

Programme

Conference / Colloque
May 28 - 31, 2011

Canadian Association
for Theatre Research

Association canadienne
de la recherche théâtrale

CONGRESS2011
OF THE HUMANITIES
AND SOCIAL SCIENCES

COASTS AND CONTINENTS:
EXPLORING PEOPLES
AND PLACES

MAY 28 - JUNE 4
FREDERICTON



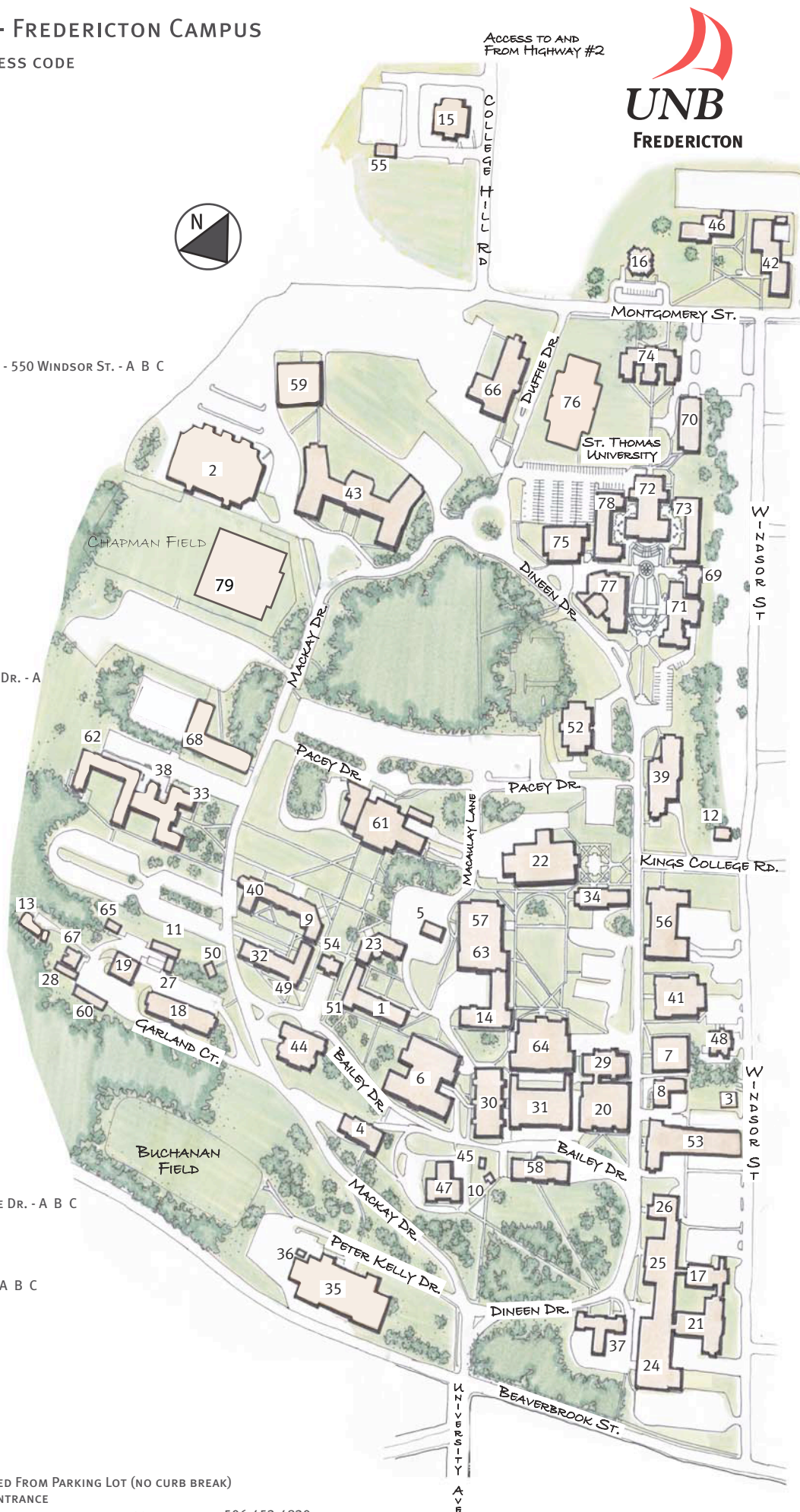
UNIVERSITY OF NEW BRUNSWICK - FREDERICTON CAMPUS

BUILDING NAME — 911 ADDRESS — ACCESS CODE

1. AITKEN HOUSE - 14 BAILEY DR.
2. AITKEN UNIVERSITY CENTRE - 20 MACKAY DR. - A C
3. ALDEN NOWLAN HOUSE - 676 WINDSOR ST. - C
4. ALUMNI MEMORIAL BUILDING - 13 BAILEY DR. - A C
5. ANNEX C - 13 MACAULAY LANE - A C
6. BAILEY HALL - 10 BAILEY DR. - B D
7. BANK/BOOKSTORE BUILDING - 29 DINEEN DR. - B E
8. BIOMEDICAL ENGINEERING - 25 DINEEN DR. - A B C
9. BRIDGES HOUSE - 45 MACKAY DR. - A
10. BRYDONE JACK OBSERVATORY - 5 BAILEY DR.
11. BUILDING #7 - 6 GARLAND CT.
12. BURDEN ACADEMY - WINDSOR ST.
13. CAMPUS HOUSE - 11 GARLAND CT.
14. CARLETON HALL - 19 MACAULAY LANE
15. CENTRAL HEATING PLANT - 950 COLLEGE HILL RD.
16. COLLEGE HILL DAYCARE - 850 MONTGOMERY ST. - A C
17. COMPUTER SCIENCE INFORMATION TECHNOLOGY CENTRE - 550 WINDSOR ST. - A B C
18. ENTERPRISE UNB BUILDING #1 - 2 GARLAND CT. - A B
19. ENTERPRISE UNB BUILDING #2 - 8 GARLAND CT.
20. FORESTRY & GEOLOGY BUILDING - 2 BAILEY DR.
21. GILLIN HALL - 540 WINDSOR ST. - A B C
22. HARRIET IRVING LIBRARY - 5 MACAULAY LANE - A B C
23. HARRISON HOUSE - 12 MACAULAY LANE - A
24. HEAD HALL - 15 DINEEN DR. - A B
25. HEAD HALL/OLD CIVIL ENGINEERING - 17 DINEEN DR. - B
26. HEAD HALL/ELECTRICAL ENGINEERING - 19 DINEEN DR.
27. HEADER HOUSE - 4 GARLAND CT.
28. HUT #5 - 5 GARLAND CT.
29. I.U.C. FORESTRY - 28 DINEEN DR. - B
30. I.U.C. PHYSICS & ADMIN. - 8 BAILEY DR. - A B D
31. I.U.C. SCIENCE LIBRARY - 4 BAILEY DR. - A C
32. JONES HOUSE - 26 BAILEY DR.
33. JOY W. KIDD HOUSE - 42 MACKAY DR. - A B C
34. KEIRSTEAD HALL - 38 DINEEN DR. - A B C
35. LADY BEAVERBROOK GYM - 2 PETER KELLY DR. - A
36. LADY BEAVERBROOK GYM MOBILE UNIT - 4 PETER KELLY DR. - A
37. LADY BEAVERBROOK RESIDENCE - 9 DINEEN DR. - A
38. LADY DUNN HALL - 40 MACKAY DR. - A B C
39. LUDLOW HALL - 41 DINEEN DR. - A B C
40. MACKENZIE HOUSE - 43 MACKAY DR. - A E
41. MACLAGGAN HALL - 33 DINEEN DR. - A B C D
42. MAGEE HOUSE - 780 MONTGOMERY ST. - A B C
43. MARSHALL D'AVRAY HALL - 10 MACKAY DR. - A B C
44. MCCONNELL HALL - 19 BAILEY DR. - A
45. MCCORD HALL - 7 BAILEY DR.
46. MCLEOD HOUSE - 810 MONTGOMERY ST. - A B
47. MEMORIAL HALL - 9 BAILEY DR. - A C
48. MURIEL MCQUEEN FERGUSON CENTRE - 678 WINDSOR ST. - A B C
49. NEILL HOUSE - 22 BAILEY DR. - A C
50. NEVILLE HOMESTEAD - 58 MACKAY DR.
51. NEVILLE HOUSE - 16 BAILEY DR. - A C
52. NRC INSTITUTE FOR INFORMATION TECHNOLOGY - 46 DINEEN DR. - A B C
53. PROVINCIAL ARCHIVES - 23 DINEEN DR. - A B C
54. RESIDENCE ADMINISTRATION - 20 BAILEY DR. - E
55. SALT STORAGE BLDG. - 948 COLLEGE HILL RD.
56. SERVICES BUILDING - 767 KINGS COLLEGE RD. - E
57. SINGER HALL - 7 MACAULAY LANE - A C
58. SIR HOWARD DOUGLAS HALL - 3 BAILEY DR.
59. SOUTH GYM - 16 MACKAY DR. - A
60. STORAGE SHED - 3 GARLAND CT.
61. STUDENT UNION BUILDING - 21 PACEY DR. - A B C
62. TIBBITS HALL - 40 MACKAY DR. - A B C
63. TILLEY HALL - 9 MACAULAY LANE - A B C
64. TOOLE HALL - 30 DINEEN DR. - A B E
65. UNBEA BUILDING 10 - 10 GARLAND CT.
66. WU CENTRE/COLLEGE OF EXTENDED LEARNING - 6 DUFFIE DR. - A B C
67. YELLOW BUILDING - 7 GARLAND CT.
68. NEW RESIDENCE - 34 MACKAY DRIVE - A B C
69. DOME
- ST. THOMAS UNIVERSITY
69. ADMISSIONS AND RECEPTION CENTRE - 53 DINEEN DR. - A B C
70. BRIAN MULRONEY HALL - 825 MONTGOMERY ST. - A B C
71. EDMUND CASEY HALL - 51 DINEEN DR. - A B
72. GEORGE MARTIN HALL - 59 DINEEN DR. - A B C
73. HARRINGTON HALL - 55 DINEEN DR. - A B C
74. HOLY CROSS HOUSE - 845 MONTGOMERY ST. - A B C
75. J. B. O'KEEFE FITNESS CENTRE - 65 DINEEN DR. - A C
76. MARGARET NORRIE MCCAIN HALL - 9 DUFFIE DR.
77. SIR JAMES DUNN HALL - 67 DINEEN DR. - A B C
78. VANIER HALL - 63 DINEEN DR. - A C

ACCESS KEY

- | | | | |
|---|------------------------|---|--|
| A | LEVEL OR RAMP ENTRANCE | D | ASSISTANCE NEEDED FROM PARKING LOT (NO CURB BREAK) |
| B | ELEVATOR | E | ONE STEP UP TO ENTRANCE |
| C | ACCESSIBLE RESTROOM | | |
- FOR THE MOST CURRENT INFORMATION ON ACCESSIBILITY, CALL 506-453-4830



ACCESS TO AND FROM HIGHWAY #2



Programme

Conference / Colloque
May 28 - 31, 2011

Canadian Association
for Theatre Research

Association canadienne
de la recherche théâtrale

CONGRESS2011
OF THE HUMANITIES
AND SOCIAL SCIENCES

COASTS AND CONTINENTS:
EXPLORING PEOPLES
AND PLACES

MAY 28 - JUNE 4
FREDERICTON



Conference Credits

Local Area Coordinator

Len Falkenstein

Conference Programming Committee

Claire Borody	Wes Pearce
Len Falkenstein	Ginny Ratsoy
Reina Green (Chair)	Kim Solga
Andy Houston	Jenn Stephenson
Peter Kuling	Robin C. Whittaker

Theatre Practice Committee

Claire Borody	Cam Culham
Amanda Lockitch	Monica Prendergast

Programme Design and Layout

Robin C. Whittaker

Assistant to Local Area Coordinator

David Ingham	Michael Milech
Kaleigh Stultz	Christine Bissonnette

On-Site Technical Support

Mike Johnston

Special Events Co-Sponsors

Playwrights Canada Press	Talonbooks
<i>Canadian Theatre Review</i>	Playwrights' Guild of Canada

CATR/ACRT Officers 2010-2011

President - Shelley Scott	British Columbia - Reid Gilbert
Vice President - Laura Levin	Prairie Region - Christopher Grignard & Wes Pearce
Treasurer - James Dugan	Atlantic Region - Roberta Barker & Reina Green
Secretary - Kym Bird	Representative-at-large - Kathleen Irwin
Ontario - Kim Solga & Kym Bird	Membre francophone - Louise Forsyth
Quebec - Gregory Reid	Returning Officer - Wes Pearce
Membership Coordinators - Jessica Gardiner & Peter Kuling	

Cover Images

UNB Memorial Hall: Robin C. Whittaker
Congress Logo and Image: Congress 2011 website

Thank You!

Playwrights Canada Press
Talonbooks
Canadian Theatre Review

Contents

Days At-a-Glance	1
Full Conference Programme	7
Seminar Abstracts	34



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA

Theatre at UBC

BA in Theatre

BFA in Acting

BFA in Design/Production

MA in Theatre

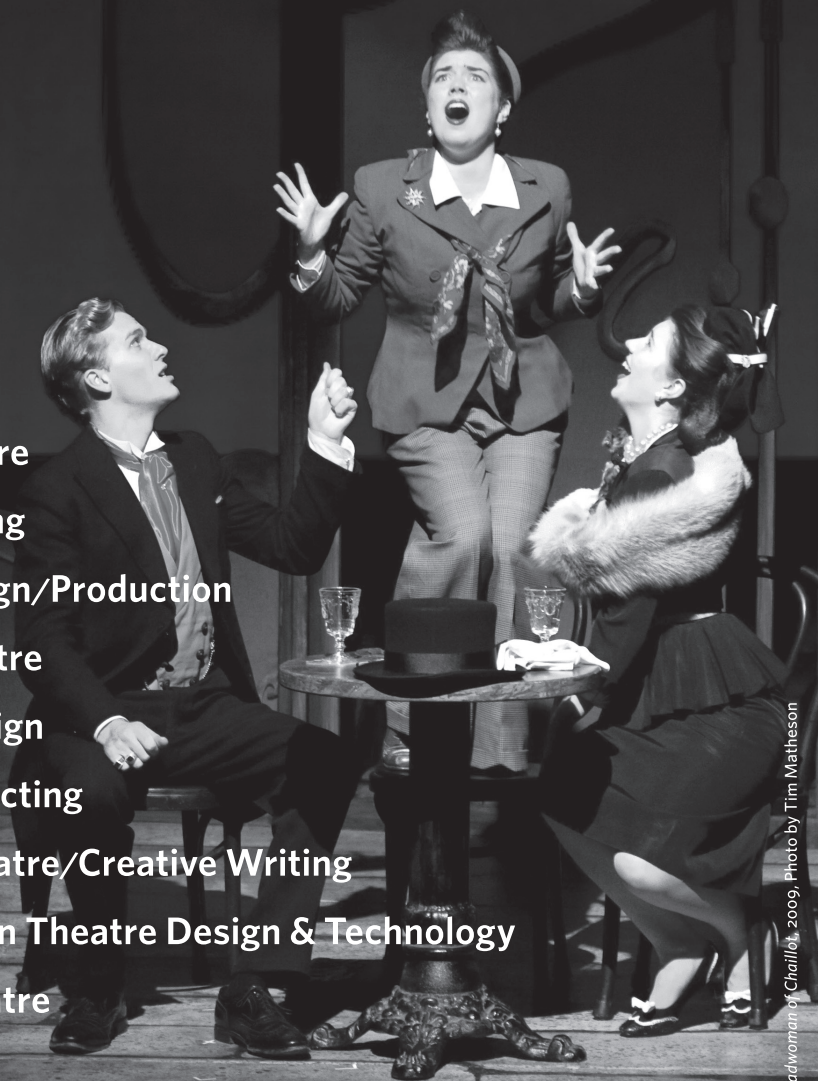
MFA in Design

MFA in Directing

MFA in Theatre/Creative Writing

Certificate in Theatre Design & Technology

PhD in Theatre



The Madwoman of Chaillot, 2009, Photo by Tim Matheson

theatre.ubc.ca

Days At-a-Glance

Welcome to CATR/ACRT 2011. All Keynotes (Key), Paper Panels (PP), Curated Panels (CP), Seminars (Sem), Praxis Demonstrations (PD), and the Roundtable (RndT) are held in various Rooms in Memorial Hall (**MH**), unless otherwise noted. Auditors are permitted to attend all Seminars.

Nasty Shadow's production of **Monster** by Daniel MacIvor plays in MH13 and Bard in the Barracks' production of **MacBeth** plays in Fredericton's **Odell Park**.

The **Lunch & Book Launches** are held at the **Lady Beaverbrook Dining Room (LBDR)**. The Dining Room is in the Lady Beaverbrook Residence, which is conveniently located a mere stone's throw from Memorial Hall. From the front steps of Memorial Hall, turn left and head down the path that runs across the hill toward Dineen Drive. When you reach the intersection with the road, the ornate building you're standing in front of is the Lady Beaverbrook Residence.

Our annual **Banquet** is held this year at **BrewBakers Restaurant** (546 King Street) in downtown Fredericton, and several events are held at **Isaac's Way Restaurant** (73 Carleton Street) in downtown Fredericton.

Day 0: Friday, May 27

Time	Location	Events
1:00pm	Carleton Hall	Executive Meeting (to 5:00pm)
5:30pm	Isaac's Way	Executive Dinner
7:30pm	Isaac's Way	Pub Night sponsored by Work/Life Balance Caucus

Day 1: Saturday, May 28

Time	Location	Type	Events
9:00am	MH13		Opening Remarks: Shelley Scott (to 9:30am)
9:30am	MH13	Key	Don Hannah. Introduction: Glen Nichols (to 10:30am) Sponsored by <i>Canadian Theatre Review</i>
10:30am			<i>break</i>
10:45am	MH27	PP	a) Turn-of-the-Twentieth-Century Women Making Theatre, and Knitting Naughtily (to 12:15pm) <i>Panelists:</i> Robin C. Whittaker, Carina Gaspar. <i>Moderator:</i> Cynthia Zimmerman
	MH23	PP	b) They Perform for Our Tourist Gaze (to 12:15pm) <i>Panelists:</i> Keren Zaiontz, David Owen, Brian Batchelor. <i>Moderator:</i> Sheila Rabillard
12:30pm	MH27		Box Lunch and CATR Professional Concerns Panel: The Nature of the PhD and the State of the Profession (to 2:00pm) <i>Organizers:</i> Stephen Johnson and Jenn Stephenson.
2:15pm	MH23	PP	a) Site Specified, Until There is No “Audience” (to 3:45pm) <i>Panelists:</i> Ginny Ratsoy, Reina Green, Andrew Houston. <i>Moderator:</i> Keren Zaiontz
	MH27	PP	b) Revisiting Feminisms, Then and Tomorrow (to 3:45pm) <i>Panelists:</i> Marlene Mendonça, Frazer Andrews, Michelle MacArthur. <i>Moderator:</i> Shelley Scott
	MH13	PP	c) Graduate Student Concerns Panel: What Now? What Later? Strategies for Finding Employment in Today’s Academic Landscape (to 3:30pm) <i>Panelists:</i> Heather Davis-Fisch, James McKinnon, Robin C. Whittaker. <i>Moderator:</i> Jerry Wasserman
3:45pm			<i>break</i>
4:00pm	MH27	PP	a) Spaces Charged with Performance (to 5:30pm) <i>Panelists:</i> Nancy Copeland, Sheila Rabillard, Ben Gillespie, Allison Leadley. <i>Moderator:</i> Peter Kuling
	MH23	PP	b) Dramagogy: Drama in/and Education in/out of the Classroom (to 5:30pm) <i>Panelists:</i> James McKinnon, Hartley Jafine, Mariette Thériège, Francine Chaîné. <i>Moderator:</i> Gregory J. Reid
	MH13	Perf	c) Nasty Shadows: <i>Monster</i> by Daniel MacIvor
			Supper on your own
7:00pm	Isaac’s Way		Women’s Caucus Supper
7:00pm	Odell Park	Perf	Bard in the Barracks: <i>Macbeth</i>

Day 2: Sunday, May 29

Time	Location	Type	Events
9:00am	MH27	CP	a) “Land of the Living Skies”: Exploring People, Space and Place in Saskatchewan (to 12:15pm) <i>Organizer:</i> Moria Day. <i>Panelists:</i> Stephen Espey, Wes Pearce, Ian McWilliams, Emily A. Rollic
	MH13	Sem	b) A Tyranny of Documents: The Further Adventures of the Performing Arts Historian as Film Noir Detective (to 12:15pm) <i>Organizer:</i> Stephen Johnson. <i>Participants:</i> Marlis Schweitzer, Jerry Wasserman, Dorothy Hadfield, Paula Sperdakos, Joseph Sokalski, Peter Kuling
	MH23	Sem	c) Approaches to the Theatre of Atlantic Canada (to 12:15pm) <i>Organizers:</i> Linda Burnett and Glen Nichols. <i>Participants:</i> Lois Sherlow, Karen Bamford, Clarissa Hurley
12:30pm	LBDR		Lunch & Launch courtesy of Playwrights Canada Press (to 2:00pm)
2:15pm	MH13	Key	Catherine Banks. Introduction: Reina Green (to 3:15pm)
3:15pm			<i>break</i>
3:30pm	Odell Park PD		a) Take a Walk on the Wild Side: Shakespeare in the Old Growth Forest (to 5:00pm) <i>Presenter:</i> Len Falkenstein
	MH13	PD	b) Community Theatre in a Cultural Context (to 5:00pm) <i>Presenter:</i> Patricia Leger
5:00pm	SUB		President’s Reception (to 7:00pm)
			Supper on your own
5:30pm	MH23	Meet	Board Meeting for <i>Theatre Research in Canada</i> (to 7:30pm)
7:00pm	Odell Park Perf		Bard in the Barracks: <i>Macbeth</i>
8:00pm	MH13	Perf	Nasty Shadows: <i>Monster</i> by Daniel MacIvor

Day 3: Monday, May 30

Time	Location	Type	Events
9:00am	MH27	Sem	a) Theatre in Small Cities (to 12:15pm) <i>Organizers:</i> James Hoffman, Ginny Ratsoy, Heidi Verwey. <i>Participants:</i> Glen Nichols, Moira Day, Andy MacDonald, Claire Borody, Sarah Ferguson
	MH13	Sem	b) Affect / Canada / Theatre (to 12:15pm) <i>Organizer:</i> Erin Hurley. <i>Participants:</i> Helene Vosters, Sara L. Warner, Kirsty Johnston, Nelson C. Gray, Bradley High, Susan Knutson, Mia Perry, Ulla Neuerburg-Denzer
	MH23	Sem	c) Investigating Urban Social Life Through Performance (to 12:15pm) <i>Organizer:</i> Barry Freeman. <i>Participants:</i> Kathleen Gallagher, Anne Wessels, Burcu Yaman, Laura Levin, Brittany Ross-Fichtner, Elaine Carol
12:30pm	LBDR		Lunch & Launch courtesy of Talonbooks (to 2:00pm)
2:15pm	MH13	RndT	a) Teaching Theatre in a Void: Avoiding Cultural, Geographic and Pedagogical Isolation (teaching theatre when there's NO theatre in town) (to 5:30pm) <i>Organizer:</i> Wes Pearce. <i>Participants:</i> Claire Borody, Sarah Ferguson, Nicholas Hanson, Diana Manole, James McKinnon, David Owen, Shelley Scott
	MH27	CP	b) The Body in Performance (to 5:30pm) <i>Organizer:</i> Judith Rudakoff. <i>Panelists:</i> Mia Perry, Virginia Preston, Erinn Webb
	MH23	PP	c) Übermediality: Opera, Fashion, Film, Archive (to 3:45pm) <i>Panelists:</i> Chris Eaket, Allan Boss, Rebecca Halliday. <i>Moderator:</i> Robin C. Whittaker
3:45pm			<i>break</i>
4:00pm	MH27	CP	b) The Codified Female Body (to 5:30pm) <i>Organizer:</i> Judith Rudakoff. <i>Panelists:</i> Judith Rudakoff, Gabrielle Lalonde, Allana C. Lindgren. <i>Moderator:</i> Glen Nichols
	MH23	PP	c) Witness and Implicate: Ritual, Trauma, Activism (to 5:30pm) <i>Panelists:</i> Shira Schwartz, Sherrill Grace, Yana Meerzon. <i>Moderator:</i> Ric Knowles
7:00pm	BrewBakers		CATR/ACRT Banquet
7:00pm	Odell Park Perf		Bard in the Barracks: <i>Macbeth</i>

Day 4: Tuesday, May 31

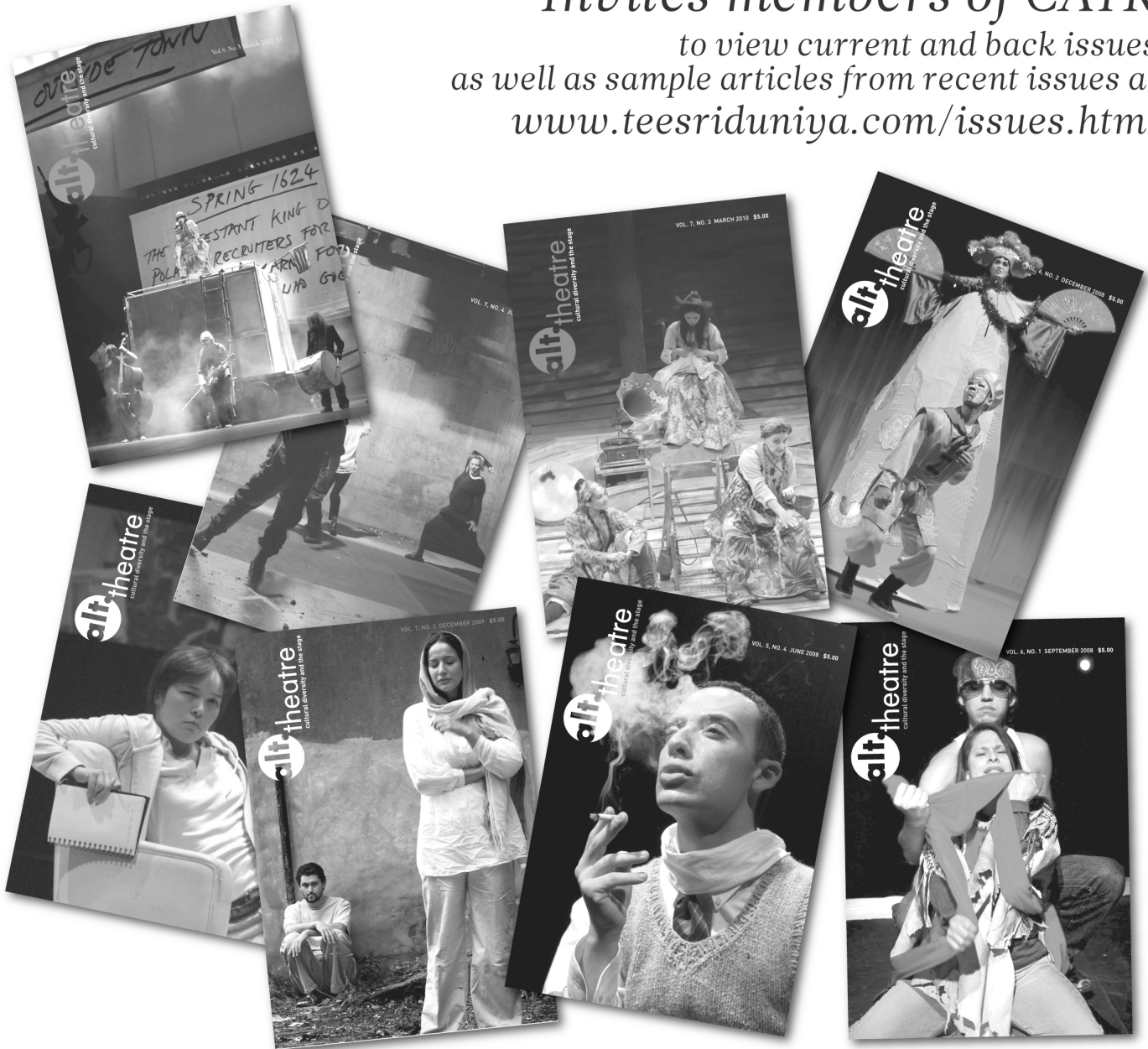
Time	Location	Type	Events
9:00am	MH27	PP	a) Where They're Coming From: Embedded Practitioners, Distinctive Expressions (to 10:30am) <i>Panelists:</i> Diana Manole, Ric Knowles, Gregory J. Reid, Giorgia Severini. <i>Moderator:</i> Barry Freeman
	MH23	PP	b) Sexuality Here! Neoburlesque, Drag Kings, and the Un-Named (to 10:30am) <i>Panelists:</i> Joanna Mansbridge, Vanessa LaPrairie, Richard Wilcox. <i>Moderator:</i> Marlis Schweitzer
10:30am			<i>break</i>
10:45am	MH23	PP	a) AutoBioSolo Shows, and Why (to 12:15pm) <i>Panelists:</i> Jenn Stephenson, Nicholas Hanson. <i>Moderator:</i> Nancy Copeland
	MH27	CP	b) Men of the Empire: Performing Masculinity in Nineteenth-Century Canada (to 12:15pm) <i>Organizer:</i> Marlis Schweitzer. <i>Participants:</i> Roberta Barker, Stephen Johnson, Heather Davis-Fisch, Marlis Schweitzer
12:30pm	MH13		Box Lunch
1:00pm	MH13		Annual General Meeting (to 2:30pm)
2:30pm			<i>break</i>
2:45pm	MH13	Key	Marshall Button. Introduction: Len Falkenstein (to 3:45pm)
3:45pm	MH13		Closing Remarks (to 4:00pm)
			Supper on your own
7:00pm	Odell Park	Perf	Bard in the Barracks: <i>Macbeth</i>
8:00pm	MH13	Perf	Nasty Shadows: <i>Monster</i> by Daniel MacIvor

alt.theatre

cultural diversity and the stage

Invites members of CATR

*to view current and back issues
as well as sample articles from recent issues at
www.teesriduniya.com/issues.html*



Look for our new  page {alt.theatremagazine}

Full Conference Programme

Day 1: Saturday, May 28

9:00am

Opening Remarks: Shelley Scott (University of Lethbridge)

MH13

9:30am-10:30am

Keynote: Don Hannah

MH13

Introduction: Glen Nichols (Mount Allison University). Sponsored by *Canadian Theatre Review*

Don Hannah has been writer in residence at Tarragon Theatre, Canadian Stage, the University of New Brunswick, and the Yukon Public Library. He was the inaugural Lee Playwright in Residence at the University of Alberta, where he wrote *While We're Young*, which was published by Playwrights Canada Press and has been produced across the country. *Shoreline*, a collection of his plays, is available from U of T Press. In 2008, he directed his play *There is a Land of Pure Delight* at Live Bait Theatre. As a dramaturge, he has worked at the Playwrights Atlantic Resource Centre, the National Theatre School, and the Playwrights Theatre Centre, and was on faculty of the Banff Playwrights Colony for five years. His novel *Ragged Islands* was awarded the 2008 Thomas Raddall Atlantic Fiction Award. *The Woodcutter* was produced at Edmonton's Working Title Festival last year, directed by Kim McCaw. Next month he will return to Edmonton for a production of his new play, *The Cave Painter*. In July, he will be playwright in residence at the Notable Acts Theatre Festival.

10:30am — break

10:45am-12:15pm

a) Turn-of-the-Twentieth-Century Women Making Theatre, and Knitting Naughtily

MH27

Panel Moderator: Cynthia Zimmerman (York University)

“‘Entirely Free of Any Amateurishness’: The Nonprofessionalized Theatre Practices of the Women’s Dramatic Club of University College” Robin C. Whittaker (University of Toronto)

Canada’s longest running theatre companies are its nonprofessionalized companies. Both a “prequel” to my paper from last year’s CATR conference, and a further investigation toward my book-length project on English Canada’s second-longest-running theatre company, this paper articulates a nexus between the University of Toronto’s Women’s Dramatic Club of University College (1905-21) and Toronto’s Margaret Eaton School of Expression (1903-late-1920s) prior to their founding influence on Alumnae Theatre Company (1918-), whose origins date from the women’s elocution and dramatic expression schools, literary societies, and burgeoning undergraduate colleges that marked the turn of the twentieth century. It was from within these private and public women-only institutions, formed “on the margins” of pre-professional theatre practices, that dramatic training and production earned attention at universities and in the wider community. At these locations, the young women of Toronto’s educated classes trained in “ornamental skills” (Tippet. *Making Culture* 38) and performed the canonical texts they were taught, often raising money for the nearby university settlement fund and, later, the War effort.

By tracing the influential personnel who connected the local women’s school of expression with the University of Toronto, this paper begins to consider the disciplinary ways in which the term “amateur” was changing prior to WWI and how this lexical shift contributes to our understanding of the agents and institutions that form artistic fields of production. It argues that as relationships between labour and leisure changed under modernity and industrialization, so too did connotations of “amateur” toward the pejorative, even as philanthropic projects emerged from both private and public educational institutions. In doing so it suggests avenues for better understanding today’s nonprofessionalizing practices, whose work rejects the disciplinary regimes of top-down professionalized practices even as they encourage participatory relationships between specialist and nonspecialist practitioners and their audiences.

“Naughty Needles: Knitting as a Performance of Gender in Early North American Plays by Women” Carina Gaspar (York University)

If the pen acts as a metaphorical penis from which men write their dominant, normative language, then what is a knitting needle to a woman—an empowering instrument or a masculine-inscribed tool for women to use? After all, the needle’s anatomy includes a shaft and a tip. The needle’s actions are sexualized as well, as the tip makes its way into a tight hole, and out, and in, and out, and in, and out again. In this sense, knitting needles become metaphorical phalluses.

Using the work of Luce Irigaray, Hélène Cixous and Sandra Gilbert, this paper investigates the following questions: what does it mean for a predominantly female craft to be embedded with masculine metaphors? By taking on such phallic tools, are women simply performing masculinity, or performing a masculinized version of domesticity?

This paper will examine these questions by looking at representations of female characters and their handiwork in North American plays written by women in the early twentieth century, notably Helen Sherman Griffith’s *The Knitting Club* (1918) and Elise West Quaipe’s *The Knitting Girls Count One* (1918). Despite the wealth of female playwrights during this period, very little scholarship has been produced on these works. Despite serving as a dominantly female occupation throughout history—and given its hobbyist resurgence in the twenty-first century—knitting has been neglected and dismissed as a “craft.”

This paper endeavours to legitimize the “craft” by elevating it to the status of “art” and women as its artist-performers, while also acknowledging turn-of-the-twentieth century women playwrights. In conjunction, both occupations of knitting and playwriting allow women to move beyond traditional gender roles and to perform masculinity, competitiveness and bravado.

b) They Perform for Our Tourist Gaze

MH23

Panel Moderator: Sheila Rabillard (University of Victoria)

“‘Portraits of the City’: Performing Cosmopolitanism in Festival Vancouver” Keren Zaiontz (University of Toronto)

In 2011, the city of Vancouver will mark the 125th anniversary of its incorporation with citywide celebrations in cultural institutions and public spaces. Among those participating organizations is Vancouver’s PuSh International Performing Arts Festival which has programmed a “125th anniversary series.” The series features independent Vancouver-based companies staging site-specific, docu-drama, and relational artwork about (and with) “everyday Vancouverites.” Shows such as Theatre Replacement’s *100% Vancouver* (an adaptation of Rimini Protokoll’s *100% Berlin*) includes one hundred Vancouver-based participants who represent the “official” demographic make up of the city. These participants not only compose the content of the show but also, as a necessary component of their participation, recruit one other person that fulfills the demographic criteria of the city. How might artistic practices like *100% Vancouver*, which are being used to create, and promote, “portraits of the city,” allow us to understand the role of contemporary performance in constructing civic identities? And why are companies turning to amateurs to assist them in constructing celebratory performances about the city? This paper will analyze the emerging role of non-governmental actors, namely, artists and participants, and non-governmental institutions, such as arts festivals, in representing as well as shaping urban communities. It will explore how these civic actors, and the performances they stage, engage the official discourses of the city (such as the census); moreover, it will consider how companies treat these discourses as artistic resources in creation and production. This paper will also reflect upon the implications of asking participants to embody—and aestheticize—the “hard data” of the city such as demographic profiles, and examine the ways in which those participants refer beyond the numbers to construct an altogether different image of urban life.

“Performing a Historical Narrative to Sell a Sense of Place: Making a Site Specific” David Owen (York University)

Atop a man-made hill in the Calgary suburb of McKenzie Towne sits the ruins of a church. The simulated ruins were built to coincide with the “old-west” look of the homes and the other old-fashioned features of the community: the white gazebo and clock tower. The church ruins signify a fictional past played out by the surrounding large family homes (assuming a shared Christian history and normative construction of family and community) and also sets the image of McKenzie Towne apart from other neighbourhoods. I intend to juxtapose the fictional history being performed by McKenzie Towne with two other performed locations: the “real” town of Magnetawan, Ontario, as it is performed by its 100-year-old locks and its rustic museum; and that of Kingsmouth, Maine, a completely fictional “place” created as the idyllic site of a pending zombie invasion for an upcoming video game due to be released next year.

Greatly influenced by Jean Baudrillard’s “hyper-real” and Arjun Appadurai’s “social imaginary” I will investigate both the tangible performance of McKenzie Towne and Magnetawan as well as the reoccurring tropes of authenticity present in the online representations of all three places. During this analysis I will extend Susan Bennett’s work on performance and tourism, adapt Maurya Wickstrom’s work on brandscapes and invert Dan Rebellato’s article regarding “site-unspecific theatre” to show how these three “places” are performing histories to make their individual sites specific. Magnetawan recreates its history to attract tourists and support local businesses. McKenzie Towne creates history to sell houses. Kingsmouth creates a sense of historical and physical location using similar online strategies to sell game units. All three, on some level, strive to establish an idyllic fantasy, conjure a mystery to investigate, and produce a plausible historical narrative to support the cultural value of the

location (or game's premise). Is one more (hyper) real than the other? How does the commodification of history and place problematize the distinction of authenticity?

“Indiana Jones and the City of Fables: Staging Western Scientific Desire in the Cobá Ruins”

Brian Batchelor (University of Alberta)

Located in Mexico's Mayan Riviera, the Cobá archaeological site plays a prominent role in packaged tourist excursions and is therefore a contact zone between visitors and Mayan culture. This paper examines the Cobá ruins as an interactive, multi-modal and intermedial theatrical display and posits that these ruins stage Mayan culture as a discursive formation shaped by Western anthropological practice and scientific desire.

The Cobá ruins are both a museum exhibit—factories that produce the very knowledge they (re)present—and an apparatus of power—museums are an archive of an ultimately mediated and controlled knowledge. Tourists (re)enact and (re)perform this knowledge at this site and, in this manner, touring the Cobá ruins is not simply a tour of Mayan culture but a (re)enactment and (re)performance of Western knowledge.

I analyze three apparati that direct this theatre of knowledge within the boundaries of touring Cobá. Firstly, the tour creates a temporal dichotomy between modern tourist and ancient Maya. Secondly, the tour both writes and maps notions of scientific ambiguity onto the ruins through contradictory and paradoxical representations. Thirdly, the ruins, carved out of the jungle, represent the scientifically unknown. Reinforcing all three apparati is the tourist literature that uses tropes of the scientist adventurer/discoverer as a framework for encountering these ancient ruins (invoking Diana Taylor's scenario of discovery).

Cobá is therefore a crossroads of numerous knowledges, representations and performances: a carefully rehearsed production of Western discursive desire that stages Mayan exoticism and a museum that renders Mayan culture both readable and photographable—alterity easily produced and consumed.

12:30pm-2:00pm

Box Lunch and CATR Professional Concerns Panel: The Nature of the PhD and the State of the Profession

MH27

Organizers: Stephen Johnson (University of Toronto) and Jenn Stephenson (Queen's University)

For this year's discussion, the conveners have established a number of points for discussion focusing on the PhD, and have asked a group of experienced tenured faculty to discuss these in an online forum. These discussions are now open for the CATR membership to read and will be used as the basis for discussion. Questions for discussion concern the number of PhD candidates accepted into programs, the organizational structure and goals (“outcomes”) of PhD programs, and short-term as well as long-term actions that universities might take. The URL is <http://catrprofession.wordpress.com/>. We expect discussion to continue on this website over the coming year. Email stephen.johnson@utoronto.ca with any concerns, questions, and for access to the website.

2:15pm-3:45pm

a) Site Specified, Until There is No “Audience”

MH23

Panel Moderator: Keren Zaiontz (University of Toronto)

“The Place of Theatre for Small-City Audiences” Ginny Ratsoy (Thompson Rivers University)

The relationship of professional theatres to their audiences is, as Ric Knowles and Susan Bennett have articulated, complex. That relationship is perhaps nowhere more intricate than in the Canadian small city, where, as very often the only professional show in town, a company has the advantage of having a segment of the population as “captive” audience but also the disadvantage of being perceived as compelled to do all things for all people.

Two such companies, both at a considerable distance from large centres and thus suitable for study as having distinct audiences largely consisting of citizens of their cities and the rural surroundings, are Theatre North West in Prince George, which claims a subscriber base among the highest per capita in Canada, and Western Canada Theatre in Kamloops, which claims an average attendance of approximately 6% of the community for each production. Through an analysis of the companies' audience surveys as well as selective aspects of what Knowles calls theatre's “public discourse”, especially programming traditions, I propose to offer findings on the nature of their relationships with their respective audiences.

Through a comparative approach, I will address such questions as these: What influence has WCT (an older company that TNW acknowledges as a role model) had on the latter's programming traditions? What are the audiences' motivations for attending theatre? What genre preferences are indicated? What are small-city audiences' expectations of their professional theatre companies?

“Space, Place, and History with the Bard in Fredericton’s Odell Park” Reina Green (Mount Saint Vincent University)

Outdoor performances of Shakespeare’s plays are a summer staple in many communities, including Fredericton, where, under the direction of Len Falkenstein, Bard in the Barracks is now preparing for its sixth season. The company began performing in Barracks Square in downtown Fredericton, but was forced to move in 2009 when it relocated to Odell Park. That year, the company performed *A Midsummer Night’s Dream*, following with *Macbeth* in 2010. Both productions made full use of the range of space available in the park, from the manicured lawns and botanical gardens by the gatehouse, to the arboretum and old-growth forest, the audience being drawn deeper into the forest—and into the playworld—as the action progressed. As a result, the Bard in the Barrack productions prompted audience awareness of the role of place and space in performance.

While many critics would not consider these productions site-specific theatre—that is work purposely created for a particular site—they can be defined as place-based performances as they emphasize the participants’ (actors’ and audience’s) personal relationship to, and psychological understanding of, the geographic space. Such a perspective draws attention to the psychological aspects of space identified by Henry Lefebvre, who argues that space possesses physical, social, and mental aspects that should be recognized, and to the history of the space, its past use and social meanings. Examining the space and place of the Bard’s Odell Park productions as place-based performances thereby draws attention not only to the space of the imagined playworlds, and their relationship to the park as a place of performance, but also to the park as a space both imagined and experienced by the individual and community, and whose construction is always informed by its past use and construction in the collective imagination.

“The Risks of Empathy and the Lessons of Self-Reflexive Dramaturgy in *DIFFER/END: The Caledonia Project*” Andrew Houston (University of Waterloo)

On the morning of April 20, 2006 Ontario Provincial Police officers attempted to put an end to a 52-day occupation of a southwestern Ontario construction site that was the locus of a First Nations land dispute. Armed with M16 rifles, tear gas, pepper spray and Tasers, the OPP moved in and arrested 16 people. By 9:00 am the same day, protestors numbering in the hundreds returned to the site. Fires were set. Roads were blocked. Protestors climbed on vehicles and waved Mohawk flags while police helicopters hovered above. A call was sent out to other reserves to send more demonstrators. As night fell, busloads of First Nations supporters arrived at the site, the newly developed subdivision of Douglas Creek Estates, just off Hwy. 6, in the town of Caledonia, Ontario.

Today the land stands empty, and the land claim remains unresolved in the courts. The existing homes have been struck down, their infrastructure torn out. Even the topsoil has been removed and sold off. Twisted and broken lamp standards guard paved roads that negotiate the terrain of this stillborn suburb and lead to nowhere. How could this happen? What are the issues? Could it happen in your neighbourhood? Is the land your home rests upon disputed land?

These are but a few of the questions asked by student artist-researchers from the University of Waterloo’s Department of Drama, as they began their first of many journeys to Caledonia. Over a period of several months, twenty-five students under my supervision conducted extensive first-hand research, interviewed people of the town of Caledonia, people of the Six Nations Reserve, native historians, people who watched the dispute from their backyards, and people who traveled from outlying communities drawn to the issues of land, law and justice. The result was a collectively created, multimedia performance entitled *DIFFER / END: The Caledonia Project*.

In this paper I will examine how a group of non-aboriginal students, and myself as their teacher-director, approached this problem; how, as neighbours to the dispute and citizens of a country covered in similar land claims, we attempted to define and articulate a dramaturgy of testimonial empathy as a way of understanding ourselves in relation to this crisis. Time permitting, I would also like to contextualize this approach in comparison to published writings about the incident, such as Christie Blatchford’s *Helpless*. Here is a dramaturgy that, in its use of relational aesthetics and autoethnographic strategies, respectfully responds to history in a response to a climate of cultural crisis; here is a performance that transparently approaches a collective semiotics of empathy.

b) Revisiting Feminisms, Then and Tomorrow

MH27

Panel Moderator: Shelley Scott (University of Lethbridge)

“Re-historicizing Performance, Activism and Feminist Theory in Canadian Theatre” Marlene Mendonça (University of Guelph)

This paper explores the relationship between activism and performance in feminist theatrical history. It is underpinned by feminist theory as it explores the work of first wave feminists in Canada during the early twentieth century who used theatre and performance to bring awareness of feminist concerns, thus, proposing that art can be a form of political intervention. First wave feminists found their way into different forms of political and cultural activities by putting on live performances such as rallies, pageants, protests and mock parliaments throughout the country. They initiated a collective and fought against the injustices and inequalities against their sex while campaigning for emancipation. The political performances produced by suffragists are precursors to second wave feminist performance artists who termed “the personal is political.” In taking theatre

and performance as a tool for political activism, suffragists succeeded in inventing themselves anew by claiming new territories—social, political and theatrical—in a predominantly masculine space. I examine the recovery of these performances, which provides an understanding of the political, social and cultural influence that shaped Canadian theatre in the twentieth century.

“Playing Against Gender: Feminism in Canadian Hockey Drama” Frazer Andrews (University of Calgary)

In comparison to Canadian hockey literature, on which volumes have been published and courses are offered at major Canadian Universities, Canadian hockey drama has largely been unresearched. My work on Canadian hockey drama has produced findings that directly oppose common trends of hockey literature.

According to Jason Blake's Canadian Hockey Literature, “[t]here are very few fictional works that depict females who actually play hockey.” While female hockey players are not only featured prominently in Canadian drama, these hockey plays are focused thematically on women overcoming gender based adversity in order to play. In addition to promoting women playing hockey, these hockey dramas explore the juxtaposition of how women fit into the hyper-masculine world surrounding hockey. An overview of the plays suggests two results: violence and sex. Several dramas feature women fighting back against the patriarchy of Canada's game, as evidenced in *Round Robin* (Chafe) and *The Penalty Killers* (Flemming), while works such as *Five Hole: Tales of Hockey Erotica* (Bidini and Brooker) and *Puck Bunny* (Wilson) delve into the positive and negative aspects of female hockey related sexuality.

Since the early 1980's, over ten Canadian dramas predominantly featuring women and hockey have been produced, a sizable body of work considering these plays represent about one third of produced Canadian hockey drama. This growing sub-genre shows our hockey-mad society from the unique perspective of the faintly heard “other,” be it a female hockey player or a hockey hater.

“The Feminist Spectator as Blogger: Creating Critical Dialogue about Feminist Theatre on the Web” Michelle MacArthur (University of Toronto)

This paper takes its cue—and part of its title—from Jill Dolan, who, in her groundbreaking book *The Feminist Spectator as Critic*, sought to unseat the ideal white, middle-class, heterosexual male spectator and make room for a feminist one, whose alternative approaches to criticism promised to “unmask the naturalized ideology of the dominant culture most theatre and performance represents” (17). Seventeen years later, in 2005, Dolan launched her blog, similarly named *The Feminist Spectator*. According to the scholar-cum-blogger, the Internet offered a place where she could “preach to the converted through a more in-depth discourse about the interrelationship between the arts, identity, and culture,” free from the constraints of the “presumptive ‘universals’ of the mainstream press” (“Blogging on Queer Connections” 492).

For feminist theatre audiences and artists, the Internet provides a space to challenge the hegemony of the ideal spectator described by Dolan in 1988. Through blogging and other web-based practices such as YouTube-ing and social networking, feminist theatre artists and audiences can shift the power dynamics in their relationship with mainstream criticism by exposing its underlying ideology and creating alternative discourses and communities.

In this paper I will examine the impact of blogging and the Internet on feminist theatre in Canada in two ways: first, through a survey of feminist theatre reviewing in the blogosphere, I will consider how these alternative critical practices address the problems posed by the static, single-authored nature of traditional theatre criticism and the “presumptive universals” upon which it relies; and second, I will present two case studies, Toronto's Nightwood Theatre and Québecois theatre artist Pol Pelletier, and examine how they each use the web to create community and exert control over the critical discourse surrounding their work. What kind of power does the Internet offer feminist theatre practitioners, who often feel misrepresented or misunderstood in the mainstream press? While the web provides a space in which feminist artists and audiences can engage in a critical dialogue, are there limitations to “preaching to the converted”?

c) Graduate Student Concerns Panel: What Now? What Later?

MH13

Strategies for Finding Employment in Today's Academic Landscape (to 3:30pm)

Panelists: Heather Davis-Fisch (University of British Columbia), James McKinnon (Victoria University of Wellington), Robin C. Whittaker (University of Toronto). **Panel Moderator:** Jerry Wasserman

It is often difficult for doctoral students to think beyond the PhD dissertation and defence, and in the current economic and political climate, the academic job market can look especially bleak. This panel will discuss current data regarding employment for Drama/Theatre/Performance Studies graduates and the opportunities within the academy that exist for new graduates. The panelists will reflect on their experience of applying for post-doctoral scholarships and academic positions, both in Canada and elsewhere, and will offer tips for doctoral students planning to enter the academic job market, with a particular focus on what students can do during the PhD to prepare for a successful job search.

3:45pm — break

Moderator: Peter Kuling (Wilfrid Laurier University)

**“‘Make me an ancestor of this city’: The Psychogeography of Linda Griffiths’s *Alien Creature*”
Nancy Copeland (University of Toronto)**

“Make me an ancestor of this city,” demands Gwendolyn MacEwen in Linda Griffiths’s *Alien Creature* (19). Griffiths obliges not only by summoning Gwendolyn to appear in the theatre, but by mapping the city MacEwen inhabited and reinhabits, constructing a psychogeography of places both prosaic and fantastic through which the play’s battles between art and commerce, success and self-destruction, are played out. While the site of the performance is emphatically the theatre and the only realized setting is Gwendolyn’s basement apartment, numerous other locations are evoked, from the “warehouses as big as pyramids” where “ancestors” hide” (19), to the bank where Gwendolyn tries to get a loan using her work as collateral, to the “sunfilled kitchen” (32) where she summons the dark moment that produces her poems. These recognizable sites are interwoven with such fantasy locations as the offices of “Poetry International,” ancient Egypt, and the cage at the centre of the earth where Wonder Woman grapples with the monster of self-loathing. Finally, the stage itself becomes a psychogeographic site, as it becomes “haunted” by the fictional Gwendolyn MacEwen that Griffiths has conjured.

This paper is part of my ongoing research into auto/biography and twentieth-century history in recent Canadian theatre in English. Psychogeography, “the mapping and describing of what would usually be taken for ‘subjective’ associations and emotions ingrained in the urban structure and texture and their effect on people in these spaces” (Smith, “The Contemporary Dérive” 104), is a fruitful concept for uniting auto/biography, place, and history. For *Alien Creature*, it brings out the importance of place to the script and the performance, which corresponds to the psychogeographic facet of MacEwen’s work (Levy, “Torontology” 16-27; Harris, *Imagining Toronto* passim).]

**“Performing Located Realisms in Kevin Loring’s *Where the Blood Mixes*” Sheila Rabillard
(University of Victoria)**

This paper will focus on Kevin Loring’s *Where the Blood Mixes*, drawing on interviews with the playwright and on the play’s February 2010 production at the Belfry Theatre, Victoria, British Columbia. In an interview, Loring recalled that the play, a decade in development, found its current form when—partly in response to comments from indigenous actor Gary Farmer—he re-wrote it from beginning to end and set it in Lytton, his home town at the confluence of the Thompson and Fraser rivers. “The new draft incorporated elements of what it’s like—the landscape, the rivers, that specific bar—and [...] just the struggle of the people there. It was so different from the previous versions of the play that I renamed it *Where the Blood Mixes*.” The title refers to the N’lakap’mux name for Lytton, which is Kumsheen, for years believed to mean “the place where the rivers meet” but appropriately translated as “the place inside the heart where the blood mixes.” The complexity of possible realisms is imaged in the title’s allusion to name overlaid upon name, translation upon mistranslation. The paper proposes that realism here is defined in terms of location understood as an external, material place but also as location in an inward sense, within community and experience. The latter, inward sense of located realism is suggested not only by the words of the play but by the music composed for the piece and performed live on stage by Jason Burnstick. As Burnstick shifts rhythm and emphasis subtly to accord with what happens in each performance, his music draws attention to the work of the performers within the performance and their cooperative community, adding a kind of “real” which is often elided in realistic drama of the European tradition, and which cannot be staged, as Floyd Favel warns, by means of “artificial trees.” Reflecting on this reading—which argues for new indigenous realisms grounded in place, culture, community, and performance—the paper will frame questions concerning the relationships among Native Performance Culture, Native drama, and scholarly/critical reception.

“Queer Performance Utopias: Identity, Embodiment and Feeling at Toronto’s Premiere Annual Queer Festival” Benjamin Gillespie (York University)

The double-pronged mandate of Canada’s largest queer theatre, *Buddies in Bad Times Theatre*, states that it is committed to representing the LGBT community by supporting its artists and by telling its stories. It further prescribes a queer, non-normative dedication to work that is different, outside the mainstream, and challenging in both content and form. Buddies’ 31st Annual *Rhubarb! Festival* (February 2010) was a literalization of its queer-mandated discourse and an example of how a mandate itself might allow for queerly-engaged scenarios, transgressing theatrical expectations, narratives, and traditions through the festival’s unique performance practices.

Focusing on performance-as-process, the festival program questions the notion of performance as finite object, allowing for artists and audience to engage in work that is continually morphing with new meanings, allowing artists to negotiate their work within the local community and contest the temporality and limitations of traditional theatre practice under the festival theme of “riot and rejuvenation” and through performing queerly. Organized into a series of simultaneous performances where audiences must engage with one another in a queerly charged space, boundaries must be negotiated through bodily proximity and feeling: in other words, performing the affective potentials of queer identity—both on stage and in the audience.

Looking at *Rhubarb*'s non-traditional aspect of performance presentation, I will demonstrate the theatre's mandate through discussing how it engages the performance environment, focusing on the headline festival piece, *Everything I've Got*, by Toronto-based performance artist Jess Dobkin. Dobkin negotiates the temporality of her performance identity and her own performance creations through her self-reflexive ruminations on the creation and performance of her own work. Her piece, in fact, mirrors the utopic hope that Buddies *Rhubarb! Festival* — in correlation with the theatre's queer identificatory mandate — hopes to create. Through focusing on the mandate, festival, and Dobkin's performance, I will show how a queer spatial and temporal identity can literalize itself through what I define as *queer environmental erogenous zones* by looking at how performance's ability to bring to the fore issues of embodiment and environment arouses queer identity potential through affective means of feeling through the body.

“Repetition with Revision: Suzan-Lori Parks' 365 Days/365 Plays and the New Theatre Festival” Allison Leadley (University of British Columbia)

In November of 2002, Pulitzer-prize winning playwright Suzan-Lori Parks began her largest writing project to date: writing a play a day for a full year. Four years later, with the assistance of producer Bonnie Metzgar, Parks' plays were divided into individual weeklong cycles and distributed among nearly eight hundred theatre artists and companies across North America. The international panoptic premiere of Parks' *365 Days/365 Plays* was the largest theatrical premiere to date and nearly two years after the cycle has come to a close, its expansive temporal and geographical scope remains unparalleled. Like many of her other works, Parks' *365* creates opportunity for discourse and with the cycle's completion, theatre scholars have written extensive literary and dramaturgical analyses of the project. Still, scholars continue to contest exactly what constitutes Parks' unique project and identify its implications for North American stages.

In reviewing the relevant literature surrounding the project, the term “festival” is continually applied to *365* by both artists (including the playwright) and scholars alike. In working to define *365*, however, these respective scholars and practitioners have evoked a complex theatrical framework with its own criteria and inferences. Largely missing from their respective analysis of the project, however, is a detailed performative and theoretical evaluation of the festival itself. Thus, lingering questions regarding this specific performative framework and whether Parks' project can and does indeed function within its parameters remain. Are scholars correct in their assumption of *365* as a festival? What are the respective limitations in evoking this term (if any) to describe Parks' project? In this paper, I aim to interrogate both the performative and theoretical significance of this term as it is applied to *365* to determine not only whether we can rightly refer to Parks' project as such, but to also recognize the efficacy of the term as scholars move forward in their analysis of the cycle.

b) Dramagogy: Drama in/and Education in/out of the Classroom

MH23

Moderator: Gregory J. Reid

“The Pedagogy of Adaptation” James McKinnon (Victoria University of Wellington)

The enduring romantic myth of the original genius is consecrated in the curricula of most drama/theatre departments, which generally privilege playwrights and playwriting. Most survey courses cover the great playwrights of a given era or nation (rather than the great scenographers, actors, or directors) often treating these authors as if they suddenly appeared *ex nihilo*, producing masterpieces in a void where nothing existed before.

One consequence of thus deifying the Author is that many students do not self-identify as artists. Artists are supposed by many to be blessed with a flair for originality and creativity, and most students feel they aren't blessed in this way. Many feel intimidated by the pressure to just “create” out of thin air. In addition, insofar as creativity and critique are the purview of the artist, “doing theatre,” for many students (only a tiny fraction of whom are or aspire to be playwrights), means learning how to support someone else's artistic vision.

Yet from the classical era through the Renaissance, art and “originality” were not viewed as the products of spontaneous invention, but of mastering a form by adapting the works of the established masters. This model offers great potential for developing the creative and critical thinking skills of drama/theatre students. Examining adaptations of canonical texts, such as *Harlem Duet*, reveals the creative methods their authors use to express a critical perspective on a familiar story. Students who see how and why Djanet Sears decenters Shakespeare in history, geography, and action simultaneously learn techniques of plot construction and the utility of post-colonial theory in not only critiquing but also *creating* new art. Better yet, looking at these techniques and skills demystifies “originality” and empowers students with a sense of their own critical and creative agency, while providing a set of practical tools to exert that agency in adaptations and retellings of their own— which they prove eager to do.

In this presentation, I explore some of the benefits of adaptation-based theatre pedagogy, demonstrating tactics for both practical- and academic-based contexts. Ultimately, I argue that—in contrast to the tendency to associate critical thinking with “originality,” and “copying” with plagiarism—teaching students to copy the techniques of others in their own work is an effective way to develop creative skills and foster critical engagement.

“Performing Health on the Academic and Extracurricular Stage” Hartley Jafine (York University)

Since the 1950s the University of Western Ontario's medical school has annually produced and staged *Tachycardia*, a musical performance devised entirely by members of the medical school and performed for the local community. This year, the University of Toronto's health sciences faculty will stage its 100th year of its performance *Daffydil* and the Bachelor of Health Sciences program at McMaster will mount its 4th *Health Sci Musical*. While often masked behind comedic jokes and musical numbers, these annual productions expose real concerns and fears experienced by health science students. As Applied Theatre literature suggests, drama can provide an aesthetic and emotional channel to explore and navigate issues important to a community population, such as high clinical expectations and medical school interviews (Thompson, 2003).

Similarly on the academic stage, over the past decade Canadian health researchers are increasingly using drama as a methodology for health research dissemination on topics including cancer, reproductive sciences and Alzheimer's disease. Saldaña writes that if done for a receptive audience research-based theatre, or ethnodrama, holds the potential to increase awareness and deepen understanding for both the patient and health care provider (2010). Moreover, Kontos and Nagile argue this methodology provides outcomes nearly impossible to achieve through standard academic publications, including empathetic connection and an understanding of knowledge transmitted through body language, gesture and tone (2006).

This paper, through the lens of Applied Theatre, will explicate how these Canadian musicals and ethnodramas are devised and examine if both extracurricular and academic health science based performances share similar aims and objectives. Furthermore, I will explore why drama is being increasingly used as a methodology for health research dissemination. Why does drama continue to have a presence in health and how it can be further integrated within the health science community?

“Exploring Theatrical Writing in the High School Environment” Mariette Thériault (Université d'Ottawa)

In the context of a special project, the Franco-Ontarian theatre development organization Théâtre Action established a series of workshops in 2010-2011 that allows theatre troupes in the high school environment to receive assistance from playwrights as troupes compose their texts. I am in the process of documenting this process and am conducting interviews with accompanying playwrights, teachers in charge of theatre troupes, and youth writers in training.

The purpose of this research is to reflect on the theatre training that is offered, and its impact on the vitality of the French speaking population in Canada. It also contributes to document Théâtre Action's training in theatrical writing project and provides an opportunity to discuss its contribution and its limitations. The frame of reference is based on the systemic model of the pedagogical situation (Legendre, 2005), while considering the concepts of experience (Dewey, 2005; Sévigny, 2003) and of coaching (Cifali, Bourassa and Thériault, 2010; Vial and Caparros-Mencacci, 2007). The methodological procedure favours a qualitative/interpretive approach, “inspired by the desire to better understand the meaning that a person gives to his experience” (Savoie-Zajc, 2000, p. 172). The analysis of the interviews allows one to determine the learning achieved, as well as the means to prevent the isolation of theatrical expression among the francophone minority in Ontario.

“Theatre and Teenagers’ Places: The Creation Process and the Conquest of the Stage” Francine Chaîné (Université Laval)

In the last three years, I have observed the development of theatrical creations by classes of teenagers registered in the drama/theatre concentration of art programs in Quebec City public schools (MELS, 2006). I have witnessed their hard work, their desires and their difficulties in giving life to characters, their discouragements and discoveries on the stage, their collaboration and attention to their comrades, their conviction to continue with the project until the public performances, etc. (Gosselin, Gingras, Murphy, 1998).

The space of representation, the stage, out of the classroom context and out of class time as well, proved to be quite significant for each teenager I encountered. This presentation aims to look at the theatrical creations made by teens in order to see what the experience brought them (Dewey, 1979). It also aims to look at what the experience of the stage, in a real theatre space for the last rehearsals before the public performances, can bring teenagers. In other words, what is a theatrical creation and, particularly, how may this representation affect teenagers? What does this artistic experience allow them to learn? (Eisner, 2002; Greene, 2000; Henry, 2000).

4:00pm

Nasty Shadows’ production of *Monster* by Daniel MacIvor

Supper on your own

7:00pm

Women’s Caucus Supper

Isaac’s Way

Isaac’s Way Restaurant is located at 73 Carleton Street in downtown Fredericton.

University of
Lethbridge



Faculty of Fine Arts

MFA (Theatre and Dramatic Arts) at the University of Lethbridge

The Department of Theatre and Dramatic Arts in the Faculty of Fine Arts at the University of Lethbridge invites applications to the Master of Fine Arts (Theatre and Dramatic Arts).

Building on the Department's reputation for first class undergraduate education in the three areas of Technical Theatre and Design, Performance, and Theatre Studies, the MFA (Theatre and Dramatic Arts) offers those wishing to pursue graduate education the opportunity to be part of a community of highly active faculty practitioners and scholars. This program provides graduate students with opportunities to pursue excellence through integrated study in theory and practice, and offers an exceptional level of interaction with faculty and staff.

Located in the University of Lethbridge Centre for the Arts, the Department of Theatre and Dramatic Arts produces a robust season of mainstage shows and a dynamic array of student-generated works, supported by its outstanding theatre facilities, shops, and studios.

The MFA degree is a two-year, full-time, studio program. The University of Lethbridge is committed to providing adequate financial support for all graduate students and, therefore, students may be eligible to receive \$1,000 per month for 24 months of full-time study.

Deadline: March 1, annually.

To learn more about the MFA at U of L and for application forms and guidelines:

<http://www.uleth.ca/graduatestudies/>

To learn more about the Department of Theatre and Dramatic Arts

<http://www.uleth.ca/finearts/drama>

Day 2: Sunday, May 29

9:00am

a) “Land of the Living Skies”: Exploring People, Space and Place in Saskatchewan

MH27

Curated Panel Organizer: Moria Day (University of Saskatchewan)

“The Saskatchewan Amateur Art Theatre Ideal: Creating, Voicing and Preserving Local Identity” Stephen Espey (University of Saskatchewan)

Many critics have argued that if the main *raison d'être* of the early twentieth-century amateur art theatre in Canada was to lay down the foundations for a high-quality national theatre, then the purpose of the original movement was largely fulfilled and subsumed in the development of a mature professional theatre across the country after World War II. This paper argues that this view underestimates the wide variety of human, social, spiritual, educational and aesthetic needs that the early amateur theatre may have met in a more local, regional context. Arguably, Saskatchewan, a region aware of its own semicolonial status in Confederation and of the need to forge its own identity within it, responded as eagerly as it did to the call of the new amateurism to explore the particular experience of being Canadian, because the province further interpreted it as a call to explore the specifics of the local, regional and prairie experience as well. A reductionist view of the older movement in Saskatchewan may lead in turn to an oversimplified view of the diversity of needs, forms and influences that the amateur theatre continues to draw and build upon in a more contemporary context.

By examining the contemporary mainstream European-inspired amateur theatre in Saskatchewan from the 1970s on, in the context of the earlier amateur traditions still shaping it, the new ideological, aesthetic and practical influences currently challenging it to move in new directions, and its changing relationship with the contemporary professional companies in Saskatchewan, the paper will explore the role of the contemporary amateur theatre both within Saskatchewan and beyond its borders.

“Creating Artistic Identity: How the Early Years of the Globe Theatre School Tour Shaped a Province and Changed a Nation” Wes Pearce (University of Regina)

Regina's Globe Theatre, founded by Ken and Sue Kramer and created as a special Centennial initiative by the Saskatchewan Arts Board was originally conceived of as a children's theatre company with a mandate to tour the province. Aided by renowned TYA playwright and director Brian Way (who moved his family from England to work with the Kramer's and their exciting educational theatre project) the Globe Theatre soon established itself as an essential part of the cultural scene in Saskatchewan, successfully bringing theatre to school gymnasiums, town halls and church basements. For the first 20 years of the Globe's history the school tour (a tumble down van spewing forth the company with minimal props and costumes in hand) almost always provided students across the province with their first taste of theatre and, conversely, provided hundreds of eager actors and stage managers with their first professional jobs.

This paper argues that the success of the Globe Theatre tour was due in part to its mandate; emphasizing participation and access for all young people regardless of their location, economic means or initial interest in theatre, and in part because the Globe hired a great number of young artists who would later become some of the great names in Canadian Theatre. As a result of these two factors the effect of the school tour on Saskatchewan (not to mention Canada) is vast and remarkable: the school tour affecting youth across the province and members of the company being deeply affected by Saskatchewan.

“Gender and Ethnicity, Playmaking, and Placemaking in early Prince Albert, or: ‘How Norman Russell in a Mother Hubbard gown, of latest Parisian cut, gave a cake walk that touched the audience almost to giving another quarter for the show’” Ian McWilliams (University of Regina)

To explore the panel theme of *people, space, and place in Saskatchewan*, this paper will focus on the Prince Albert Town Hall Opera House. Topics explored will include placemaking in the Town Hall Opera House and its community during the turn-of-the-last-century in Saskatchewan, an era of booming settlement and community building on a rapid, perhaps even epic, scale.

What did the Town Hall Opera House mean to early Prince Albert? In what ways did the building, and performative events held therein, serve as a point of negotiation for this community's sense of place? Many of the performative events in the Town Hall Opera House were produced by local, often amateur, entertainers. They were people of the community making entertainment for their community. Beyond the entertainment value of these events, there was often a fundraising purpose to the performances. The performative events took social capital (volunteers' time and talents) and generated physical capital (funds) as well as more social capital (community good will, social networks, etc.). Local groups often took capital raised by performances to literally build in the community, e.g. performances and dances were used as means to raise the seed money for the building of the region's first hospital in 1903. One such hospital benefit, by a local group who gleefully self-identified as the “Coney Island Canoe Club,” is the focus of this paper (an example of an ongoing larger study). This event can be read as a

focused version of wider community negotiations regarding the ever-shifting sense of who belongs and who is excluded as well as what was acceptable, unacceptable, and even exceptional in this place.

The Prince Albert Town Hall Opera House was built 1893. It is the earliest example of such a multiuse structure in Saskatchewan and one of the few 19th century examples of such a structure on the prairies. In 1970, the building was converted into an arts centre, and is still in use today.

“Haunting the Northern Sky: Elements of Haunting, the Gothic, and Canadian National Identity in Connie Gault’s *Sky*” Emily A. Rollie (University of Missouri, Columbia)

According to scholar Judie Newman, “In Canada, gothic is almost the norm.” Indeed, in drama, literature, and film, a distinctly Canadian gothic genre exists but in many academic and literary circles remains lesser known in contrast to the American Southern Gothic and the English Gothic. Recently, however, increased scholarly attention to the gothic in Canada has prompted new analyses of gothic texts as a means of shedding light on the ongoing reconciliation of and quest for a Canadian national identity. Saskatchewan playwright Connie Gault’s play *Sky* (1989) embodies such gothic overtones within the context of the Saskatchewan prairies, and while scholar Anne Nothof has explored *Sky*’s gothicism within the context of the domestic paradigm, additional gothic elements remain to be explicated in greater detail. Inspired by Nothof’s work, this study utilizes a critical textual analysis to explore in greater depth the ways in which *Sky* embodies gothicism beyond the domestic tropes articulated by Nothof. By teasing out additional gothic elements in the play and exploring the ways these gothic elements emerge from the Saskatchewan landscape and prairie experience, this study then draws connections between Gault’s use of the gothic and the ways in which those gothic elements are intertwined with a larger sense of Canadianness – speaking to, about, and against the Canadian national identity.

b) A Tyranny of Documents: The Further Adventures of the Performing Arts Historian as Film Noir Detective MH13

Seminar Organizers: Stephen Johnson (University of Toronto). Seminar participants and their abstracts are listed at the back of the Programme.

The problems and pitfalls of writing theatre history in the 21st century were usefully discussed by Tom Postlewait in “Writing History Today” (*Theatre Survey* Nov 2000); he suggests that practitioners of theatre history look closely at the ‘microhistorical’ direction in historical research, as particularly well-suited to the discipline. Microhistory tends toward the microscopic examination of the individual event and document, in an effort to tease out of minimum evidence a complex set of relationships. It suggests that the most irritating documents are the most valuable precisely because they are ‘opaque.’ It is the joke we don’t ‘get’ that exposes the cracks in our own preconceptions of a society; our effort to understand it, with any luck, enriches our understanding.

This is all well and good; but historians of performance and the performing arts are particularly inclined by necessity to make much of little, and there are dangers. The documentary evidence can be so ‘opaque’ as to be incomprehensible, and the patterns among them so apparently arbitrary that there can be no resolution, and interpretation fails. If the historian is a detective, the model is, sometimes, less Hercule Poirot than a film noir gumshoe, who can’t begin to realize the implications of the mystery he’s trying to solve, but who can’t stop himself from following the clues.

c) Approaches to the Theatre of Atlantic Canada MH23

Seminar Organizers: Linda Burnett (Algoma University) and Glen Nichols (Mount Allison University). Seminar participants are listed at the back of the Programme.

During last year’s CATR Conference in Montreal, the seminar on the Playwrights of Atlantic Canada was a particularly stimulating session, one that resulted in a number of thought-provoking, enlightening, and engaging papers; a seminar exchange that we all enjoyed thoroughly: and excellent feedback from members of our audience.

This year’s seminar represents a continuation of the discussion that was begun during last year’s Playwrights of Atlantic Canada seminar, a continuation that seems highly appropriate given that the 2011 CATR Conference is to take place in Atlantic Canada, in New Brunswick. This year, however, we hope to broaden the conversation, which is reflected in the title we have chosen for this seminar.

12:30pm-2:00pm

Lunch & Launch

The Lady Beaverbrook Dining Room

Lunch courtesy of Playwrights Canada Press. Launch of books published by Playwrights Canada Press. The Dining Room is in the Lady Beaverbrook Residence, which is conveniently located a mere stone’s throw from Memorial Hall. From the front steps of Memorial Hall, turn left and head down the path that runs across the hill toward Dinæen Drive. When you reach the intersection with the road, the ornate building you’re standing in front of is the Lady Beaverbrook Residence.

2:15pm-3:15pm

Keynote: Catherine Banks

MH13

Introduction: Reina Green (Mount Saint Vincent University)

Catherine Banks' produced plays include *Bone Cage*; *The Summer of the Piping Plover*; *Three Storey Ocean View*; *Bitter Rose* and *It is Solved by Walking* which had its World Premiere last month in Calgary. *Bitter Rose* has aired on Bravo! Canada. In 2008 *Bone Cage* was awarded the Governor General's Award for Literature (English) Drama.

Catherine received Nova Scotia's Established Artist Award for her body of work in 2008.

Catherine's plays are characterized by black humour, and compelling dramatic metaphor. *Bone Cage* and *Three Storey Ocean View*, have been described as "Atlantic gothic," because of their unflinching exploration of poverty, monotony and the addictions that often provide an escape from such social limitations. She is currently writing *Missy'n Me*, a road play about a Nova Scotia hair dresser driving to New York (in her husband's plumbing van) so that she can lie her way into meeting the Rapper Missy Elliott.

Catherine lives by the sea in Sambro, NS.

3:15pm — break

3:30pm-5:00pm

a) Take a Walk on the Wild Side: Shakespeare in the Old Growth Forest

Odell Park

Praxis Demonstrator: Len Falkenstein (University of New Brunswick)

Over recent years, Fredericton's Bard in the Barracks theatre company has begun a practice of staging mobile, openair, site-specific productions of Shakespeare in the rather forbidding setting of Odell Park, a sprawling, rocky, and thickly forested park near the city's downtown. Our predilection for (mostly) shunning the sedate and well-manicured sections of the park in favor of performing scenes amid the locale's wilder terrain has made our productions a challenging experience in many ways for performers and audience alike. Join us for a walk through the park as we plan our upcoming production of *King Lear*. We will invite you to help us weigh the complicated set of artistic, technical, and logistical considerations that go into staging one or more scenes in this unique location for site-specific practice.

b) Community Theatre in a Cultural Context

MH13

Praxis Demonstrator: Patricia Léger (Artiste en résidence, Théâtre du Monument-Lefebvre)

Patricia Léger will speak of coming back to her hometown, the Acadian community of Memramcook, New Brunswick, to write and direct theatre. Working outside of an urban centre and a professional theatre often called for unconventional and creative methods of teaching, casting and producing. The experience was incredibly rewarding and made her realize the important role theatre can play in the life of an individual or a community. Her talk will be interspersed with images and video clips from the eleven productions she has mounted there in the beautiful Theatre du Monument Lefebvre, a national historic site.

5:00pm-7:00pm

President's Reception

UNB Student Union Building

Supper on your own

5:30pm-7:30pm

Board Meeting for *Theatre Research in Canada*

MH23

7:00pm

Bard in the Barracks' Production of *Macbeth*

Odell Park

8:00pm

Nasty Shadows' Production of *Monster* by Daniel MacIvor

MH13

Theatre Research in Canada/ Recherches théâtrales au Canada



Le coût de l'abonnement
\$60.00 pour les institutions
\$40.00 pour les individus
\$30.00 pour les étudiants.
Veuillez ajouter \$7.50.
Verser le paiement en fonds canadiens.
Les nouveaux abonnements doivent être payés d'avance.

Theatre Research in Canada is the peer-reviewed, biannual journal of the Canadian Association for Theatre Research. Published since 1980, we encourage submissions from a broad range of historical and critical scholarship on theatre as a multidisciplinary art in a Canadian context.

Recherches théâtrales au Canada publie des articles en français et en anglais portant sur le théâtre dans le contexte des cultures canadienne et québécoise.

Annual subscription price
\$60.00 institution
\$40.00 individual
\$30.00 student
Postage & handling add:
USA \$7.50; International \$10.00
Payment is accepted in Canadian dollars.
Please prepay new subscriptions.

courrier électronique / email: tric.rtac@utoronto.ca
Website: journals.hil.unb.ca/index.php/TRIC

Recherches théâtrales au Canada / Theatre Research in Canada
Graduate Centre for Study of Drama
University of Toronto
214 College Street
Toronto, Canada, M5T 2Z9

Day 3: Monday, May 30

9:00am-12:15pm

a) Theatre in Small Cities

MH27

Seminar Organizers: James Hoffman (Thompson Rivers University), Ginny Ratsoy (Thompson Rivers University), Heidi Verwey (Thompson Rivers University). *Moderator:* James Hoffman (Thompson Rivers University)

Questions to be explored: (Part 1) 1. What is a small city? 2. How can the theatre academic maintain professional (research and praxis) currency in a small city and, thus, establish a national profile? (Part 2) 3. What are the roles and responsibilities of small-city theatre: needs, tasks, attributes, and challenges 4. What are proven models for small-city theatre: lessons, best practices, and indicators? 5. Where do we go from here?

b) Affect / Canada / Theatre

MH13

Seminar Organizer: Erin Hurley (McGill University). Seminar participants and their abstracts are listed at the back of the Programme.

Of late, scholars have renewed theatre and performance studies' historical attention to questions of sentiment, feeling, and mood. Work on racialized affect in/as performance (Muñoz), utopian performatives (Dolan), and theatre's affective labour (Ridout) may be the field's most consequential engagements with the burgeoning scholarly literature and creative expression of the "affective turn". Little, however, has been published on the relation of affect to theatre and performance in, on, through or about Canada. With this seminar, I'd like to open up a conversation about affect and Canadian theatre and performance with an eye to glean how, whether, and where the affective turn is affecting theatre studies in Canada. The pragmatic goal of this seminar is to find out who is working on affect in/on/through/about Canada and to discover how they approach their research and analysis (what objects, what methods, for what purpose). We might ask, How has theatrical affect participated in building or destabilizing collectives, communities, and nations in Canada? What strategies might we use for mapping, tracking and/or marking affects and their resonances in and through performance? A more conceptual goal is to explore how thinking feeling opens up new areas of inquiry, modes of analysis and kinds of attention in theatre studies in Canada.

c) Investigating Urban Social Life Through Performance

MH23

Seminar Organizer: Barry Freeman (University of Toronto). Seminar participants and their abstracts are listed at the back of the Programme.

This seminar will explore the use of performance as a method of investigating urban social life. It will look at the many ways that theatrical techniques, processes and performance are being used to research how the cultural complexities and material conditions of the city shape how we live, understand, and interact with one another and how, in turn, our social lives produce the city. In *Theatre & the City*, Jen Harvie notes the ambivalence between a materialist view that sees urban life to be strictly conditioned by the forces of consumerism and capitalism on the one hand, and a "willful optimism" that interventions in such hegemonies can express individual agency on the other (67-68). We will not try to resolve this ambivalence in the seminar, but have it in mind as we consider how the insights available to investigations of this sort are manifested in artistic product or efforts to produce social change.

12:30pm-2:00pm

Lunch & Launch

The Lady Beaverbrook Dining Room

Lunch courtesy of Talonbooks. Launch of books published by Talonbooks. The Dining Room is in the Lady Beaverbrook Residence, which is conveniently located a mere stone's throw from Memorial Hall. From the front steps of Memorial Hall, turn left and head down the path that runs across the hill toward Dineen Drive. When you reach the intersection with the road, the ornate building you're standing in front of is the Lady Beaverbrook Residence.

2:15pm-5:30pm

a) Teaching Theatre in a Void: Avoiding Cultural, Geographic and Pedagogical Isolation MH13
(teaching theatre when there's NO theatre in town)

Roundtable Organizer: Wes Pearce (University of Regina). *Participants:* Claire Borody (University of Winnipeg), Sarah Ferguson (Keyano College), Nicholas Hanson (University of Lethbridge), Diana Manole (Trent University), James McKinnon (Victoria University of Wellington), David Owen (York University), Shelley Scott (University of Lethbridge)

Many members of this association find ourselves teaching theatre in centres where the opportunities to expose our students to theatre, beyond in-house (university) /amateur /community productions is limited. This panel asks if said isolation can be seen as a pedagogical obstacle to providing a fully rounded and engaged theatre student and, if so, what strategies can be used to counter the theatrical void that scholars and practitioners find themselves teaching in?

This roundtable is a chance to share ideas and exchange strategies for overcoming (or at least helping to alleviate) the notion that geographic isolation leads to pedagogical and artistic isolation. As such, the session is very much understood to be a sharing of ideas, strategies and pedagogical experiences (both good and bad) around his notion of cultural isolation and the pedagogical implications of this isolation.

b) The Body in Performance MH27

Curated Panel Organizer: Judith Rudakoff (York University)

“Beyond the Inscribed and Inscribing Body in Contemporary Performance and Research” Mia Perry (University of British Columbia)

My paper takes two main trajectories: First, the theoretical parameters and implications of researching and analyzing the body in performance and applied performance research; and second, the work of Forced Entertainment (UK) to explore the complex and complicit role of the body in contemporary performance.

The body as “inscribed,” “inscribing,” and “sensational” are distinct perspectives across this field of research, the majority of which can be positioned in the realm of the inscribed body; the semiotic body. In this paper I consider the body beyond its representational functions and focus on the affective body, the sensational body, the emerging body. I position this investigation within the frameworks of poststructural theory (in particular the work of Deleuze and Guattari, 1987, 1983) and theories of postmodern and postdramatic theatre (Lehmann, 2006; Carlson, 1996).

I draw on ethnographic data from a recently completed study with Forced Entertainment (2008- 2010) to explore the affective forces of the body in performance and performance creation. Using video and still photographs from rehearsals and performances of Forced Entertainment, I explore the sensational, cultural, and biological bodies of the artists, particularly as these aspects of embodiment come into relation with one another.

As the human body disrupts the signifying capacities of texts— skin, costume, body art, scenographic art— it becomes the very stuff of creation, of performance, and of interrelation. This central and “sensational” role of the body is powerful but very difficult to analyze or articulate without the crystallizing or sterilizing affects of written text. The body, considered fully, will always be an enigmatic topic of research. I propose to introduce a theoretical and methodological framework that begins to tackle the unique challenge that the body poses to humanities and social sciences research.

“Imagining *Tartuffe* in Seventeenth-Century Quebec: Robertson Davies’ ‘Frenchified Huron,’ Free Speech and the Politics of Piety” Virginia Preston (Stanford University)

“Imagining *Tartuffe*” examines Robertson Davies’ “lost” one act, *Hope Deferred*, performed for three nights in 1948 by the Montreal Repertory Theatre. The author’s introduction to the play, penned in 1980, protests Canadian religiosity and censorship—forces against which the writer opposes his heroine, a “Frenchified Huron,” sent to study acting at the *Comédie Française*. “The incident on which the play is founded is historical,” Davies claims, “except for Chimène, who is named for the heroine of *Le Cid*. She is Canada,” Davies continues, “imbued with a cosmopolitan civilization but retaining all that is vital to her native endowment.” Davies’ “Canada”—a fusion of cosmopolitanism and appropriated indigenous “vitality”—offers the female, Huron body as a contested site of authenticity. Kept sexually and educated by a man of the cloth, the heroine of Davies’ *Hope Deferred* “speaks truth to power” while performing the affectively manipulative tactics of melodrama for the audience—protesting what Davies terms “the tyranny of organized virtue” in a country preoccupied with bourgeois respectability. Davies’ framing of the nation as a melancholy Indian woman mourning the loss of Canadian art stages seventeenth-century dance as a site of contested cultural encounter between a male colonizer and female subject. Using New France’s 1693 censorship of *Tartuffe* to criticize the hypocrisy of twentieth-century Canadian censors, the performance positions itself between the linguistic, religious and colonial heritages of the nations’ white settler populations while constituting “the Huron woman” as a dancer compelled to perform—and perform sexually—before a substitute king in the Americas.

How is this performance of Davies' "Savage Exquisite" a call for the future of Canadian theatre? What is the function of "hope" and "melancholy" in this appeal, and how do these affects compose the nation? My project interrogates Davies' calls for freedom and secularity alongside his problematic staging of Chimène's dance, a performance the author describes in his stage directions as "a French dancing-master's notion of an Indian war dance."

"Disability, Sexuality, and Performance" Erinn Webb (University of Alberta)

How can theatre represent disabled bodies as sensual rather than strange or grotesque? This paper examines the artistic and expressive possibilities of the disabled body in performance. My focus is the erotic aesthetic of *Sins Invalid*, a political performance group from San Francisco, which challenges popular misconceptions about disability and sexuality. However, *Sins Invalid* not only challenges audiences, but also asks them to emotionally invest in stories inspired by the performers' own experiences as disabled people. The sincerity and vulnerability in their work is what confronts us the most.

The work of *Sins Invalid* represents a shift towards performance that explores rather than avoids sensitive issues. Group members freely discuss their attitudes towards their bodies and sexual identity. The group facilitates artistic agency for people who struggle to find agency in their everyday lives. As a result, we see the performers as people and artists rather than just bodies or disabilities. We are forced to confront our own attitudes towards disability and conventional standards of beauty.

My research focuses on two aspects of their work: theory and practice. Why is the disabled body on stage such a powerful stimulus for changing how we think about disability? How do the performers of *Sins Invalid* use their bodies to express in a different way than able-bodied performers? I will present video footage of a performance by Lateef McLeod and Lisa Thomas-Adeyemo from 2007 to address these questions. This four-minute video will show how *Sins Invalid* raises awareness of issues such as facilitated care and the basic need for human interaction.

2:15pm-3:45pm

c) Übermediality: Opera, Fashion, Film, Archive

MH23

Panel Moderator: Robin C. Whittaker (University of Toronto)

"Ex Machina: Stage as Hypermedium in Lepage's *The Blue Dragon* & *Das Rheingold*" Chris Eaket (Carleton University)

Robert Lepage's theatrical company, *Ex Machina*, is expressly devoted "to the question of exploring how different media can interact and influence each other" (Balme 15) and this is certainly evident in his productions of *The Blue Dragon* (2009) and *Das Rheingold* (2010). *Blue Dragon* employs live actors, a trained Chinese dancer, digital projectors, realtime sound visualization, motorized trains, bicycles, a reconfigurable set and simulations of weather; these media play off one another not only as intermedial elements, but as part of an overall composition that illustrates the paradoxes of art, media and life in contemporary China. *Blue Dragon* is a clear example of digital theatre (Masura 2007), incorporating a myriad of technologies into the mise-en-scène. The deployment of technology in the work produces hypermediacy, whereby there is acute awareness of the medium by incorporating all others into its frame (Bolter and Grusin 1999); this also has the effect of changing the way we think about the stage as a compositional space. *Rheingold*, by contrast, was performed by the New York Metropolitan Opera and simulcast live to twenty different countries via satellite to an audience of well over 100,000 viewers. An opera with a global, technologically-mediated audience, the play presents a much different relationship between media, audiences, and performance space than Lepage's prior work.

This paper will explore how space and media operate in these productions: how both exemplify different aspects of the "space-time compression" enabled by communications technologies; how the intermedial, compositional space of the stage differs from the simulcast screen; and how the iconicity of the theatrical frame in *Blue Dragon* prevents it from becoming a self-referential simulacrum, whereas the inherent indexicality of *Das Rheingold's* production presents specific challenges to audience reception.

"Mavor Moore's *Erewhon*: Dystopia Realized" Allan Boss (Cultural and Historical Services, Okotoks)

Mavor Moore wrote his first musical in 1933 at age 14, *Humpty Dumpty: an Operetta, in 1 Scene, for Male Voices*. After WWII he wrote more than nine full-length musicals and operas including the bold *Johnny Belinda* (1968), featuring a deaf mute as a lead character, and his and Harry Somers' celebrated 1967 opera *Louis Riel*. He was the first Artistic Director of the Charlottetown Festival and set its direction to develop and produce Canadian musicals, beginning with his commission of the longest running production in Canadian history, *Anne of Green Gables – The Musical* (1965), for which he also wrote two songs.

His final contribution to the lyric theatre world came in the form of the opera *Erewhon* (2000), with music by distinguished composer Louis Applebaum. Critical responses to the Pacific Opera Victoria debut were mixed. Most reviews celebrated the librettist and composer and commended the design, suggesting it compensated for script and music faults. The design,

however, served as camouflage for production/development difficulties which effectively sabotaged this allimportant first production. As a result, it is unlikely *Erewhon* will be remounted.

This paper reveals difficulties during *Erewhon's* growth through analysis of archival documents and interviews and furthers the familiar notion that an unfortunate premier holds back future production.

“From Model Body to Fembot Avatar: Can Film be Fashion's Virtual/Digital Future?” Rebecca Halliday (York University)

In March 2010, Toronto designer Nada Shepherd and a team of digital artists created a seven-minute 3D film entitled *Future Fashion/Fashion Future*, featuring models clothed in pieces from the designer's fall collection. The film screened during Toronto's LG Fashion Week in lieu of a runway show. Although Canadian fashion journalists lauded Shepherd's decision to explore an alternative showcase medium, one Toronto correspondent noted amateurish production values and missed the “feeling” of the live spectacle and the immediacy to models and tangible fabrics.

Fashion films, a recent marketing trend, are highly stylized short films that use innovative technologies and bold artistry to feature a garment collection or product in a visually stimulating manner. Fashion films can be shorts screened for industry insiders, shorts released through a designer's website or gallery site, or extended commercials with celebrities and/or Hollywood directors attached.

This paper uses *Future Fashion/Fashion Future* to explore designers' increased use of film and new media as an addition to or replacement for the live fashion show, the preeminent platform for garment display. I will argue that the runway show's thrill arises from the spectator's proximity to live, idealized bodies and luxury commodities in a *one-time-only* performance. The emergence of fashion films, however, decenters the aura of this live event. I will also examine Shepherd's film in the context of larger issues surrounding LG Fashion Week: specifically other designers' decisions to stage fashion shows in alternative venues and the constant changing of the location of the main tent.

3:45pm — break

4:00pm-5:30pm

b) The Codified Female Body

MH27

Curated Panel Organizer: Judith Rudakoff (York University). *Moderator:* Glen Nichols (Mount Allison University)

“Beaux Arts or Faux Arts: Nina Arsenault and the Artist as Art” Judith Rudakoff (York University)

Canadian transsexual Nina Arsenault is a writer, performer and media personality. Her writing and performing for theatre includes an autobiographical chronicle of her physical journey from male to female and the concurrent internal journey to locate the self in a newly constructed form, *The Silicone Diaries*, and *I Was Barbie*, an ironic deconstruction of her impersonation of the iconic doll at Toronto's Fashion Week celebrations.

Arsenault has also lectured on the university circuit in Canada, speaking on the history of M2F transsexuals from 1900 to the present which, through historical narrative illustrates how the meanings around gender-different bodies have been constructed by separate groups of “authorities” over the last 100 years. These authorities, she proposes, have included sexologists, psychiatrists, sex change doctors, gender theorists, and activists, each with their own agendas. Arsenault also speaks on the eroticization of M2F transsexuals by heterosexual men which examines the different ways in which sexual meanings (and pleasures) are ascribed to transsexual women's bodies by (otherwise) heterosexual men. Arsenault is also a fixture on the high profile club scene in Toronto, hosting many large scale events and, when asked, has performed as other icons from the heteronormative stable of real and fictional beauties: Jessica Rabbit, Marilyn Monroe and others.

In her creative work, perhaps better said, her body of work, Arsenault does not reduce her transformation from man to woman to a series of cleverly constructed vignettes. Arsenault is her body of work, inside and out, an audacious example of the artist as art.

What gets classified as artificial and what as real? Is Nina a reproduction, a representation, a reflection or a reinterpretation? Perhaps a regeneration? A reinvention? Or is she, as any work of art, a physical manifestation of an idea through a personal filter?

What is the relationship between a source that is true to nature and a heightened or modified representation of it? If a subject is real but modified, is the subject fake? If a subject is unreal, is an accurate photographic image of it real? Does interpretation affect the authenticity of an image? How does interpretation differ from manipulation and artifice? This paper will engage with these and other questions in an effort to initiate discussion about Arsenault and her work.

“Le corps en tant que lieu social: les frontières du féminin dans le théâtre de Brigitte Haentjens” Gabrielle Lalonde (Université d’Ottawa)

Brigitte Haentjens travaille depuis plus d’une vingtaine d’années en tant que metteuse en scène francophone dans le milieu théâtral montréalais. Tout au long de son parcours théâtral, mais surtout au sein de *Sibyllines* – compagnie de théâtre qu’elle a fondé en 1997 – elle place le corps au centre de la représentation en prenant la partition corporelle comme point de départ à la création. De ce travail physique exigeant et très stylisé naît une exploration de l’espace corporel culturel et social.

Empruntant au féminisme postmoderne, son travail touche, entre autres, à la malléabilité de la frontière qui délimite la représentation des genres. Tout en adhérant aux images codifiées de femmes stéréotypées dans la représentation, les personnages féminins d’Haentjens développent, à l’aide de la corporalité et des regards, des signes qui font du corps un espace de divergence et de conflit. Elle pose la question du vrai ou du faux pour ensuite conclure qu’il n’y a pas de corporalité dite « féminine ». Mais l’approche dont elle se sert pour créer une lecture contemporaine (postmoderne?) du genre comme étant multiple et fragmenté est elle-même conflictuelle et relève de ce que Jill Dolan appelle « walking the tightrope between complicity and critique » (Carlson, 1994).

Cette communication propose d’étudier comment les conflits s’opèrent dans la représentation des corps masculins et féminins dans le théâtre de Brigitte Haentjens. En s’appuyant sur des extraits tirés des productions *La cloche de verre* (2003) et *Médée-Matériau* (2004), elle relèvera les procédés scéniques utilisés afin d’établir cet état conflictuel de lecture corporelle qui tente de repenser les frontières délimitant surtout la conception sociale d’une corporalité « féminine ». Le corps devient alors le lieu même de dénonciation de la performativité et d’une lutte entre des imaginaires multiples.

“Celia Franca’s Hair: Performing Canadian Femininity in the 1950s” Allana C. Lindgren (University of Victoria)

In *The Body and Society: Explorations in Social Theory*, Bryan S. Turner articulates his concept of “the rise of the somatic society, a society in which our major political and moral problems are expressed through the conduit of the human body” (Turner 6). In this light, it is helpful to remember that dance, as an artistic discipline that uses bodies as its primary source of communication, demonstrates the falseness and folly of the imaged boundaries between society and the art because dancers’ bodies are sites where social issues, including acceptable gender roles, are expressed through corporeality.

Drawing on archival material, published primary source documentation and current theories about embodiment, this presentation extends the idea of a somatic society to the mapping of femininity in Canada during the 1950s. Celia Franca, the founding artistic director of the National Ballet of Canada, was one of the most powerful women in Canada’s arts community during the mid-twentieth century. Yet, media stories about Franca frequently implied that her identity was easily defined through descriptions of her body, which were often articulated in stereotypical gendered terms. In particular, interest in Franca’s hairstyles subtly undermined her authority and instead recast her as a woman preoccupied by her physical appearance. Publicity generated by the National Ballet similarly perpetuated reductive ideas about femininity. Photographs and narratives disseminated about the female dancers’ private lives, for instance, slyly emphasized the attractiveness of the company’s female dancers’ bodies.

Although previous examinations of dance and gender usually focus on the ideological implications of studio activities and/or choreography, this presentation reorients the conversation to include the role of publicity and the press in the process of constructing and re-inscribing social norms. Beyond identifying attitudes that contravene current feminist ideas about embodied agency, this presentation queries why women like Franca and the female dancers in her company appear to have been complicit in their own objectification. As this presentation argues, the answer resides in the National Ballet’s attempt to legitimize and popularize ballet by equating the bodies of the company’s women with dominant narratives of femininity.

c) Witness and Implicate: Ritual, Trauma, Activism

MH23

Moderator: Ric Knowles (University of Guelph)

“Ritual as Rehearsal: Mikvah Practices in Toronto’s Orthodox Jewish Community” Shira Schwartz (York University)

This paper presents and theorizes ethnographic research I have conducted in the orthodox Jewish community in Toronto. Through first-hand interviews, it gives voice to religious women in this community who explore issues of public and private as they relate specifically to gender-related rituals. *Mikvah* ritual, a monthly spiritual bath related to a woman’s menstrual cycle, involves a rigorous preparation process (a rehearsal) and a sophisticated final presentation (a performance); the *mikvah*-body, a body that prepares for and immerses in the *mikvah*, is thus a central site of performativity. This paper posits that *mikvah* ritual and space contest fixed notions of public and private through its nuanced rehearsal process and complex ontological structure, and further, that its rehearsal extends beyond the preparation process involved directly beforehand. The specific rituals involved in *mikvah*-preparations can be viewed as a kind of protest - a quiet counter-public - that tacitly subverts the official public. Considering Victor Turner’s understanding of ritual as “interruptive” and Saba Mahmood’s theory of a paradoxical agency (acts of resistance that emerge from within existing power-structures), this paper explores the ways in which this cohort locates agency and subverts the status-quo through *mikvah* ritual, destabilizing overly-simple notions of

“public.” I propose that *mikvah* performances interrupt publics through gestural, discursive, bodily acts that simultaneously enact and disrupt fixed notions of gender. I suggest a kind of subversion that infringes on societal norms from within, attending to a kind of nuanced “doing” of gender rather than to its undoing. This paper asserts that *mikvah* ritual is the primary vehicle through which orthodox Jewish women can engage in re/negotiations of gender, and that its enactment is embodied through quiet public interruption.

“Timothy Findley’s Women: From Cassandra to Elizabeth” Sherrill Grace (University of British Columbia)

Findley’s plays are all too often forgotten when literary critics address his novels, but he wrote five important plays and created stunning roles for female characters in these plays. Indeed, I would argue that his women in the plays are as pivotal as moral realists, witnesses to trauma, and visionaries as the women in his novels. They can hold the stage with the women in plays by Judith Thompson and Sharon Pollock. In this paper I will examine just two plays in detail: *Can You See Me, Yet?* and *Elizabeth Rex*. I will examine productions and reception for each play, and place them in the context of Findley’s wider non-dramatic works and his ethical approach to key issues of our time (not the least of which are family betrayals, madness, war and violence). This examination of two major plays is an early step in my research for writing Findley’s biography, but I will introduce autobiographical theory into my discussion very lightly. I shall turn more to theories of trauma and witnessing in performance.

“Staging Memory in Wajdi Mouawad’s *Incendies*: Archaeological Site or Poetic Venue?” Yana Meerzon (University of Ottawa)

This paper discusses the work of Wajdi Mouawad, a Lebanese-Quebecois playwright and theatre director, as a site for investigating and performing the hybrid subjectivity - a temporal and psychophysical venue where cultural, linguistic, and generational contexts intersect - the subjectivity of an exilic child. It examines the forms of past and memory representations in drama, theatre performance and film, as depicted in Mouawad’s play *Incendies* (*Scorched* in English) and its three major incarnations: the text and its original mise-en-scene by Mouawad (2004), the Tarragon theatre (Toronto) English language version directed by Richard Rose (2007); and the 2010 film version (directed by Denis Villeneuve), the Quebec official film submission in Oscar’s foreign-language category.

The play *Incendies* tells the story of a twin brother and sister on the quest to uncover the mystery of their mother’s past and her last years’ silence. A contemporary re-telling of the Oedipus’ myth, the play deals with the representation of past and memory on stage. It examines what kind of cultural, collective and individual memories inform the journeys of the characters, exilic children. The play serves Mouawad as a public platform to stage the testimony of his childhood trauma: the trauma of war, the trauma of exilic adaptation, and the challenges of return. The text employs the elements of testimony and autobiography theatre; it engages with the simultaneity of dramatic space and time, and it utilizes the multidimensionality of the fictional worlds in drama in order to stage in one locale the events that take place in several fictional time zones.

7:00pm

CATR/ACRT Banquet

BrewBakers Restaurant

Our annual Banquet is held this year at BrewBakers Restaurant at 546 King Street in downtown Fredericton.

7:00pm

Bard in the Barracks’ Production of *Macbeth*

Odell Park

MODERN *Drama* ONLINE

www.utpjournals.com/md

Modern Drama Online features a comprehensive archive of past and current issues and is an incredible resource for individuals and institutions alike.

Modern Drama was founded in 1958 and is the most prominent journal in English to focus on dramatic literature. The terms "modern" and "drama" are the subject of continuing and fruitful debate, but the journal has been distinguished by the excellence of its close readings of both canonical and lesser-known dramatic texts from a range of methodological perspectives. *Modern Drama* features refereed articles written from a variety of geo-political points of view which enhance our understanding, both formal and historical, of the dramatic literature of the past two centuries.



Subscribers to *Modern Drama Online* enjoy:

Enhanced features not possible in the print version - supplementary information, colour photos, videos, audio files, etc. encouraging further exploration and research.

Early access to the latest issues - Did you know that most online issues are available to subscribers up to two weeks in advance of the print version? Sign up for e-mail alerts and you will know as soon as the latest issue is ready for you to read.

Everything you need at your fingertips - Search through current and archived issues from the comfort of your office chair, not by digging through book shelves or storage boxes. The easy-to-use search function allows you to organize results by article summaries, abstracts or citations and bookmark, export, or print a specific page, chapter or article.

Coming soon to *Modern Drama*

Special issue on playwright Adrienne Kennedy - featuring an original play by Kennedy, which will be published for the first time in the journal, as well as articles about her work by leading scholars in the field

Special Issue - Melodrama



UNIVERSITY OF TORONTO PRESS
Journals

5201 Dufferin Street, Toronto, Ontario
M3H 5T8 Canada
Tel: (416) 667-7810 Fax: (416) 667-7881
journals@utpress.utoronto.ca www.utpjournals.com
www.facebook.com/utpjournals

Day 4: Tuesday, June 1

9:00am-10:30am

a) Where They're Coming From: Embedded Practitioners, Distinctive Expressions

MH27

Moderator: Barry Freeman (University of Toronto, Scarborough)

"From Pots and Pans to Stage and Fame: Romanian Women Directors" Diana Manole (Trent University)

During Ceausescu's dictatorship, a very small number of women directors worked in Romanian professional theatre and most of them were generally ignored by the theatre critics and excluded from the mainstream theatre companies and festivals. After 1989, their numbers somewhat increased, with a few interesting young playwrights/directors such as Gianina Carbutariu, Andreea Vălean, and Alina Nelega occasionally shining on the main-stream stages. However, Romanian professional theatre has remained a male-dominated field, where women directors, in spite of winning national and international awards, have had to take shelter in alternative theatre companies, most of which they have actually founded.

My project explores how women directors negotiate their presence in Romanian theatre, deconstructing in their works and through their professional activity the traditional image of the Romanian woman. This paper will focus on Gianina Carbutariu, a playwright/director, who stages her own plays when she works in Romania, but whose texts have been also translated and produced in several other countries. In 2003, *Stop the Tempo*, an allegory of suicide as "the only way out," was perceived as "the most Romanian and the most Western among the shows produced" (Victor Scoradet) after 1989. When *Kebab* opened in September 2010 at the Cultural Centre Espace Senghor in Brussels, the show was advertised as a work written for and expressing the problem of the 25-30 year-old generation: "survivors in blue jeans, warriors, fighters for their life and for their place in the world" (www.crib.mae.ro). The physical and psychological brutality of her productions will be analyzed as an attempt to draw attention onto a generation about to fall through the cracks of a never-ending post-communist transition, as well as a female artistic scream in a male-dominated theatrical culture.

"Afro-Caribbean Diasporic Performance in Toronto: Archipelago, b-current, and dub theatre" Ric Knowles (University of Guelph)

African Canadian theatre is distinctive. Foundational in its early years, and contributing to its distinct character, were Black Theatre Workshop and Theatre Fountainhead, companies founded in the 1960s and 70s in Montreal and Toronto respectively by Afro-Caribbean Canadians focusing on Afro-Caribbean Canadian work. While Theatre Fountainhead is long gone in Toronto, two of the city's active Black theatre companies, b-current and Theatre Archipelago, remain Afro-Caribbean, while a third, the almost-mainstream Obsidian Theatre, regularly produces Afro-Caribbean work. The presiding matriarch of African Canadian theatre and founder of the AfriCanadian playwrights festival, Djanet Sears, is of Guyanese descent (Guyana being culturally part of the Anglophone Caribbean). And the young Afro-Jamaican playwright and performer d'bi young anitafrika has joined her mentor, poet and film-maker ahdri zhina mandielia (founder of b-current, its rock.paper.sistahz festival, and its rAiz'n the sun ensemble), in the development of the city's unique form of dub theatre. This paper begins with Theatre Archipelago and its founder, Rhoma Spencer, producing work by Caribbean playwrights in Toronto and Jamaica, but focuses on b-current and ahdri zhina mandielia, and on d'bi young anitafrika and her anitafrika studio. It explores the development of the unique languages and forms of Afro-Caribbean Canadian performance, and specifically the development of dub theatre from mandielia's *dark diaspora in dub* in 1991 through d'bi young's current "bio-mythography" trilogy, *3 faces of mudgu sankofa*, to mandielia's extraordinary new work, *who knew grannie* (2010). "dub theatre" and "biomythography" as developed by mandielia and young goes beyond postcolonial resistance to create entirely new, empowering, "womban-centered" Afro-Caribbean forms of performance that are grounded in the tradition of the griots, in the patois of the people, and in movement forms that emerge from and celebrate Black women's bodies.

"Performing Anglo Quebec: The Unimagined Community as Subject" Gregory J.Reid (Université de Sherbrooke)

While the postmodern era has been marked by the theoretical striving to "problematize the subject," the Anglo-Québécois subject's distinctive characteristic has been its problematizing of itself. How can a subject be discussed if there is no consensus, not even significant agreement, on what the subject should be called or even that the subject exists or can be defined, and the heterogeneity and protean nature of the subject itself resists its being named or labelled? Nonetheless, the fact of Anglo Quebec—as a population of at least 740,000 speakers, a major cultural influence in Quebec, a linguistic minority with a long and fructuous heritage, a wide variety of institutions dedicated to its maintenance, growth and promulgation, and a rich history of literary and theatrical production—is beyond debate. This breakdown of mimesis, of the connection between signs and referents, and the failure of semiotics (the analyses of discourse, text and signs) to expose Anglo Quebec and the

Anglo-Québécois subject in a credible, coherent fashion, has moved me to consider the study of performance as a potential approach for identifying and analyzing this un-theorized, “unimagined” linguistic community and subjectivity. My focus will be two historic yet ephemeral performances, both of which took place at Centaur Theatre in Montreal. In reverse chronological order, the first is a speech given March 12, 1996, by the newly acclaimed Premier of Quebec, Lucien Bouchard, addressed to the Anglophone community of Quebec and which the Montreal *Gazette*’s theatre critic sardonically characterized as a “one-man show.” The second is the premiere of David Fennario’s play, *The Death of Rene Levesque*, February 5, 1991, which *Le Devoir*’s theatre critic panned bitterly as “une merde.” In opposition to the tendency to naturalize these historical events, I will argue that both were attempts to initiate a dialogue which was not allowed to take place, specifically because they challenged an overarching myth of two solitudes. These performances were archetypal examples of various attempts to enact an open ended Anglo-Québécois community within a pluralist vision of Quebec which have been stymied on both sides of the linguistic divide by self-serving myths of implacable and impenetrable solitudes.

“The Surrealist Actor” Giorgia Severini (University of Alberta)

The Surrealists’ emphasis on the artist creating a solid object corresponding to his own unconscious self presents a unique problem for live theatre, since theatre’s intrinsic liveness and emphasis on collaboration conflicts with the Surrealists’ highly individualistic mandate. Most Surrealist strategies for using the theatrical medium for their centering of the individual involved undercutting the role of the actor, such as using actors as extensions of the dramatist, even replacing them with marionettes, or Jean Cocteau’s “universal athlete” who fills not only the role of the actor but also all the other theatre production roles. While these techniques may save the Surrealist artist’s direct link with the audience from being lost, it raises the question of whether or not acting as an art form in and of itself is valuable in carrying out Surrealist goals. While there appears to be little value placed on the actor in the original Surrealist movement, a 2000 university production of Artaud’s *Jet de Sang* facilitated by Gunther Berghaus, which is described in Berghaus’ article “Artaud’s *Jet de Sang*: A Critical Post-Production Analysis,” provides many insights into how the medium of acting can be reconciled with the goals of the Surrealists. This paper will explore the role of the actor as a Surrealist artist both in the original movement and in contemporary reinventions by examining the original Surrealists’ theories about live performance and the processes of contemporary actors such as those in Berghaus’ production.

b) Sexuality Here! Neoburlesque, Drag Kings, and the Un-Named

MH23

Panel Moderator: Marlis Schweitzer (York University)

“Placing Burlesque: From Popular Form to Obscene Spectacle” Joanna Mansbridge (St. Francis Xavier University)

Drawing on recent social histories of burlesque by scholars such as Robert Allen, Rachel Shteir, and Becki L. Ross, my current research examines the resurgence of burlesque (often called “neoburlesque”) across Canada and the United States in the past decade. I am particularly interested in looking at possible ways of developing burlesque as a feminist theory of performance, elaborating its relationship to camp, and examining its aims and influences as a popular performance practice. This paper approaches the “place” of burlesque from three directions: historical, cultural, and geographical. Drawing from both Stuart Hall’s and Pierre Bourdieu’s social theories as well as social histories of burlesque, this paper begins by placing burlesque historically, briefly tracing its trajectory from Lydia Thompson in the 1890s to Fanny Brice and Gypsy Rose Lee in the 1920s-40s to the strip shows of the 1970s and after. This historical contextualization provides the necessary framework for understanding the possibilities and limitations of the contemporary forms of neoburlesque. Next, I place burlesque culturally as it moves from a popular form to an obscene spectacle, and back again to a popular form. Placing neoburlesque geographically, I look at specific performances in Vancouver, Toronto, and New York, drawing on personal interviews with popular burlesque performers in each city in order to elucidate some of the political and performative differences between the practice of burlesque in these urban centers. This paper addresses the following salient questions: Why was burlesque so swiftly transformed from a female-centered comic form to a form of sex work? What cultural forces work so diligently to reduce the burlesque performer—with her dissonant display of comic voice and sexualized body—to the silent spectacle of the stripper? And does neoburlesque disrupt that persistent division of female body and voice? Or does it simply look back nostalgically to a performance of female sexuality uncomplicated by second-wave feminism?

“Where’s The Beef? Exploring the Rise and Fall of Edmonton Based Drag King Troupe ‘Alberta Beef’” Vanessa LaPrairie (University of Alberta)

Gender-bending and cross-dressing are commonly seen on Canadian stages, and drag queens are of iconic status amongst the queer community. However, female drag (also known as drag kings) is a genre of performance that is seen far less often. Edmonton based drag king troupe “Alberta Beef” consisted of a group of students and professors from the University of Alberta. Formed in 2007, the troupe performed at Edmonton and Calgary gay bars until 2009. By presenting a heightened and comedic version of stereotypical masculinity on stage, Alberta Beef was able to critique white male patriarchy, while at the same time commenting on the status of gender roles and femininity in our society, and particularly in Alberta. This essay will explore why drag kings have a specific ability to showcase and parody “real” masculinity that drag queens do not possess.

While a drag queen performs an intensely over-the-top portrayal of non-realistic femininity, drag kings “dress down,” actually looking like fairly realistic portrayals of typical men. Drag kings can be performed as “butch realness” or as “femme pretender” as Judith Halberstam discusses in her book *Female Masculinity*. In this way, drag kings present a feminist critique of white male patriarchy that is not exclusive to lesbianism and is culturally relevant beyond the realms of the queer community. Alberta Beef no longer performs, but is this a result of a society that reacts with hostility towards females daring to embrace their masculine sides? Using support materials from interviews with former members of Alberta Beef and a viewing of a brief excerpt from the documentary film “And The Rest Is Drag”, this paper will serve as a documentation of the brief existence of Alberta Beef, and the reasons why female drag has gained minimal exposure in the popular media.

“Utopian Sexuality: Daniel MacIvor’s *A Beautiful View*” Richard Wilcox (York University)

A Beautiful View, written by celebrated and prolific Canadian playwright Daniel MacIvor, has a very impressive track record boasting several major productions and performance runs in over a dozen North American cities including San Francisco, Los Angeles, New York, Toronto, and Vancouver. The script, penned in 2006, features two female characters given the names L and M. L and M, along with the majority of audience members, assume that the other is a lesbian although neither self-identify as one. The story follows the path of their relationship: from their first meeting to their sexual encounter and on through the years until their tragic deaths. This portrayal of their decades-long relationship presents the audience with a configuration of love that can be viewed, on the surface, as a lesbian romance but upon closer inspection it is one questioning that very category and, ultimately, the process of categorization in general.

I would like to further examine MacIvor’s encouragement of an un-named world. The notion of ridding ourselves of our labels, especially regarding sexuality, is one that is not as uncommon as one may think it to be. I hope to demonstrate this popular notion of un-naming by evaluating MacIvor’s personal motivation for *A Beautiful View* and highlighting how his catalyst to write reflects a changing perspective toward sexuality labels in society. Also, a comparison of MacIvor’s characters to recent sexuality studies by Savin-Williams and Diamond concerning women will offer a potentially better fitting perspective in which to view female sexuality specifically. Lastly, by way of Jill Dolan’s theory of utopian performative, I aim to show why the play *A Beautiful View* is actually improving North American society’s outlook on sexuality by lessening the impact of alternative lifestyles—“alternative” being an adjective and not a label.

10:30am — break

10:45am-12:15pm

a) AutoBioSolo Shows, and Why

MH23

Moderator: Nancy Copeland (University of Toronto)

“Utopian Performativity of the Autobiographical (Puppet) Body, or *Billy Twinkle: Requiem for a Golden Boy* and the True Nature of Love” Jenn Stephenson (Queen’s University)

For the autobiographical solo performer, the inescapable presence of the authentic subjectbody is an object of intense fascination for the audience. The focus of this interest is the interrelation between the physical subject body (world^d) marked by experience and the performatively-generated protagonist body (world^b). Thinking about this dichotomous relationship, Ric Knowles (“Documemory, Autobiology, and the Utopian Performative”) applies Jill Dolan’s concept of utopian performatives to identify particular *coup de théâtre* moments where these two ontologically disparate selves blend into each other to open up gaps of signification. (For example: To the shock of the audience, a formerly-bulimic world^a performer-body greedily ingests an apple fritter in the role of her fictional world^d autobiographical self, and then excuses herself to go to the bathroom). These “apple fritter” moments arise directly out of the initializing crisis at the heart of autobiography (Egan, Starobinski, Kerby) and, in the re-performance of that crisis by a perceptually ambiguous world^{a/b} body, we see the potential for fictional acts to transcend ontological borders and have profound transformative actual-world effects.

Now what about puppets? In the case of the autobiography-within in Ronnie Burkett’s play *Billy Twinkle*, the human author-subject is divided from its protagonist puppet-self, separated into two distinct “bodies.” This paper will consider the implications of this division for the cross-world exchange promised by autobiographical performance. How do we understand the transfer of performative experience among ontologically disparate selves when one (or more) of those selves is a puppet? Puppets do not migrate well across world-borders. In world^b a puppet is a living character; in world^d that puppet switches off, becoming simply an object. In light of this characteristic of puppets to lapse into nonbeing, the paper will apply these ideas about *puppenhaft* (puppetness) to *Billy Twinkle* to examine the strategies by which this particular autobiographical self performance works through Billy’s crisis (“The worst by far is not liking puppets anymore”) and to tackle the question implied by the play’s subtitle “Requiem for a Golden Boy”: Does Billy die?

“A Solo Census: One-Person Productions as a Rising Tide?” Nicholas Hanson (University of Lethbridge)

In 2008, Mária Kurdi wrote “nowadays we witness an unprecedented burgeoning of monological plays.” The cause of this recent trend, according to common perception, rests with the notion that theatre companies are responding to austere financial conditions by programming one-person productions. Deeper research, however, reveals that multiple scholars spanning various eras have noted a “sudden” increase of one-person productions (Bonney, 1934; Hamill, 1994; Knowles and Lane, 1997; Hughes and Román, 1998; and Grace, 2003).

Methodologically, this research project examines the productions that have been programmed by PACT’s 20 largest theatres over a 20-year time period, in an effort to offer an authoritative and empirically supported assessment of solo performance as a “trend” in the Canadian theatre landscape. Moreover, this project attempts to assess the level of critical response experienced by one-person plays, both in writing (Governor-General Awards, etc) and in performance (Dora, Jessie, Betty, Sterling Awards, etc).

Moving beyond facile economic explanations, this paper proposes a number of arguments to explain critical and popular interest in Canadian solo performance. Notably, one-person productions closely resemble the storytelling traditions of rural Canada (Gray 1994) – a point mirrored by experiences in the demographically similar New Zealand (Parker 2007). Furthermore, contemporary Canadian solo productions frequently explore ideas of identity (culture/ethnicity/gender), suggesting that the form might provide an especially dynamic point of access for artists from a variety of marginalized communities (Fobister, Roy, young, etc).

b) Men of the Empire: Performing Masculinity in Nineteenth-Century Canada

MH27

Curated Panel Organizer: Marlis Schweitzer (York University)

“The Gallant Invalid: Performing Romantic Masculinity in Nineteenth-Century Canada” Roberta Barker (Dalhousie University)

From Sir Isaac Brock to Dudley Do-Right, heroic masculinity in imperial-era Canada is often defined by physical and emotional fortitude and unswerving devotion to duty. Yet quite another model of masculine greatness—one deeply inflected by European theatrical representations—played out powerfully in the Canadian political arena during the long nineteenth century. This paper will examine the extent to which the public personae of key figures in this era were shaped by the tropes associated with the Romantic *homme fragile* of the European stage. The influence of Shakespeare’s *Hamlet*, filtered through the lens of such works as Goethe’s *Sorrows of Young Werther* and Schiller’s *Don Carlos*, ensured that physically frail men, emotionally sensitive and wracked by self-doubt, became staple figures of the Romantic theatre. In popular French Romantic dramas such as Alexandre Dumas’ *Père’s Angèle* (1833) and Octave Feuillet’s *Dalila* (1857), consumptive and melancholic young men gain heroic status by rallying themselves for a last battle. Although such characters were liberally mocked by English critics as signs of continental effeminacy, by the mid-nineteenth century their characteristics had begun conspicuously to inflect representations of leading figures in English imperial narratives. Most notably, General James Wolfe came increasingly to be portrayed as the gallant invalid who surmounted the twin Romantic demons of tuberculosis and nervous indecision to die gloriously on the battlefield, “saving” Québec for the Empire. After analyzing the onstage propagation of this image of Wolfe, I will consider the ways in which similar performances of fragile but indomitable masculinity inflected the careers of two other major figures in Canada’s history: John Lambton, Lord Durham, and Wilfrid Laurier. In the process, I hope to show how personal experience, political self-fashioning, and theatrical character typing coalesced to affect, not only the mythologies of Canadian political leaders, but also debates around English- and French-Canadian relationships and about the very nature of Canadian heroism.

“Building Romulus and Ritual in the Wilderness of Canada West” Stephen Johnson (University of Toronto)

When Henry Lamb emigrated from Pennsylvania to Ontario in the early nineteenth century, he envisioned building a European city, carved out of the wilderness. In this he was not unlike other settlers; but his vision was insistent enough that, based on his ownership of land near Rockton, he mapped out an urban environment on paper, called it “Romulus,” and advertised for settlers in the British papers:

He promised them a house and lot and firewood, free immunity from taxes for 25 years.... He gave a free site for a Church of England cathedral in the western end of the town and another site for the bishop’s palace and Roman Catholic cathedral at the eastern end, and free sites and building materials for churches of all other denominations. He gave a market square, a cricket ground, a race course; promised to erect a first-class theatre, concert hall and ballroom and even advertised for an efficient chief of police.... (Johnston, *The Head of the Lake* 83)

Among the unusual characteristics of this document are the following: it is so grand a plan for what was still bush—a stockade surrounded Lamb’s own tavern at the time to keep the wolves at bay; it appears to have been designed to attract an atypical immigrant, from the middle classes and in need of a range of amenities; and, it called for purpose-built performance spaces, as if these were essential services.

Romulus was never built, the idea finally only a locally-known place name. For my part, I am still looking both for this document—much quoted but “gone missing”—and for an understanding of the mind that created it.

Understanding may be generated from folk tradition, stories that circulated of a room in Lamb's large log house—a room no one was allowed into, except for visiting strangers. Men would disappear into it for hours, strange rituals were heard, rumours spread. When Lamb died, someone stripped the room before anyone could look inside.

Lamb did not manage to build his theatre, concert hall and ballroom—but he may have built the region's first masonic temple. The enlightenment city was the next step.

“Lawyers Behaving Badly: Enacting ‘White Civility’ Through Vandalism” Heather Davis-Fisch (University of British Columbia)

On 8 June 1826, a group of young Tories, upset with editorials published by William Lyon Mackenzie in the *Colonial Advocate*, disguised themselves as “Indians” and broke into the newspaper's York office, smashing its printing press and throwing the type into Lake Ontario. The young vandals occupied privileged places in the Family Compact, each enjoying “either a blood relationship or daily association with the lieutenant-governor or his officers of state” (Romney 118-19). Seven of the nine men were connected with the legal profession, two as barristers and five as law students. Their act of vandalism was not the last resort of desperate men unfamiliar with the law, but a calculated public display of contempt for Mackenzie. The “types riot,” as it became known, was furthermore sanctioned by those in power: William Allan (a justice of the peace) and Stephen Heward (the auditor general and the father of two of the rioters) watched the event and failed to intervene; the rioters' fine was paid by a collection taken up by their sympathizers. Through the public act of vandalism, the rioters attempted to define the boundaries of “civil” masculinity by identifying those outside of its normative limits: Mackenzie, by criticizing the young Tories in print, failed to act in a “civil” manner and had to be penalized. The types riot also symptomatizes the tension inherent in Daniel Coleman's definition of “White civility” as “contradictory and ambivalent, never consistent within itself [...] always engaged in the activities of self-invention, self-maintenance, and adaptation, even as [it tries] to avoid observation or detection” (10). By staging themselves as both the “already indigenous” inhabitants of the settler-colony (through their “Indian” disguises) and as the “already civilized” representatives of law and order, the type rioters attempted to perform their superiority to and authority over “strangers” like Mackenzie: their public defiance of the law and the complicity of authorities, however, called the equation of civility and the rule of law into question, provoking a crisis of legitimacy that persisted, on and off, until the rebellion of 1837.

“An ‘Unmanly and Insidious Attack’: Child Actress Jean Davenport and the Performance of Masculinity in the Newfoundland Press, c. 1841” Marlis Schweitzer (York University)

In the early 1840s, child actress Jean Davenport undertook a lengthy tour of the British colonies, playing to great acclaim in Jamaica, Barbados, and Trinidad before making her first appearance in St. John's, Newfoundland. As an adult, Davenport would go on to become the first actress in North America to play Camille, the archetypal “fallen woman,” but as a child she specialized in cross-dressed portrayals of Romantic heroes (Rob Roy) and Shakespearean villains, notably Shylock and Richard III. While most Newfoundland critics were unequivocal in their praise of Davenport, the editor of the *Newfoundland Patriot* suggested that the young actress was only a mediocre talent who simply didn't live up to the hype. Davenport's father, Thomas, responded with an angry letter to the editor, explaining that it was his “duty to repel the unmanly and insidious attack” upon his daughter. Rather than appearing in the *Patriot*, however, this letter was published by rival publication, the *Newfoundland Ledger*, which eagerly leant its columns “for the vindication of needless and unfounded aspersions.”

The controversy surrounding Jean Davenport's appearance in Newfoundland raises intriguing questions about the relationship between theatrical representations of masculinity (i.e. as embodied by a young girl) and the staging and performance of masculinity in other public arenas (i.e. by adult males in the press). The *Patriot's* attack on Davenport's portrayal of male characters prompted accusations of “unmanly” behavior, while the *Ledger* justified its support of Thomas Davenport, a stranger to the citizens of St. John's, by observing that he wore “the outward appearance of a gentleman, and [...] the internal deportment of one.” Implicit in the war of words over Jean Davenport's virtuosic impersonations, then, was an awareness of the performativity of masculinity itself. Thomas Davenport was judged an appropriate recipient of public sympathy because his performance of masculinity (his appearance and his actions) was consistent with the contemporary definition of “gentleman,” whereas the editor of the *Ledger* was rebuked for his ungentlemanly critique of the juvenile female star. Drawing from Jean Davenport's papers in the Library of Congress, my paper will analyze how the actress's tour to Newfoundland prompted debates about masculine performance both onstage and in the public sphere.

12:30pm-1:00pm

Box Lunch

MH13

1:00pm-2:30pm

Annual General Meeting

MH13

2:30pm — break

2:45pm-3:45pm

Keynote: Marshall Button

MH13

Introduction: Len Falkenstein (University of New Brunswick)

Actor, Playwright, Director Marshall Button resides in Moncton, NB, where he occupies the post of Artist-in-Residence at The Capitol Theatre. He is best known for his creation *Lucien*, the well-known North Shore mill-worker and New Brunswick's Blue-Collar Philosopher. *Lucien* first appeared in Fredericton, NB, in February, 1984 as a short monologue. There are now four full length one-person plays, *Lucien*, *Lucien's Labour Lost*, *Lucien Snowbird*, and *Helter Smelter*.

Marshall has been a guest on CBC's Royal Canadian Airforce, on Sportsnet during the Memorial Cup Hockey tournament held in Moncton, and in Campbellton, participating in the Hockey Day in Canada event. Recently he was a guest of Symphony New Brunswick, narrating Peter and the Wolf. Marshall has performed *Lucien* about two thousand times, from coast to coast in every Canadian province, and has appeared regularly during Moncton's HubCap Comedy Festival. In December of 2006, he was in Afghanistan for a three-week tour of duty entertaining our Canadian troops.

In 2008, Marshall Button was awarded the order of New Brunswick and was given an honorary doctorate degree from St. Thomas University in Fredericton. When not performing *Lucien*, Marshall works in television, film, theatre education and is a much sought-after motivational speaker and bilingual host.

3:45pm-4:00pm

Closing Remarks

Supper on your own

7:00pm

Bard in the Barracks' Production of *Macbeth*

Odell Park

8:00pm

Nasty Shadows' Production of *Monster* by Daniel MacIvor

MH13

Congratulations to Dr. Mia Perry, the first winner of The Canadian Association for Theatre Research Awards/ Les prix de l'Association canadienne de la recherche théâtrale!

As a result of our successful fundraising campaign, in 2010 The Canadian Association for Theatre Research/Association canadienne de la recherche théâtrale was pleased to announce the inauguration of four new awards for theatre research. These awards are intended to help participants at the CATR/ACRT conference in need of support to further their current research.

Four grants—each of \$500—will be awarded to students, theatre practitioners, and independent, underemployed or retired scholars presenting at the CATR/ACRT conference in one of the following four categories:

- 1) Intercultural theatre;
- 2) Theatre practice and performance;
- 3) International research;
- 4) Theatre, drama and performance in French.

Candidates interested in applying for these awards should email a copy of the presentation proposal which they have submitted to the conference organizers together with a letter outlining how their current status (student, practitioner or independent scholar), proposed conference presentations and ongoing research correspond to one or more of the categories established for these awards to: Gregory.Reid@Usherbrooke.ca

Deadline for submissions is December 15, 2011. Candidates will be informed of the award committee's decisions by February 15, 2012.

The Canadian Association for Theatre Research Awards/ Les prix de l'Association canadienne de la recherche théâtrale

À la suite du succès qu'a connu notre campagne de levée de fonds, l'Association canadienne de la recherche théâtrale a le plaisir d'annoncer la création de quatre nouveaux prix pour la recherche dans le domaine des études théâtrales. Ces prix seront décernés dans le but de fournir un soutien financier aux participants de la conférence CATR/ACRT afin qu'ils puissent poursuivre leurs projets de recherche en cours.

Quatre bourses, d'une valeur de 500\$ chacune, seront remises à des étudiants, à des professionnels du théâtre, et à des chercheurs retraités ou non affiliés à une institution universitaire ou sous-employés qui présenteront des communications à la prochaine conférence de la CATR/ACRT dans l'un des quatre domaines suivants:

- 1) Théâtre interculturel;
- 2) Pratique et performance du théâtre
- 3) Recherche internationale
- 4) Théâtre, dramaturgie et performance en français

Les individus qui désirent proposer leur candidature pour ces prix devront faire parvenir, par courriel, une copie de la proposition de communication qui a été envoyée aux organisateurs de la conférence, ainsi qu'une lettre démontrant comment leur présent statut (étudiant, professionnel du théâtre ou chercheur retraité/non affilié à une institution), leur communication et leurs projets de recherche en cours correspondent aux critères d'admissibilité de ce concours. Ces documents seront acheminés à M. Gregory Reid à l'adresse suivante : Gregory.Reid@usherbrooke.ca

La date limite pour les soumissions de candidature est le 15 décembre 2011. Les candidats apprendront les décisions du comité au plus tard le 15 février 2012.

Seminar Abstracts

(Alphabetical by Seminar Title)

Affect / Canada / Theatre

Seminar Organizer: Erin Hurley (McGill University)

Of late, scholars have renewed theatre and performance studies' historical attention to questions of sentiment, feeling, and mood. Work on racialized affect in/as performance (Muñoz), utopian performatives (Dolan), and theatre's affective labour (Ridout) may be the field's most consequential engagements with the burgeoning scholarly literature and creative expression of the "affective turn". Little, however, has been published on the relation of affect to theatre and performance in, on, through or about Canada. With this seminar, I'd like to open up a conversation about affect and Canadian theatre and performance with an eye to gleaning how, whether, and where the affective turn is affecting theatre studies in Canada. The pragmatic goal of this seminar is to find out who is working on affect in/on/through/about Canada and to discover how they approach their research and analysis (what objects, what methods, for what purpose). We might ask, How has theatrical affect participated in building or destabilizing collectives, communities, and nations in Canada? What strategies might we use for mapping, tracking and/or marking affects and their resonances in and through performance? A more conceptual goal is to explore how thinking feeling opens up new areas of inquiry, modes of analysis and kinds of attention in theatre studies in Canada.

"Friendships, Taboos & Shared Mortality: Crossing the Species Barrier in an Era of Species Extinction" Nelson Gray (University of Victoria)

From Euripides *The Bacchae* to Edward Albee's *The Goat*, plays that blur the boundaries between humans and other animals have always carried enough emotional charge to both disrupt and lay the foundations for how we perceive ourselves. But if how we feel about animals and our relationship to them has had such import in many eras and cultures, such feelings have become particularly troubling in an age of unprecedented species extinction. Akira Lippl, for instance, argues that in modern media, animal images exist in "a state of perpetual vanishing: spectral apparitions of the undead," and philosophers such as Jacques Derrida, Deleuze and Guattari, and Cary Wolfe have, not surprisingly, paid a good deal of attention to the subtleties, possibilities, and contradictions inherent in human/animal relationships. In this paper I want to touch very briefly on two or three instances in Canadian theatre that enact what Chaudhuri calls the "tragic contingency of animals in the modern world," and to argue that such enactments, by haunting us, saddening us, and shaking us to the very core, raise fundamental questions about who we are and who we might become in an age of vanishing animals.

"Bordering Queerness: Affective Structuring of Queer Subjectivities and Communities in Canada" Bradley High (York University)

By examining affective resonance and relationality in Nina Arsenault's *The Silicone Diaries* and Tim Miller's *Glory Box* this paper will explore the ways and means through which queerness as a subject positioning is an affectively invested domain that is affixed to specific geopolitical contexts and borders. Through these two performances we can begin to ask in what ways are queer subjects and communities constructed both here in Canada and in the United States, and how is affect used as a regulatory tool for the structuring communities and communal responses? By employing the affect theories of Brian Massumi and Eve Kosofsky Sedgwick we can begin to understand how affective relationality and resonances are employed as tools to communicate, and frame/form ideas of queer subjects and communities. In many ways the affective resonances generated in these performances incite a mode of relationality that is predicated on a shared sense of hope—what José Esteban Muñoz, in *Cruising Utopia*, calls a queer utopian futurity—that unites us in a present project of future change. What these performances are also articulating, and what I feel is most important to examine, is the ways in which affect is used as a tool of governmentalization both from within queer communities and from the larger geopolitical entities that we exist with/in.

Affective resonances in Miller's *Glory Box* and Arsenault's *The Silicone Diaries* articulate the ways that context and geopolitical locatedness enable and disable different types and degrees of intersubjective relationality. Though my own subjective positioning—how I identify as queer—is more closely related to Miller's identification as a queer subject than it is to Arsenault's, I found myself affectively relating more closely with Arsenault and her performance of queerness. In bringing my experience of these performances into conversation with Foucault's concept of governmentality and theories of affect I began to understand the ways that queer subjectivities are contextually, temporally and geopolitically fixed.

In this paper, I will explore in greater detail how and why these performances and their affective moments resonate differently for me as a queer subject in Canada. In what ways is queerness affectively experienced differently when crossing geopolitical borders? Are queer affects spatially and contextually isolated to specific geopolitical locations? Finally, intentionally or not, how is affect used to frame and form queer communities as being distinct (and distinctly Canadian) from our neighbours to the south? Certainly, as Muñoz suggests, hope emerges as an affective response during these performances and allows for a type of queer collectivity to emerge that is

constructive and (potentially) beneficial for queer subjects: however, these affective generating events can also be seen as “things” of social control as Michel Foucault and Brian Massumi might argue (“Governmentality,” and “Fear (The Spectrum Said),” respectively). By conducting a close reading of the affective moments in *Glory Box* and *The Silicone Diaries* we can begin to see how utopian and regulatory/regulated feelings in performance have a direct correlation to the geopolitical context and location in which they are generated.

“An Embodied Cognition Reading of Tibor Egervari’s Shakespeare’s *The Merchant of Venice* in Auschwitz” Susan Knutson (Université Sainte-Anne)

In “Affective Coherence: Affect as Embodied Evidence in Attitude, Advertising, and Art,” Gerald L. Clore and Simone Schnall speak of the “epistemic problem” created for subjects when “embodied affective cues do not match current evaluative beliefs” (232). This means that when embodied neural/corporeal responses—that can, for example, be measured by an MRI—are in conflict with conscious belief, there is “affective incoherence”. Clore and Schnall describe affective incoherence as a “cost” (an evolutionary cost?) and suggest that it contributes to a weakening of cognitive power (232). In this paper, I argue that Shakespeare’s *The Merchant of Venice* provokes affective incoherence by its instantiation or embodiment of the social stereotype of the Jewish usurer. The rhetorically powerful representation of the social stereotype in the drama conflicts, i.e. it is affectively incoherent with, the socially distributed and conscious belief that the stereotype is dangerous and false. Participants in the theatrical experience who share conscious belief in the falsity of the well-known stereotype would have no choice but to expend energy in order to manage the incoherence. That this expense of energy might be unconscious and/or outraged would only contribute to the cost of the affective incoherence. Tibor Egervari, a man who has devoted his life to the theatre in Canada and in France, was born in Hungary in 1939; “[a]long with many Jewish children, he survived the Shoah thanks to the heroic action of a Christian pastor, Gábor Sztéhlo” (Lieblein 109). In 1944, his father and older brother perished. I argue that Egervari has adapted *The Merchant of Venice* in such a way that the specific affective incoherence provoked by Shakespeare’s Shylock is disabled, displaced by a cognitively powerful, embodied and congruent conviction that the social stereotype belongs to (is an attribute of) the Nazi lieutenant commander character who plays Shylock and who directs *The Merchant of Venice* as it is (fictionally) rehearsed for performance in a Auschwitz prison during World War II. In Egervari’s script his character is referred to only as Shylock, and the Jewish prisoners who play the roles of Antonio, Gratiano, Bassanio, and Lorenzo, are referred to by those names. Whatever glimmers of humanity there are in this dark place adhere to them.

In writing of his adaptation, Egervari points to his personal and individual cognitive breakthrough, but his work also invokes a significant social dimension by the nature of the historical trauma he represents, and because, as he emphasizes, the context is not psychotherapy but theatre. The question I am exploring is if and how his dark drama promotes social/individual health. The performance experience of affective coherence or incoherence, and any cognitive innovation (catharsis?) which might follow from it, would be shared among those taking part in the experiment of mind which is the theatre (significant exception made of conscious antiSemites, should any be present, as they would experience the play and all its effects very differently). For most people, though, the initial cost or energy expense provoked by the dramatization of the social stereotype would be shared, as would the recovery of that cost or expense. One result might be that shared social cognition by the critical mass of those present, the vast majority, which we might consider to represent the civic society, would be strengthened and made more robust.

“Playing the Passions: A Search for Affective Labor on the Scottish Moors of Joanna Baillie” Ursula Neuerburg-Denzer (Freie Universität Berlin)

Witches roam the moor in the opening scenes of Joanna Baillie’s *Witchcraft*. Only towards the end of this full-length play do we learn that the witches are indeed women in different stages of mental health living out their passions and desires through attempts at witchcraft. The Scottish writer and playwright Joanna Baillie wrote a series of plays entitled “*Plays on the Passions*” during the late eighteenth and early nineteenth century. Her goal was to write a tragedy and a comedy each for a number of the strongest passions. In addition, she wrote a number of other plays, which were not directly focused on a single passion. Among them *Witchcraft*, which was published in 1836, but apparently not performed during Baillie’s lifetime. In a current investigation at Concordia University, writers, directors and actors have been engaging with *Witchcraft* in a number of so-called *Resonant Responses*. Going into the second year of a three-year research project, the current aim is to investigate the physicalization of the passions on stage.

In my capacity as advisor, I have been observing the process during a lab phase in November and December 2010. The research into the embodiment of the passions was informed by a number of techniques, breathing patterns from early Grotowski work, mimetic enactment of the illustrations from several of the acting manuals as well as of eighteenth century paintings, animal work inspired by Le Brun, and Schechner’s rasabox exercises. Several of the actors had previous experiences with the embodiment of specific emotions through work with me in the emotion lab at Concordia. This application of contemporary emotion work to historical material invites the rereading of some of the eighteenth century manuals and a closer look at the affective dramaturgy of Joanna Baillie.

How can the actor perform and manifest emotional states convincingly? How does the context of a play invite specific forms of embodiment. In France, Diderot polarized the acting of his time into “hot” (inspirational) and “cold” (technical) after encountering British actor Garrick in 1764. Yet is there really such a clearly defined divide between

acting styles? In 1768, German critic and theatre director Johann Jakob Engel attempted in his acting manual *Ideen zu einer Mimik* to develop a methodological approach to the performance of the affects. Engel's approach, similar to Baillie's *Plays on the Passions*, curiously resonates with Sanskrit rasa theory on several levels. Engels' careful differentiation between the emotions and the subsequent mixing and matching on one hand, and Baillie's dramaturgy of the passions, similar to rasic dramaturgy on the other may throw light on contemporary theatrical practice such as the rasabox exercises during the affective turn. By investigating the performance of emotion today through the lens of eighteenth century acting practices I hope to throw a new light on contemporary emotion research within and beyond the field of acting.

“‘Theatre for Change’ Meets Affect: Re-thinking Applied Theatre in Canada” Mia Perry (University of British Columbia)

The “affective turn” emerges from, and continues to draw together, interdisciplinary thought and scholarship. This paper sits comfortably in a similar space of interdisciplinarity. In the interstices of performance, pedagogy, and philosophy, I focus on the possibilities and implications of the affective turn on applied theatre studies and practice in Canada. My paper describes the prevalent discourses of applied theatre and performance studies in Canada and outlines specific examples of practices and research in the field. Drawing on recent scholarship in performance and affect (e.g., Cull, 2009; Hurley, 2010; Thompson, 2009) I challenge current trends in the way applied theatre is positioned, researched and theorized in Canada. I ask, what happens when applied theatre is considered in terms of affect instead of representational manifestations of change, transformation, growth, or recovery for example?

The work is situated within a poststructural perspective on embodied pedagogical practices (Davies, 2000; Ellsworth, 2005; St. Pierre & Pillow, 2000), and within the theory of nomadic thought, as developed by Giles Deleuze (1990; 1994) and his collaborations with Felix Guattari (1983; 1987). Taking up applied theatre in this light, I consider the participant as a body/mind/self in motion (Ellsworth, 2005) and focus on a non-representational perspective of analysis, understanding performance to be lived and experienced by means of forces of affect, sensation and interrelation. Finally, I draw in depth from the recent work by James Thompson on performance and affect (2009), extending and applying his thesis to applied theatre in Canada.

The Canadian-based studies and practices drawn on in this paper are used to challenge the inherent efficacy and ethics assumed in much applied theatre and performance research, and reveal the complexity and contingency of creative practices in community, education, and socio-political contexts. I propose a discourse of affect to at once add complication to the norms of representational accountability within applied theatre in Canada, as well as to enrich the field with the tangibility, the inevitability, and the possibility of affect. I look specifically at the work of Headlines Theatre (Vancouver) along with selected studies of Canadian theatre-based work with marginalised, incarcerated, and minority populations.

This paper then, invites an alternative perspective on applied theatre in Canada and explores the practices and methodologies that are implicated by this. Alongside the implications within the field of applied theatre, this paper places itself in the chasm that exists between the related but often detached fields of applied theatre (including theatre and education, theatre for development, and community-based theatre for example) and theatre (studies and practice). I postulate that a repositioning of applied theatre in terms of affect can reinvigorate a productive and rich dialogue between these two fields both within and about performance; my hope is that this paper will play a part in this dialogue.

“Beyond Heroism and Towards Shared Vulnerability: Re-imagining Canada’s Affective Deployments of Mourning in Response to Afghan War Deaths” Helene Vosters (York University)

Since the onset of the post-9/11 US-led invasion of Afghanistan, 154 Canadian military personnel have been killed. Each death has been memorialized in the media, through public repatriation ceremonies, and via the renaming of sections of the repatriation route to the “Highway of Heroes” and the “Route of Heroes.” Unlike Canada’s military dead, there are no exact numbers for Afghans who have been killed or have died as a result of war-related causes during this time. This lack of an accurate accounting of Afghan dead is, in large measure, a result of the US/NATO no-body count policy. It is also reflective of a “differential distribution of grievability across populations” wherein Western lives are deemed grievable while the lives of non-Western “others” remain outside of the realm of grievability (Butler 2009: 24). Through its deployment of a military poetics of heroism and praise in relation to Canada’s military casualties in Afghanistan the popular Highway of Heroes memorial phenomena operates as a powerful theatrically affective vehicle in support of Canada’s nationalist narratives and as a mechanism through which Afghani deaths are rendered invisible or insignificant.

In her post-9/11 reflections on global and geopolitical violence Butler argues for the potential of practices of mourning grounded in the recognition of vulnerability as a primary and shared condition of life to produce “an ethics of non-violence and a politics of a more radical redistribution of humanizing effects” (2003: 9). What might a poetics of mourning rooted in an understanding of shared vulnerability look like? How might embodied and affective public expressions of grief related to war facilitate counter-hegemonic narratives and responses to militarism and war?

This paper will combine a phenomenological, theoretical and historical inquiry into the role of embodied and affective expressions of mourning in constructing narratives of death related to militarism and war by juxtaposing a critical analysis of the Highway of Heroes memorial phenomena with an auto-ethnographic reflection of a daily public memorial ritual that seeks to employ a poetics of shared vulnerability and serve as an agent for community discourse and mobilization in response to militarism and war. Drawing on contemporary theories of mourning in a geopolitical context (Butler 2009; Gilroy 2005; Taylor 2004) as well as feminist scholarship on women's historical role as the primary mediators of public mourning in the West and of the underlying ideological and structural social forces that contributed to the regulation, control and constraint of their socially situated mourning practices (Hockey, 2001; Holst Warhaft, 2000, 1992; Mukta, 1999; Seremetakis, 1991) this paper seeks to interrogate the ways in which the Highway of Heroes phenomena—though often framed as a grassroots movement—reflects and reinforces the agenda of state sponsored military memory projects through a militarized poetics of mourning.

“Acts of Gaiety: Staging the Lesbian Nation” Sara Warner (Cornell University)

Feelings of injustice are often the impetus for social change. Painful emotions, and the desire to avoid or eradicate them, play an important part in the making of political worlds. This is especially true of second wave feminism and the lgbtq movement. One problem with identity politics is that injury comes to exemplify a disenfranchised group's status. As Wendy Brown has argued, the persistent and prolonged identification of subaltern subjects with wounds—by which she means both the scars of their subordination and the traumatic stories of their infliction—I leads to resentment and a cult of victimization. This happens when damage becomes fetishized as the foundation of identity, which, in turn, reinforces the very structures the subject seeks to overcome. Rooted in wounded attachments, identity politics can make claims for itself only by reinscribing its pain, and, as such, it can hold no future for itself or others. Lauren Berlant maintains that this dynamic actually emerged in the 19th century and has less to do with identity politics per se than it does with national sentimentality, an emergent structure of feeling reflective of the notion that statehood is best built across fields of social, economic, and cultural difference through channels of affective identification, namely empathy. National sentimentality gave rise to a cultural politics of pain as disenfranchised populations (including organized labor, slaves, and women) cast themselves as suffering victims in order to elicit the sympathies of their entitled peers. These social Others' claims to subjectivity were based not on their capacity to think or work but on their ability to feel, and specifically on their endurance of acute physical and psychic violence. National sentimentality is precisely what is dramatized in the era's most popular and affecting theatrical spectacle, *Uncle Tom's Cabin*. Here, pain assumes an objective, self-evident, and unmediated status that comes to mark the core of personhood and the basis of claims to justice. The function of the nation is the amelioration of bad feelings, the absence of which defines freedom. The body politic consists of injured groups competing with one another over who is the most abused and the most excluded from the happiness promised by participation national life.

Second wave feminism has come to represent the zenith of the cultural politics of pain. While this is true of many strands of the movement, it is not true of all feminisms. I argue here that radical lesbian separatism stages an important and overlooked intervention into the workings of national sentimentality. American author Jill Johnston's 1973 book *Lesbian Nation: The Feminist Solution* is credited with sparking the separatist movement. Within months of its publication, collectives and compounds sprang up across the U.S. and Canada, including The Lesbian Organization of Toronto (L.O.O.T.), which dubbed itself “the house that Jill built.” A documentary film by Kay Armatage and Lydia Wazana, *Jill Johnston: October 1975*, chronicles the mercurial author's visit to L.O.O.T. to perform a reading and participate in consciousness-raising sessions. The trip was, for all intents and purposes, an utter disaster. Johnston, the women of L.O.O.T. soon discovered, never lived in a women's commune, nor was she closely aligned with any separatist organization. Her vision of a lesbian nation had surprisingly little to do with practical issues. It was more of “a cosmic plan” than an actual goal, and, she had no “real strategy” as to how to go about it. Johnston was an artist—a writer, critic, dancer, and choreographer of many Fluxus events—not an activist. Allergic to ideology and averse to dogma, she eschewed mass movement activities in favor of outrageous antics I term acts of gaiety. Finding politics insufficiently light-hearted, she dragged dada with her into lesbian feminism, creating outlandish spectacles designed to shock the bourgeoisie, social conservatives, and overly earnest Leftists. Armatage and Wazana's film captures Johnston engaging in several acts of gaiety in which she consciously and effectively disrupts any kind of unified, coherent, or stable sense of lesbian identity. Some members of the L.O.O.T. collective felt that Johnston's shenanigans made a mockery of lesbian feminism. Many of her American compatriots felt the same way. The film shows her making a joke of separatism, but not of her hosts. Johnston is making fun of politics. She is playing the fool in order to avoid playing the victim— a role that held absolutely no interest for her. Playing the fool enables her to resist national sentimentality and to make gaiety rather than pain the condition of belonging.

Approaches to the Theatre of Atlantic Canada

Seminar Organizers: Linda Burnett (Algoma University) and Glen Nichols (Mount Allison University)

During last year's CATR Conference in Montreal, the seminar on the Playwrights of Atlantic Canada was a particularly stimulating session, one that resulted in a number of thought-provoking, enlightening, and engaging papers; a seminar exchange that we all enjoyed thoroughly; and excellent feedback from members of our audience.

This year's seminar represents a continuation of the discussion that was begun during last year's Playwrights of Atlantic Canada seminar, a continuation that seems highly appropriate given that the 2011 CATR Conference is to take place in Atlantic Canada, in New Brunswick. This year, however, we hope to broaden the conversation, which is reflected in the title we have chosen for this seminar.

"Motherhood Statements: Daniel MacIvor's Mulgrave Road Plays" Karen Bamford (Mount Allison University)

"Colonization Can Only Disfigure the Colonizer": Wendy Lill's Analysis of Colonialism in *Sisters*" Linda Burnett (Algoma University)

"(De)Claiming Culture: Recasting the Past on the Atlantic Stage" Clarissa Hurley (University of Toronto)

"Don Hannah's Maritimes: Searching for a Dramatic Voice" Glen Nichols (Mount Allison University)

"Artistic Fraud's *Oil and Water*: Compassion, History, and Intercultural Encounter in Newfoundland" Lois Sherlow (Memorial University, Grenfell)

Investigating Urban Social Life through Performance

Seminar Organizer: Barry Freeman (University of Toronto, Scarborough)

This seminar will explore the use of performance as a method of investigating urban social life. It will look at the many ways that theatrical techniques, processes and performance are being used to research how the cultural complexities and material conditions of the city shape how we live, understand, and interact with one another and how, in turn, our social lives produce the city. In *Theatre & the City*, Jen Harvie notes the ambivalence between a materialist view that sees urban life to be strictly conditioned by the forces of consumerism and capitalism on the one hand, and a "willful optimism" that interventions in such hegemonies can express individual agency on the other (67-68). We will not try to resolve this ambivalence in the seminar, but have it in mind as we consider how the insights available to investigations of this sort are manifested in artistic product or efforts to produce social change.

"The Ethics of Investigating Urban Social Life through Performance with and About Multi-barriered, Culturally Diverse Youth in Inner-City and Suburban Vancouver" Elaine Carol (MISCELLANEOUS Productions)

The purpose of MISCELLANEOUS Productions: The Ethics of Investigating Urban Social Life through Performance with and About Multi-barriered, Culturally Diverse Youth in Inner-City and Suburban Vancouver, Canada is to explore the ethical parameters of the relationships of our company's adult professional artists, technicians, clinical social workers, counselling and social psychologists and educators with and responsibilities to young people that we grapple with in our community-engaged work every day.

I will describe and screen short documentary film selections about the work of our community-engaged theatre and interdisciplinary arts organization, MISCELLANEOUS Productions and will show examples of our collaborative creative work with culturally diverse, multi-barriered inner-city and suburban youth age 13–24 years old.

My paper and clips will examine MISCELLANEOUS Productions' representations of youth in conjunction with issues of racism, gang violence and addictions. It will demonstrate how our professional team of community-engaged artists responds by collaborating with youth to create original performances representing critical issues in their lives while constantly examining our ethical concerns in taking on such explosive and provocative work. I will also describe how we employ a series of complex performance art, theatre and educational diversity exercises to develop the youths' own representations using art as a tool for social change and personal transformation, bridging ethnic and cultural differences.

"Verbatim Theatre: Telling Other People's Stories" Kathleen Gallagher (University of Toronto), Burcu Yaman (University of Toronto), Anne Wessels (University of Toronto)

Physical, ethical, social, and artistic questions convene at the centre of Verbatim Theatre practice. Part story-telling, part composite, part mimicry, part invention, Verbatim theatre invites critical discussion about the skills, the social value, and the creative impulses connected to this form of working. Of the genre, David Hare writes, Particular objection is made to the use of other people's dialogue. No sooner had a genre called verbatim drama been identified than sceptics appeared arguing that it was somehow unacceptable to copy dialogue down, rather than

to make it up. People who did this, it was said, are called journalists, not artists. But anyone who gives verbatim theatre a moment's thought—or rather, a dog's chance—will conclude that the matter is not as simple as it first looks (*The Guardian*, Saturday 17 April 2010).

David Hare's reflections on Verbatim Theatre helped me to better understand why some recent work with Project Humanity creators of *The Middle Place* had been such a powerful experience. And further, why this verbatim play had a palpable impact on a group of high school students. Working both theatrically with the genre and making methodological use of it in the course of our qualitative research, the following three papers offer a picture of an ethnographic study through which research was caught up in a theatre-making process that cast new light on the strength of performance as a method of investigating urban social life. Extending its reach beyond theatre and performance, Verbatim has found a place, too, in our social science research. Harnessed to ideas about power relations and 'collaborative', multi-vocal, qualitative research practices and forms of dissemination, this genre of theatre further opens up discussions about the ever-expanding definitions of, and experimentation with, ethnographic methodologies.

The larger context and project in which our creative and research work took place is an ethnographic study on drama and engagement in four sharply contrasting urban cities. Schools in Lucknow, India, Taipei, Taiwan, Boston, USA, and Toronto, Canada comprise the study sites. The theatre work devised in each of these sites is markedly different, each site having different pedagogical and artistic imperatives. The following three papers centre exclusively on one Toronto site where the drama teacher's curriculum was largely shaped by relationships with Verbatim theatre artists.

The first paper sets up the story of how ethnographic research and theatre practice converged, taking their cue from the interests and insights of youth in a Toronto school, whose experience of urban life is often contoured by disengagement, violence and cultural misrepresentation. This paper will chart the work of the theatre artists in the school and how their workshops prepared students for their own theatre creation in addition to importantly influencing methodological steps in the ethnographic process. The second paper examines how research into the social happened differently once the researchers moved into the theatre space for two productions of *The Middle Place* at Theatre Passe Muraille (October 2010) and Canadian Stage (February 2011). The final paper will reflect on what happened artistically and pedagogically back in the drama classroom once the students began their own Verbatim theatre creation and what the researchers, then, learned about their engagement with this theatre form and their understandings of social life and relations in the context of their urban school.

As a retort to his detractors, Hare wrote, "Journalism is life with the mystery taken out. Art is life with the mystery restored." Our ethnographic process that closely followed the pedagogy of a Verbatim theatre unit shook us out of some of our familiar understandings and (un)comfortable truths about urban youth. It opened our research process up to the unpredictability, the frustrations and the mysteries of a creative process, unavoidably affecting our perceptions of the subculture of urban youth.

"Queering the Culture Plan: The Artist as Urban Innovator" Laura Levin (York University)

The idea of the "creative city" has had a significant impact on urban development initiatives throughout the world, and it has been especially influential in the context of Toronto, now home to the architect of this concept, American urban studies theorist Richard Florida (head of the Martin Prosperity Institute at the Rotman School of Management at the University of Toronto). The creative city script, which is now the official language used for marketing Toronto's art scene, calls upon artists and other cultural "actors" to take on central roles in shaping urban planning and the new economy. In my paper, I explore the growing complexities of the "knowledge work" in which these artists are engaged, as well as their uneasy relationship to processes of gentrification and urban development within Toronto. I will look at artistic works that might be read as critical responses to the increasing demand that artists perform their creativity and creative "lifestyle" in publicly legible and often politically anesthetized ways. These will include the performances of body artist Jess Dobkin whose works in washrooms and other public spaces examine neoliberal ideas of art and "public service"; the photographic works of artist R.M. Vaughan, which ask whose bodies are privileged in the creative city; and the work of video artist John Greyson whose *Gay Penguin* series explores the ways in which queer bodies are used to market creative lifestyles in Toronto and beyond.

"Montreal's Censorship of Women's Performances of Political Agency" Brittany Ross-Fichtner (York University)

This essay deconstructs the Montreal government's seemingly inconsistent standards for censoring representations of the female body to reveal the state's unequal respect for women's personhood. In this essay I examine the state of women's rights and postfeminist discourse in Montreal by comparing three examples of urban performance which portray seminude or nude representations of the female body. The first example consists of the marketing and performance of exotic dancing services on Saint Catherine Street. The second example is the People for the Ethical Treatment of Animals' (PETA) May 2010 public activist performance entitled "Nude PETA Beauties Shower on Sidewalk to Expose Meat's Devastating Impact on the Planet." The final example is the city of Montreal's June 2010 refusal to issue Pamela Anderson the required permit to publicly present her PETA advertisement entitled "All Animals Have the Same Parts: Have a Heart, Go Vegetarian." Comparing the government's differing levels of

censorship of similar representations of the female body reveals patriarchal and neoliberal ideologies behind the state's disproportionate level of discomfort with Anderson's performance of celebrity activism. Examining the dramaturgy of these three examples demonstrates that the politics of location, liveness of the representations, celebrity status of the actors, and economic implications of the events determine whether women's representations face Montreal state censorship. This paper argues that Montreal's standards for censoring the female body are rooted in a discomfort with women's performances of political agency as well as in economic and political anxieties concerning the performances' perceived abilities to challenge dominant neoliberal ideologies.

Theatre in Small Cities

Seminar Organizers: James Hoffman (Thomson Rivers University), Ginny Ratsoy (Thomson Rivers University), and Heidi Verwey (Thomson Rivers University). *Moderator:* James Hoffman

Questions to be explored: (Part 1) 1. What is a small city? 2. How can the theatre academic maintain professional (research and praxis) currency in a small city and, thus, establish a national profile? (Part 2) 3. What are the roles and responsibilities of small-city theatre: needs, tasks, attributes, and challenges 4. What are proven models for small-city theatre: lessons, best practices, and indicators? 5. Where do we go from here?

Claire Borody (University of Winnipeg)

Moira Day (University of Saskatchewan)

Andy MacDonald (Dickinson College)

Sarah Ferguson (Keyano College)

Glen Nichols (Mount Allison University)

A Tyranny of Documents: The Further Adventures of the Performing Arts Historian as Film Noir Detective

Seminar Leader: Stephen Johnson (University of Toronto)

The problems and pitfalls of writing theatre history in the 21st century were usefully discussed by Tom Postlewait in "Writing History Today" (*Theatre Survey* Nov 2000); he suggests that practitioners of theatre history look closely at the 'microhistorical' direction in historical research, as particularly well-suited to the discipline. Microhistory tends toward the microscopic examination of the individual event and document, in an effort to tease out of minimum evidence a complex set of relationships. It suggests that the most irritating documents are the most valuable precisely because they are 'opaque.' It is the joke we don't 'get' that exposes the cracks in our own preconceptions of a society; our effort to understand it, with any luck, enriches our understanding.

This is all well and good; but historians of performance and the performing arts are particularly inclined by necessity to make much of little, and there are dangers. The documentary evidence can be so 'opaque' as to be incomprehensible, and the patterns among them so apparently arbitrary that there can be no resolution, and interpretation fails. If the historian is a detective, the model is, sometimes, less Hercule Poirot than a film noir gumshoe, who can't begin to realize the implications of the mystery he's trying to solve, but who can't stop himself from following the clues.

"Investigating the Grey area in Canadian Theatre History" Dorothy Hadfield (University of Guelph)

My problematic archival artifact is not a document, but a person, one who exists on the utmost periphery of the received historical narratives around the founding of the Stratford Shakespeare Festival and its cultural significance. Where Earle Grey is mentioned at all, he is glossed over as a tangential figure whose small-scale efforts were eclipsed by the grand "success" of Stratford, a verdict that is difficult to accept after seeing the evidence in the archives of the Earle Grey Shakespeare Festival (deposited but not yet accessioned in the L.W. Conolly Theatre Archives at the University of Guelph).

Earle Grey was a classically trained British actor with excellent credentials, among them a turn as leading man at the Oxford Playhouse when it opened in 1938 with a young Tyrone Guthrie as a stage manager. Together with his wife, Mary Godwin, Earle Grey came to Canada and developed what was widely hailed at the time as "Canada's First Shakespeare Festival" from a semi-permanent summer base in the University of Toronto's Trinity College quadrangle. In addition, the Earle Grey Shakespeare Company engaged in an aggressive touring schedule to take

Shakespeare into high schools and small town venues, and operated a successful classical training academy for aspiring Canadian Shakespearean actors.

Grey and Godwin had remained in Canada after their war-time theatrical tour ended because they perceived the need to develop a theatrical tradition in Canada at the same time that the country was experiencing its own nascent impulses for a co-ordinated national theatre effort. In addition to engaging in his own production and training activities, Grey was actively involved in the theoretical and political discussions around the establishment of a more permanent national theatre in Canada, and along the way found time to establish the Toronto chapter of ACTRA to organize theatre professionals and protect their rights (the ACTRA Lifetime Achievement Award is named in his honour).

Given the significant profile of the Earle Grey Shakespeare Festival in the years immediately preceding the establishment of the Stratford Festival (Grey had the patronage of the Lieutenant Governor and the University of Toronto president, among others), and the profile and political connections of Grey himself in circles where national theatre interests were being discussed, it seems improbable that Grey could have been so effectively shut out of such discussions around the Festival itself. The plot thickens when you consider that many of Stratford's inaugural acting troupe was made up of actors who had been trained by Earle Grey, a plying of talent that Grey's company could not ultimately survive. Was it personal or professional incompatibility that so completely deleted him from the foundational narrative of national theatrical culture that Stratford represents? I'll admit I'd like to find some kind of conspiracy theory here, although I'm not sure whether the evidence will support that theory, or what effect Grey's testimony will have on the case around Stratford.

"Sexualized Marginal Drawings in Canadian Playwright John Herbert's Archives" Peter Kuling (Wilfrid Laurier University)

John Herbert, author of the canonical Canadian play *Fortune and Men's Eyes* (1967), had his collected papers acquired by the University of Waterloo archives in 1982. When examining this collection it becomes immediately obvious that Herbert inserts biased marginal comments to explain unclear references in his playscripts and personal correspondences. Coupled in these anachronistic marginal notes are entire pages filled with graphic drawings like the one included with this paper proposal.

This sexually graphic and confusing archival drawing appears on the verso side of a random page in an unperformed and unpublished play called "Slaves and Masters." Troubling puns, caricatures and sociopolitical commentary are the focus of the drawing. Herbert's most well-known play (*Fortune*) dealt with heavy themes of sexual violence, homosexuality and bigotry in the Canadian prison system; all these elements manifest themselves in burlesque and parodic manuscript drawings like this one. Were these images planted, like the marginal notes, for the future researchers to uncover? Are they representative of Herbert's personal and social views on everything from sexuality to Christianity to socialism? My analysis will scrutinize the social, sexual and political implications of this specific document in light of Herbert's theatrical career and how this drawing affects his entire archival collection.

"Secret Transmissions: Agents, Telegrams, and 'Insider Information' in the Transnational Trade in Theatrical Commodities" Marlis Schweitzer (York University)

One of the most exciting finds I've made at the Shubert Archive (New York City) is a slim, blue box, simply labeled "Telegram Codes." Inside a paper booklet titled "Code List" provides an extensive list of codes used by the Shuberts in the early 1900s to communicate with their many representatives via telegram. The codes I find most intriguing are those alluding to the intense rivalry between the Shuberts and the producer/ managers who made up the Theatrical Syndicate, especially where the acquisition of foreign theatrical properties are concerned. These include codes such as "Adject = I am going to Paris" and "Adeling = Frohman has got the option on it for America." In the preWorld War I period, the Shuberts and many of their rivals traveled annually to Europe in a bid to bring the brightest talent, the latest novelties, and the hottest and therefore most profitable theatrical properties to North America. Aided by innovations in transportation and communication and a complex network of administrators and agents, they sought everything from serious dramas, musical comedies, and operettas, to sheet music, scenery, and stage costumes.

For the historian looking to identify the business networks that facilitated the acquisition of foreign theatrical properties, the complicated, deceptive nature of business communication poses a major methodological challenge. Indeed, while the Shubert's "Code List" offers a unique perspective on the "cloak and dagger-like" movement of the Shuberts and their agents, it also raises difficult questions about the development of the codes, the frequency of their use, the individuals who had access to them, and those who did not. Drawing inspiration from ActorNetwork-Theory, which treats human and non-human actors as equal partners in the production of network relationships, my paper will examine the "Code List" to consider the role of wireless telegraphy in the transmission of "insider information" and the subsequent production of theatrical knowledge.

“Hiding a White Elephant at the Fair: Covering up America’s Largest Theatre at its Biggest World’s Fair” Joseph Sokalski (McMaster University)

The planning and erection of the Spectatorium theatre as an adjunct to the Columbian Exposition of 1893 in Chicago turned sour in the sobering financial daylight of a stock market panic. And the singular theatre was wished away as anything but significant before the building was completed. Or was it? The document in question is an official picture book of the 1893 Columbian World's Fair which offers a comprehensive photographic cataloguing of the 1893 exhibition, an event that changed American architecture for fifty years. The document goes out of its way to remove the looming presence of the failed theatre project from the site of the Fair. Specific photographs from the document will include majestic vistas which clearly show the Spectatorium in distant views, and then others that purposely have “hidden” this white elephant of a theatre project from the gentle reader of the book. And then unofficial photographers chronicling the Fair captured what fair-goers actually experienced: the biggest of white elephants that was never to entertain an audience. The looming, silent failure off to the edge of the Fair is glimpsed in fragments of photographs. The totality of the documents cry-out: How complete was this 10,000-seat theatre? Was it a mere month away from opening, or a ponzi shell that had thrived in the white heat of the Fair's early days of speculative entrepreneurialism? I struggle with knowing the answer.

“Tracing by [Dis]Association: Margaret Bannerman, Ray Milland, and the Case of the Irreconcilable Anecdote” Paula Sperdakos (University of Toronto, Scarborough)

In researching the lives and careers of lesser-known performers, one strategy available to the performing arts historian is what might be called “tracing by connection or association,” by means of which we can access aspects of the stories of our subjects by examining the lives of the more celebrated performers with whom they were associated. Anecdotes in the autobiographies of these performers which mention our subjects directly are especially useful; finding these can be invaluable for filling in the blanks in our work. However, what is to be done when a particularly detailed and helpful anecdote cannot possibly have happened as- or when - the narrator says it did?

In his 1974 autobiography, *Wide-Eyed in Babylon*, the Hollywood actor Ray Milland (*The Lost Weekend*) wrote about meeting one of my biographical subjects, the actress Margaret Bannerman, her husband Pat Somerset, and others in a drinking and snack club frequented mainly by theatrical people in London's Covent Garden, while Milland was serving with the Horse Guards of the Royal Household Cavalry, and before he had begun his acting career. The anecdote is of particular interest to me because of what it says about the precarious state of Margaret Bannerman's marriage, as well as about her reputation as a performer. Milland does not supply a date for this incident, but it can be narrowed down to the very brief period between Margaret and Somerset's wedding in August 1919 and a mere seven months later, when, on 1 March 1920, the couple separated for good.

The problem is that in late 1919/ early 1920, Ray Milland (born Reginald Alfred John Truscott Jones) was either 12 or 14 years old, depending on the conflicting sources for his birthdate information.

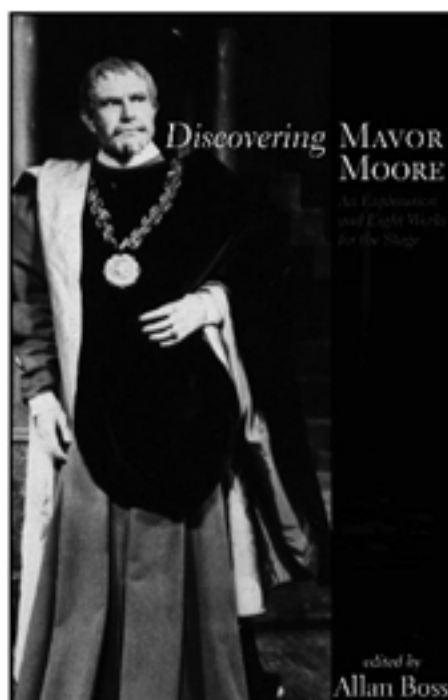
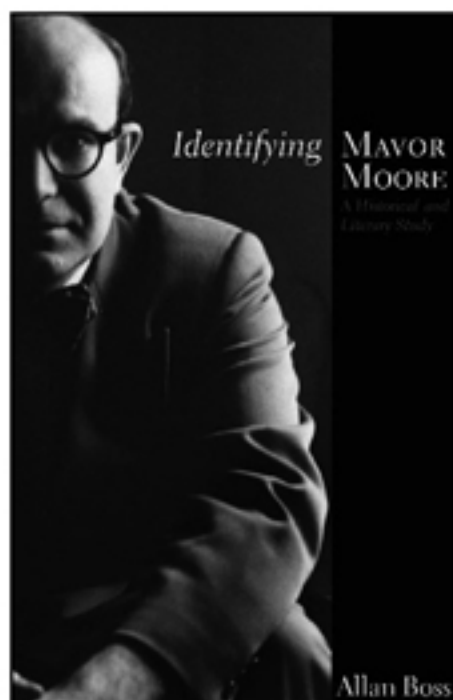
So what's the story with Ray's story?

“From American to Canadian: Merrill Denison’s Troubling Typescript” Jerry Wasserman (University of British Columbia)

Merrill Denison was Canadian theatre's superstar of the 1920s. Compared by critics to Synge and O'Neill, he was the most widely read and produced Canadian playwright of the era. His four play collection *The Unheroic North* was published in 1923, and three Denison plays were included in Vincent Massey's seminal *Plays from Hart House Theatre, Volume One* (1926). Both collections contained Denison's one-act “Brothers in Arms,” which premiered on the first all-Canadian bill at Hart House in 1921. A comedy about the confrontation between pompous Toronto businessman J. Altrus Browne, his giddy wife Dorothea, and yokels in the Ontario bush, “Brothers in Arms” remained Canada's most popular play for the next half-century.

In 2003, I visited the Denison archive at Queen's University and found in Box #46 an undated typescript of “Brothers in Arms,” titled *Incorrigible*. Throughout the script are handwritten changes in pencil, including the phrase Brothers in Arms written above *Incorrigible* on the title page. The most significant changes concern Browne and Dorothea's nationality. In the typescript they are unequivocally American: Browne a former US Army officer, visiting Canada and returning to New York. The pencilled changes make them Canadian: Browne a former Canadian officer, visiting “the North” and returning to Toronto. All the produced and published versions of the play essentially reflect this revised typescript.

I have found no references to the typescript or its revisions anywhere. Was this in fact *their*-version of the play? Did Denison himself make the changes? When? Why? Help!



A cultural giant, Mavor Moore had his hands in some of the greatest achievements in the construction of Canada's theatrical identity, and yet he is relatively unknown to the Canadian theatre community. In this groundbreaking study of his work, Allan Boss relocates Moore in Canada's cultural history by exploring his life and works.



PLAYWRIGHTSCANADA.COM
PLAYWRIGHTS CANADA PRESS

Identifying Mavor Moore — available now
Discovering Mavor Moore — available in July

University of Guelph School of English and Theatre Studies

www.uoguelph.ca/sets/graduate-studies





"An irresistible
meeting of music
and drama, *The
Satchmo' Suite*
really swings."

—Montreal Gazette

The Satchmo' Suite reading and book launch,
with playwright Hans Böggild

Canadian Association of Theatre Research Luncheon

May 30, 12:30 – 2:00 pm

Lady Beaverbrook Dining Room, Lady Beaverbrook Residence
9 Dineen Drive, UNB



The Satchmo' Suite
Hans Böggild & Doug Innis
978-0-88922-648-7
\$16.95 | 80 pages

Visit Talonbooks at the Congress Book Fair

Richard J Currie Center, Booth 21

15 Peter Kelly Drive, UNB

May 28 – May 30, 8:00 am – 6:00 pm

Thank you, CATR, for promoting thirty-five years of theatre scholarship in Canada!

Talonbooks www.talonbooks.com



CANADIAN THEATRE REVIEW



The *Canadian Theatre Review* is NOW AVAILABLE to CATR/ACRT members at a special rate!

For more information contact CTR at (416) 667-7810 or email us at journals@utpress.utoronto.ca

The *Canadian Theatre Review* delivers a standard of excellence for the Canadian theatre community, attracting the interest of performers, directors, academics, teachers, critics, the theatre-going public and professionals alike.

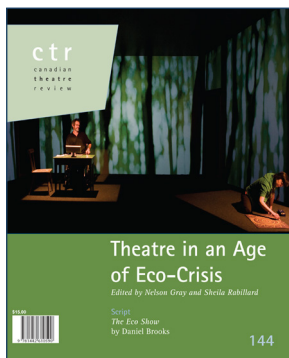
CTR is committed to delivering a high standard of critical analysis and innovative coverage of current developments in Canadian theatre. Publishing quarterly, each issue features a broad range of topics of interest to the theatre community including introducing new artists, showcasing playscripts, and serving as a forum for the discussion of new directions and projects in Canadian theatre.

Print only, online only, or a combination of print plus online subscriptions are available. Subscribers to CTR Online enjoy:

Enhanced features not available in the print version– supplementary information, colour photos, videos, audio files, and much more that will encourage further exploration and research

Early access to the latest issues – Did you know that most online issues are available to subscribers up to two weeks in advance of the print version? Sign up for e-mail alerts and you will know as soon as the latest issue is ready for you to read.

Everything you need at your fingertips – search through current and archived issues with the click of a mouse. The easy to use search function allows you to organize results by article summaries, abstracts or citations, and bookmark, export, or print a specific page, chapter or article.





MA and PHD programs in theatre, drama and performance studies.

An interdisciplinary environment drawing on faculty from across the humanities, social sciences, and beyond, providing opportunity for practice-based research.

Over forty years of graduate research and training, at Canada's largest university, in the heart of a great city.

Visit our website at www.graddrama.utoronto.ca

Graduate Centre
for Study of Drama
UNIVERSITY OF TORONTO