapping Literature: The Art and Politics of Translation* (Véhicule Press, 1988), co-author of *Fictions de l'identitaire au Québec* (XYZ éditeurs), and author of *Le trafic des langues: traduction et pluralisme culturel dans la littérature québécoise*.

**PAULA SPERDAKOS** is Associate Professor at the University of Toronto, where she teaches courses in acting and directing theory and practice, and Canadian theatre history. Her articles and book reviews have been published in *Theatre Research in Canada*, *CTR*, *Essays in Theatre*, *Modern Drama*, and *Queen's Quarterly*. She is the author of the Ann Saddlemyer Award-winning *Dora Mavor Moore: Pioneer of the Canadian Theatre*. Most recently, she was a contributor to *Theatre and AutoBiography: Writing and Performing Lives in Theory and Practice* (Talonbooks, 2006). She has directed shows of all kinds in theatres across Canada.

**MARY VINGOE** is one of Canada's most well-known and accomplished theatre practitioners. A director, actor, dramaturge, playwright and producer, she is a founding member and past Artistic Director of Nightwood Theatre in Toronto as well as co-founder and former co-Artistic director of Ship's Company Theatre in Parsborro, NS, and founding Artistic Director of Eastern Front Theatre in

Dartmouth, NS. A graduate of Dalhousie University and The Graduate Centre for Study of Drama, University of Toronto, Vingoe has also been, since 2002, the first Artistic Director of this country's national festival of contemporary Canadian Theatre, The Magnetic North Festival. She completes this tenure with the 2007 Festival, to be held in Ottawa.

**JOSH WEALE** is a writer/performer from Prince Edward Island currently residing in Toronto. He has directed productions of Norm Foster's *Here On the Flight Path* and appeared in a production of Charlie Rhindress's *The Maritime Way of Life* for the Victoria Playhouse.