

## COLLABORATEURS / CONTRIBUTORS

**LAURA ASTWOOD** apprenticed with Richard Fowler and Primus Theatre in Winnipeg, Canada from 1994 to 1998. Laura's original creations include *Una Donna Ch'e Conosco/A Woman I Know* (directed by Richard Fowler, 1998), *The Garden* (directed by Karin Randoja, 2000) and *Invisible Neighborhood* (directed by Brad Krumholz, 2001). From 2003 to 2005 she lived in Montréal where she worked with Dr. Clown, a therapeutic clown organization. She is currently preparing a stilt-walking adaptation of *Beowulf* for the 2007 Magnetic North Theatre Festival in Ottawa.

**REBECCA BURTON** is a Ph.D candidate at the Graduate Centre for Study of Drama in collaboration with the Women and Gender Studies Institute at the University of Toronto. She is currently working on a dissertation about the emergence of contemporary Canadian feminist theatre in English, 1967-1977, and she is also the author of the recently-released report "Adding It Up: The Status of Women in Canadian Theatre," which details the phase one project findings of Equity in Canadian Theatre: The Women's Initiative. Rebecca also serves as the Secretary of the Board for Winnipeg's Sarasvati Productions, she is an occasional practitioner as well as an academic, and she is currently working in the Theatre Department at York University as a teaching assistant.

**JENNIFER DROUIN** is a postdoctoral fellow with the SSHRC Major Collaborative Research Initiatives "Making Publics" project at McGill University. Her research focuses on Shakespeare, nation and gender in Québécois adaptations, as well as early modern gender and sexuality; her articles on these topics are forthcoming in *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* and the volume *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance*.

**REINA GREEN** is an Assistant Professor in the Department of English at Mount Saint Vincent University where she teaches drama, specializing in Shakespeare and his contemporaries. She has published on gender issues in early modern drama in *Studies in English Literature*, *Early Modern Literary Studies*, and *Women as Sites of Culture*, a collection of essays edited by Susan Shiffirin. She is currently researching open-air productions of Shakespeare's plays in Canada and has published on Halifax's Shakespeare by the Sea in *Canadian Theatre Review*. Concerns about what happens to

female theatre students after graduation prompted her to organize the workshop, *Women in Theatre: the Maritime Experience*, in 2005.

**J. PAUL HALFERTY** is a Ph.D candidate at the University of Toronto's Graduate Centre for Study of Drama, where he is undertaking a dissertation titled "Creating Space: From Gay Liberation to Queer Performance in Gay Male Canadian Theatre."

**HÉLÈNE JACQUES** prépare une thèse de doctorat portant sur les mises en scène de Denis Marleau à l'Université Laval, où elle participe également à un projet de recherche sur la scénographie actuelle. Elle est membre de la rédaction des *Cahiers de théâtre Jeu* et enseigne la littérature dans un collège.

**KIRSTY JOHNSTON** received her Ph.D from the University of Toronto and is currently an Assistant Professor in the Department of Theatre, Film and Creative Writing at the University of British Columbia. Her current research concerns theatre, health and disability in Canada.

**ALLANA LINDGREN** is an Assistant Professor in the Department of Theatre at the University of Victoria. Her research interests include modernist performance and Canadian cultural history. Her book *From Automatism to Modern Dance* was published in 2003.

**MARLENE MOSER** is Associate Professor in the Department of Dramatic Arts at Brock University in St. Catharines. 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.

**DANIEL MROZ** is the director of One Reed Theatre Ensemble a collaborative theatre group specializing in the creation of original performance. His practical theatre training comes from the series of intensive workshops he took with Richard Fowler and Primus Theatre between 1993 and 1997. He is now Assistant Professor in the Theatre Department at the University of Ottawa where he teaches performance at the undergraduate level and directing at the graduate level.

**ROBIN C. WHITTAKER** has taught theatre history courses at the University of Ottawa and the University of Alberta, and critical writing at the University of Toronto at Scarborough. His publications include pieces in *Canadian Theatre Review*, the *Columbia Encyclopedia of Modern Drama* and the Forward to Sally Clark's play *Wanted* (Talonbooks 2004). He has convened two artist/scholar theatre conferences at Theatre Passe Muraille (one on collective creation in 2006, another on intercultural performance in 2007). A playwright, director and dramaturge, Robin was Artistic Director of Edmonton's Walterdale Playhouse (2001-03) and was a playwriting mentor for Ottawa's Youth Infringement Festival (2004-06). His present research, as a doctoral candidate (ABD) at UofT's Graduate Centre for Study of Drama, focuses on cultural production and non-professionalized theatre practices.

