**Modern Drama Online** is a fully searchable electronic resource, featuring a complete archive of regular and special themed issues. The archive contains over 3000 articles and reviews dating back to 1958.

Recently added to **Modern Drama Online**

**Alisa Roost**, “Remove Your Mask”: Character Psychology in Introspective Musical Theatre – Sondheim’s Follies, LaChiusa’s The Wild Party, and Stew’s Passing Strange

**Louise LePage**, Rethinking Sarah Kane’s Characters: A Human(ist) Form and Politics

**Barbara Fuchs**, Ventriloquist Theatre and the Omniscient Narrator: Gatz and El pasado es un animal grotesco

**Erinç Özdemir**, The Chronotopic Dynamics of Ibsen’s Pillars of Society: The Triumph of Industrialism, or How Drama Becomes History

**James M. Cherry**, Parody, E.E. Cummings, and the Twentieth-Century Rebuilding of Uncle Tom’s Cabin

**Courtney Elkin Mohler**, “A Little History Here, a Little Hollywood There”: (Counter-) identifying with the Spanish Fantasy in Carlos Morton’s Rancho Hollywood and Theresa Chavez’s L. A. Real

www.utpjournals.com/md
Welcome to the 2014 CATR/ACRT conference! I look forward to spending time with you all during these next four exciting days! My thanks to our hosts at Brock for their generosity and support over the past year, and to all of those involved in organizing this year’s events—the seminars, panels, talks, keynotes, lunches, banquets, field trips, and the hundred other things that make it possible for us to engage with each other about our work, to celebrate the achievements of our colleagues, to raise a glass in relaxed conversation, and to get to know each other better. I’m ready to greet the summer after this particularly long winter, and I can’t think of a better way to do it. Enjoy!

Stephen Johnson
President, CATR/ACRT

The CATR/ACRT Awards

The CATR/ACRT congratulates all of the Association’s 2014 award recipients. The conference awards support travel expenses for emerging scholars, theatre practitioners, and independent or underemployed scholars presenting at the CATR/ACRT annual meeting. (Please note that CATR defines “emerging scholar” as a graduate student or someone who has been out of graduate school for less than five years.) This year, four awards were announced in advance of the conference.

Theatre and performance in French: Michelle MacArthur (Grand Prairie Regional College), for “Historiographing a Feminist Utopia: Collective Creation, History, and Feminist Theatre in Canada.”

International theatre: Benjamin Gillespie (Graduate Centre, CUNY) for “Virtuosic Labouring: Queer Embodiment and Administrative Violence at the Canadian/U.S. Border”

Theatre practice: Ashley McAskill (Concordia University) for “Reconfiguring the ‘Disabled’ Artist: Tender Mediations in Portraits, a Theatre Terrific Fringe Production”

Intercultural theatre: Matt Jones (University of Toronto) for “Murderers, Scumbags’ and Victims: Representing Non-Westerners in Theatre of the War on Terror”
CATR/ACRT 2014 Schedule Overview

Friday, May 23rd

1:30   Plaza 501C  CATR/ACRT Executive Meeting
       Executive Dinner, The Merchant Ale House
6:00   Downtown     Pub Night hosted by Work/Life Balance Caucus,
                   The Merchant Ale House
6:00   Downtown     Executive Dinner, The Merchant Ale House

Saturday, May 24th

9:00   SOS Theatre  Opening welcome
9:15   SOS Theatre  Keynote address. Professor Jen Harvie
10:45  ST 108      Open panel. Spaces of Conflict
                  Jones, Thistle, Jackman
     ST 105      Curated panel. The Trentenaires’ Dramaturgy
                  Larrue, Constant, Guay
     ST 107      Curated panel. Queer Traversals
                  Low, Halferty, Bird, Gluhovic, Zisman
12:30  South Block 203  Plenary panel. How Can Theatre and Performance
                      Studies Thrive in the Corporatized University?
                      Filewod, Finn, Freeman & Gallagher, Johnson
2:15   TH 141      Seminar. Articulating Artistic Research
                  Barton et al.
     ST 105      Seminar. Performance History
                  Johnson, Barker, Davis-Fisch, et al.
     ST 108      Open panel. Improvisation, Embodied Learning, 
                  and Cultural Practice
                  Kivisto, Sider, Spring
4:00   ST 107      Open panel. Human Rights and Touristic Stages
                  Batchelor, Bennett, Chang
8:00   SOS Theater  Khalida by David Fancy

Sunday, May 25

9:00   ST 107      Open panel. Verbatim Theatre, Performance 
                   Research, and Autoethnography
                   Stephenson, Houston, Gallagher & Wessels
8:00   ST 108      Open panel. Performances of Excess and Redress
                   Vosters, Manole, Mackenzie
                   Praxis session. RSVP and the Super Media Peer
                   Raby
10:45  ST 103      TRIC Executive Meeting
     ST 108      Open panel. Performing Dis/ability
                  Fernandez, McCaskill, Leadley
     ST 107      Curated panel. (Re)Imagining Canadiana in the United States
                  Eaket, Kuling, Gillespie
                   Roundtable. Solutions for Actor Training in English Canada
                   Fancy, Magnat, Belshaw, Neuerburg-Denzer,
                   Julien, Alexandrowicz
12:30  Pond Inlet    Playwrights Canada Press Lunch
2:15   TH 141      Seminar. To Foreign Shores!
                  Meerzon et al.
     ST 105      Seminar. Blogging in/and Performance
                  MacArthur, Rollie, et al.
     ST 107      Open panel. Cultural Nationalisms in Canadian
                  Performance History
                  Lindgren, Boye, Davis-Fisch
4:00   ST 107      Open panel. Historical Constructions of Race, 
                   Gender, and Sexuality
                  Keleta-Mae, Barker, Gindt
5:00   Congress Centre  President’s Reception
           (Walker Complex)
3:45, 4:45, 5:45  Buses depart for the Shaw Festival
                   Buses depart from Isaac Brock Boulevard West in
                   front of the Arthur Schmon Tower
10:45, 11:45    Departure times from Niagara-on-the-Lake
                   to Brock University
                   Pick-up at Shaw Festival Theatre,
                   10 Queen’s Parade, Niagara-on-the-Lake
### Monday, May 26

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>ST 107</td>
<td><strong>Open panel. Performance, Commerce, and Politics</strong>&lt;br&gt;Cesare Schotzko, Hanson, McLeod</td>
</tr>
<tr>
<td></td>
<td>ST 108</td>
<td><strong>Open panel. The Audience is the Thing</strong>&lt;br&gt;Riley, Smith</td>
</tr>
<tr>
<td></td>
<td>TH 141</td>
<td><strong>Praxis Session. Using Jacques LeCoq’s ‘Frameworks’ Approach</strong>&lt;br&gt;McQueen-Fuentes</td>
</tr>
<tr>
<td>10:45</td>
<td>SOS Theatre</td>
<td><strong>Keynote address.</strong> Carmen Aguirre</td>
</tr>
<tr>
<td>12:30</td>
<td>South Block 203</td>
<td><strong>CATR/ACRT AGM</strong></td>
</tr>
<tr>
<td>3:45</td>
<td>ST 107</td>
<td><strong>Open panel. Counterpublics and Feminist Performance</strong>&lt;br&gt;Rollie, MacArthur, Wright</td>
</tr>
<tr>
<td></td>
<td>ST 108</td>
<td><strong>Curated panel. Uncanny Performance and Canadian Gothic</strong>&lt;br&gt;Pearce, Miller, McWilliams, Stratford</td>
</tr>
<tr>
<td></td>
<td>ST 105</td>
<td><strong>Open panel. Pedagogy, Marginalization, and the Academy</strong>&lt;br&gt;Borody, McQueen-Fuentes &amp; Mason, Verwey &amp; Farough</td>
</tr>
<tr>
<td>5:15, 5:45, 6:15, 6:45</td>
<td>Buses depart for CATR/ACRT Annual Banquet</td>
<td>Buses depart from Isaac Brock Boulevard West in front of the Arthur Schmon Tower</td>
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<tr>
<td>6:00</td>
<td>St. Davids</td>
<td><strong>TRIC Mixer, Ravine Winery</strong></td>
</tr>
<tr>
<td>7:00</td>
<td>St. Davids</td>
<td><strong>CATR/ACRT Annual Banquet, Ravine Winery</strong></td>
</tr>
<tr>
<td>10:30, 11:00, 11:30, 12:00</td>
<td>Departure times from Ravine Winery to Brock University</td>
<td></td>
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### Tuesday, May 27

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>ST 105</td>
<td><strong>Seminar. Performance For/By/With Young People</strong>&lt;br&gt;Fitzsimmons Frey, Mendonça, et al.</td>
</tr>
<tr>
<td></td>
<td>TH 141</td>
<td><strong>Seminar. 360° of Engagement</strong>&lt;br&gt;Vosters, McLeod, et al.</td>
</tr>
<tr>
<td>12:15</td>
<td>SOS Theatre lobby</td>
<td><strong>Talonbooks Lunch &amp; Reading by Jack Winter</strong></td>
</tr>
<tr>
<td>1:15</td>
<td>ST 105</td>
<td><strong>Seminar. Art/Science</strong>&lt;br&gt;Jackman et al.</td>
</tr>
<tr>
<td></td>
<td>ST 108</td>
<td><strong>Seminar. Ethnography and Performance Studies</strong>&lt;br&gt;Kazubowski-Houston et al.</td>
</tr>
<tr>
<td></td>
<td>ST 103</td>
<td><strong>Curated panel. Cabaret as Translocal Praxis: A Long Table</strong>&lt;br&gt;Cowan, Tigchelaar, et al.</td>
</tr>
<tr>
<td>3:00</td>
<td>TH 141</td>
<td><strong>Roundtable. Circus research in the ROC</strong>&lt;br&gt;Fricker, Leroux, et al.</td>
</tr>
<tr>
<td>4:30</td>
<td>ST 108</td>
<td><strong>Open panel. The Female Body in Performance and Ritual</strong>&lt;br&gt;Schwart, Vivash, Mansbridge</td>
</tr>
<tr>
<td></td>
<td>ST 107</td>
<td><strong>Open panel. Performance, Treaty, and Transnational Movements</strong>&lt;br&gt;Davies, Ortuzar, Phillipson</td>
</tr>
<tr>
<td>7:30</td>
<td>SOS Theatre</td>
<td><strong>Closing Night Performance: Dirty Plötz (Congress Re-dux)</strong>&lt;br&gt;Curated by TL Cowan and Alexandra Tigchelaar</td>
</tr>
</tbody>
</table>
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Jason Jazrawy in David Fancy’s Khilida
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Jason Jazrawy in David Fancy’s Khilida
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CATR/ACRT 2014 Program

A full program with abstracts is available online for download on your mobile device or tablet at catracrt.ca. A break room with refreshments, sponsored by alt.theatre, is located in ST (Schmon Tower) 102 and open throughout the conference sessions.

Friday, May 23

1:30 PM - 5:00 PM
CATR/ACRT Executive Meeting
Plaza 501C

6:00 PM - 10:00 PM
Welcome Pub Night, hosted by the Work/Life Caucus
The Merchant Ale House, 98 St. Paul St., St. Catharines

Saturday, May 24

9:00 AM – 9:15 AM
Opening Remarks
Sean O’Sullivan Theatre

9:15 AM - 10:30 AM
Keynote Address
Sean O’Sullivan Theatre

Jen Harvie, Professor of Contemporary Theatre and Performance, School of English and Drama, Queen Mary, University of London
Artistic Affiliations Across Borders and Boundaries: Surviving and Thriving in the Neoliberal Market
Sponsored by Theatre Research in Canada / Recherches Théâtrales au Canada with additional support by the CFHSS International Keynote Speaker Support Fund.

10:45 AM - 12:15 PM
Open Panel. Spaces of Conflict: Representational Strategies and Ethical Boundaries
ST (Schmon Tower) 108

Panel Chair:
Alan Filewod, University of Guelph

Christopher Jackman, Brock University
Wicked Spaces: Danger and Consent in Immersive Performance

Curated Panel. Quebec Theatre Thriving Thanks to a Group of Playwrights Turning 30: “The Trentenaires’ Dramaturgy”
ST (Schmon Tower) 105

Panel Chair:
Erin Hurley, McGill University

Jean-Marc Larrue, Université de Montréal
The Trentenaires’ Dramaturgy

Marie-Hélène Constant, Université de Montréal
Étienne Lepage’s Rouge gueule: The Invention of a Language

Hervé Guay, Université du Québec à Trois-Rivières
Writing Interculturalism for the Quebec Stage: the Character in Question.

Curated Panel. Queer Traversals: LGBTQ Theatres, Performances, and Cultures in a Globalizing World
ST (Schmon Tower) 107

Session Coordinators:
Stephen Low, Cornell University
Paul Halferty, University of Toronto
Kym Bird, York University

Hidden in Plain Sight: Amy Redpath Roddick’s Closet Drama, Romance of a Princess
Milija Gluhovic, University of Warwick
Sexual Democracy, Queer Publics and the Limits of Religious Tolerance in (Eastern) Europe

Laine Zisman Newman, University of Toronto
Ephemeral Spaces/Invisible Faces: The Effects of Queer Women’s Performance on Visibility and Archive

Stephen Low, Cornell University
The Importance of Being Theatrical: Oscar Wilde, Theatricality, and an Aesthetic Structure of Gay Male Culture

12:30 PM – 2:00 PM
Plenary Panel. The Academy According to Dickeson: How Can Theatre and Performance Studies Thrive in the Corporatized University?
South Block (Academic South) 203

Lunch provided courtesy of Brock University’s Department of Dramatic Arts and the Marilyn I. Walker School of Fine and Performing Arts

Position papers by Alan Filewod, University of Guelph; Patrick Finn, University of Calgary; Barry Freeman, University of Toronto & Kathleen Gallagher, OISE, University of Toronto; and Hervé Guay, Université du Québec à Trois-Rivières. Moderated by CATR President, Stephen Johnson, University of Toronto.

Panel curated by James McKinnon, Victoria University of Wellington
Session Coordinator:
Bruce Barton, University of Toronto

Participants:
Conrad Alexandrowicz, University of Victoria
Words Made Flesh: Staging Poetic Text

Lauren Shepherd, University of Toronto
Performing Early Modern Madness

Lindsay Brandon Hunter & Jacob Gallagher-Ross, University at Buffalo
Using PBR to Investigate PBR: University of Buffalo’s Graduate Studio as Case Study

Niomi Anna Cherney, Ryerson-York Joint Program in Communication and Culture
Skin Stories: Phenomenology, Habit and Learning in Relation to the Body Surface in Contemporary Dance and Performance Art

Scheherazaad Cooper, Goldsmiths University London
Embodying Access Points in Performance: Practice and Perspectives in Odissi Indian Classical Dance

Anton deGroot, Fasyali Fadzly, & Jackie Faulkner, University of Calgary
Deviant Space: The Heyoon Project

Chloë Rae Edmonson, City University of New York
The “Playita NYU”: Researching Burning Man through Performance and Participation

Patrick Finn, University of Calgary
The Cube Project’s Bitter Medicine: The Intimacy of Flat Ontology

Ian McWilliams, University of Regina
Dead Too Soon: Exploring (Necessarily) Imposed Limits in Archival and Interdisciplinary Study

Amanda Attrell, York University
“Ferociously odd”: Women’s Rights in Linda Griffiths’ Age of Arousal and Cicely Hamilton’s Diana of Dobson’s

Sheila Christie, Cape Breton University
Bread, Grain and Profit in the Chester Plays

Dani Phillipson, Royal Holloway, University of London
Patrolling the Borders of Class, Gender and Morality: Satire’s Unexpected Support of Eighteenth Century Celebrity Performers

T. Nikki Cesare Schotzko, University of Toronto
This is the time, and this is the record of the time

Jocelyn Pitsch, University of British Columbia
Culling the Archive for the Sake of Scholarly Survival

Robert Barker, Dalhousie University
Bodies of Evidence: Thoughts from the Borderlands of Medical and Theatrical History

Terri Hawkes, York University
“Mapping the Maternal in Art Performance (21C)” Or... Mothers Performing Dinner

Laine Zisman Newman, University of Toronto
Now you see her/Now you don’t: Disappearing Queer Performers

Marlis Schweitzer, York University
Turning on the Methodological Blender: Auto-Ethnographic Performance Historiography?

Jenn Cole, University of Toronto
The Value of the Poetic Dialectic

Jessica Riley, University of Guelph
Raising the Creative-Dramaturgical Stakes in Archival Research

Megan Davies, University of the Fraser Valley
Transcending Borders Through Research Mediums: Genealogies of Performance in Fort Langley, BC

Rhona Justice-Malloy, University of Mississippi
“In Union there is Strength”: A Brief History of the Colored Vaudeville Benevolent Association

Nancy Copeland, University of Toronto
On the Border between History and Myth: Angel’s Trumpet and the Archive

Heather Davis-Fisch, University of the Fraser Valley
Taking Place: Intercultural Contact, Performance, and Land in the Fraser Valley, 1858-1868
2:15 PM - 3:45 PM
Open Panel. Improvisation, Embodied Learning, and Cultural Practice
ST (Schmon Tower) 108

Panel Chair:
Gyllian Raby, Brock University

Mikko Kivistö, Brock University
From Body to Text: Theatre Beyond Words’ Night Train to Foggy Bottom
Kimber Sider, University of Guelph
To Flow and Adapt: How Horses Train Humans in Embodied Knowledge through Performance
Lauren Spring, University of Toronto
Yes, And... Transcending the “Incredible” through Humour after Trauma: A Case Study Using Improv Theatre with Refugees at the Canadian Centre for Victims of Torture

4:00 PM – 5:30 PM
Open Panel. All-Inclusives?: Human Rights and Touristic Stages
ST (Schmon Tower) 107

Panel Chair:
Peter Dickinson, Simon Fraser University

Brian Batchelor, York University
Zapatouristic Differentiations: Reading Autoethnographic Representations and Touristic Identities through the Camera Lens in Oventic
Melanie Bennett, York University
Packaging Transnationalism: The Cruise Ship as a Staged Everywhere and Nowhere
Eury Colin Chang, University of British Columbia
Globalizing Stratford: Shakespeare without borders in the 21st century

8:00 PM - 9:00 PM
Khalida
Sean O’Sullivan Theatre

Written and directed by David Fancy, Brock University
Designed by Vojin Vasovic
Featuring Jason Jazrawy

Khalida is a dynamic, poetic, and politically relevant production featuring the confessions and testimony of Said, a man in flight from a conflict zone in the Middle East who has found himself in an oil producing country in the economic North. Drawing on resonances from the Arab spring, the production provides an opportunity to explore cultural alienation in contemporary multicultural society.

Made possible by the support of Brock University’s Congress Cultural Programming Fund, Department of Dramatic Arts, and Social Justice Research Institute
Sunday, May 25

9:00 AM - 10:30 AM
**Open Panel. Verbatim Theatre, Performance Research, and Autoethnography**
ST (Schmon Tower) 107

Panel Chair: 
**Bruce Barton, University of Toronto**

- **Jenn Stephenson, Queen’s University**
  Verbatim Theatre and the Scenographic “Real” in Annabel Soutar’s *Seeds*

- **Andrew Houston, University of Waterloo**
  From Solitary to Solidarity: Approaching Ashley Smith through Performance Epistemology

- **Kathleen Gallagher & Anne Wessels, OISE, University of Toronto**
  *The Teacher*: Beyond the Rational in Theatrically Rendered Research

10:45 AM - 12:15 PM
**Praxis Session. RSVP and the Super Media Peer**
Gyllian Raby, Brock University
TH (Thistle) 141

10:45 AM - 12:15 PM
**TRIC Executive Meeting**
ST (Schmon Tower) 103

2:30 PM - 4:00 PM
**Open Panel. Performances of Excess and Redress: Aesthetic Interventions and Gendered Violence**
ST (Schmon Tower) 108

Panel Chair: 
**Rosalind Kerr, University of Alberta**

- **Helene Vosters, York University**
  Performing Trauma’s Semiotic Excess: Diamanda Galás and Amanda Todd

- **Diana Manole, Trent University**
  Global Poetry Leads to Borderless Performance

- **Sarah Mackenzie, University of Ottawa**
  Reimagining History and Subverting Gendered Violence in Marie Clements’ *The Unnatural and Accidental Women*

4:15 PM - 5:45 PM
**Open Panel. Performing Dis/ability: Technology, Artistry, and Virtuosity**
ST (Schmon Tower) 108

Panel Chair: 
**T. Nikki Cesare Schotzko, University of Toronto**

- **Stephen Fernandez, University of Waterloo**
  Dancing on the Border: Disability, Technology, and the Cyborg in Performance
Ashley McAskill, Concordia University
“Reconfiguring the ‘Disabled’ Artist: Tender Mediations in Portraits, a Theatre Terrific Fringe Production”

Allison Leadley, University of Toronto
(Re)Framing the Borders of the Body: Virtuosity in Didier Morelli’s and Gretchen Schaper’s Crawl Work

Curated Panel. Oot and Aboot!: (Re)Imagining Canadiana in the United States
ST (Schmon Tower) 107

Moderator:
Melanie Bennett, York University

Chris Eaket, University of Georgia
Running Amok in Utopia: Newmindspace, Flashmobs, and Secondary Orality

Peter Kuling, Wilfrid Laurier University
The Mass Effect of Nationalism: Performances of Canadiana in American Video Games

Benjamin Gillespie, Graduate Center, CUNY
Virtuosic Labouring: Queer Embodiment and Administrative Violence at the Canadian/U.S. Border

Roundtable. Where Do We Go From Here? Solutions for Actor Training in English Canada
TH (Thistle) 141

Session Coordinators:
David Fancy, Brock University
Virginie Magnat, University of British Columbia
Diana Belshaw, Humber College

Martin Julien, University of Toronto
Conrad Alexandrowicz, Simon Fraser University
Ursula Neuerburg-Denzer, Concordia University

12:30 PM - 2:00 PM
Playwrights Canada Press Lunch & Launch
Pond Inlet

Lunch courtesy of Playwrights Canada Press, featuring readings by Arun Lakra (Sequence), Jordi Mand (Between the Sheets), Erin Hurley (Theatres of Affect and Once More, With Feeling), Denyse Lynde (The Breakwater Book of Contemporary Newfoundland Plays, Vol. 2), and Lois Brown (Sex: The Rules of)

2:15 PM - 5:15 PM
Seminar. To Foreign Shores! Canadian Theatre Makers at Home and Abroad
TH (Thistle) 141

Session Coordinator:
Yana Meerzon, University of Ottawa

Participants:

Samer Al-Saber, Davidson College
Passport Privilege: A Midsummer’s Nights Dream in Palestine

Peggy Shannon, Ryerson University
The Narrative of War: Canadians Examine Global Representations of Women Through Performance and First Person Narrative Collection

Smith Grace, University of Toronto
“Indian Eyes”: Exoticism and National Symbols in J.B. Priestley’s Only Canadian-set Play

Eury Chang, University of British Columbia
Moving Migrants, Moving Bodies: Asian Canadian Perspectives

Sheila Rabillard, University of Victoria
Aguirre’s The Refugee Hotel and Derrida’s “Cities of Refuge”: An Exploration of Hospitality, the Foreign, and Non-Utopian Politics

Yana Meerzon, University of Ottawa
Staging the Heteroglossia of Exilic Autobiography

Eury Chang, University of British Columbia
Moving Migrants, Moving Bodies: Asian Canadian Perspectives

Cynthia Ashperger, Ryerson University
The Donor Project

Diana Manole, Trent University
Accented Actors: From Theatre Star to Retail Associate and Artistic Producer

Seminar. Blogging in/and Performance: Breaking Boundaries and Blurring Borders
ST (Schmon Tower) 105

Session Coordinators:
Michelle MacArthur, Grand Prairie Regional College
Emily Rollie, Monmouth College

Participants:

Peter Dickinson, Simon Fraser University
A Critic in Spite of Myself: Blogging Vancouver Performance

Thea Fitz-James, York University
All the World’s a Facebook Wall: The Private/Public Tension of Unwilling Online Performance

Karen Fricker, Brock University
The Liminal Space of the Blogosphere

Ashley Majzels, Minnesota – Twin Cities
Broadcast Bodies: Freya Olafson’s Avatar

Meghan O’Hara, Western University
Sleep No More, Immersive Theatre and the Boundaries of Perception

Melissa Poll, Royal Holloway, University of London
Who’s Really In Bed with the Embedded Critic?
2:15 PM – 3:45 PM
Open Panel. Dancing Around (is) the Issue: Cultural Nationalisms in Canadian Performance History
ST (Schmon Tower) 107

Panel Chair:
Marlis Schweitzer, York University

Allana Lindgren, University of Victoria
Neglected Testimony: Using Dance to Rethink Cultural Nationalism in Canada

Seika Boye, University of Toronto
In The Interest of “National Unity”: Black and Jewish Relations in the Performing Arts in Mid-Century Toronto

Heather Davis-Fisch, University of the Fraser Valley
Ned McGowan’s “War”: Race, Rough Justice, and the Fraser Canyon Gold Rush

4:00 PM - 5:30 PM
Open Panel. “Then Is Now. Now Is Then”: Historical Constructions of Race, Gender, and Sexuality
ST (Schmon Tower) 107

Panel Chair:
Peter Kuling, Wilfrid Laurier University

Naila Keleta-Mae, University of Waterloo
Borders on Fire: Angélique claims past as present

Dirk Gindt, Concordia University
“My Country. Pure. Sparkling. Immaculate”: Michel Marc Bouchard and Queer Citizenship in Contemporary Canada

Roberta Barker, Dalhousie University
Translating Masculinities: Les Filles de Marbre at the Borderlands of Nation and Gender

5:00 PM – 7:00 PM
President’s Reception
Congress Centre, Walker Complex

An Evening at the Shaw Festival in Niagara-on-the-Lake

3:45 PM, 4:45 PM, and 5:45 PM
Departure times from Brock University to Niagara-on-the-Lake

- Buses depart from Isaac Brock Boulevard West, in front of the Arthur Schmon Tower
  - 4:30 PM Tour of the Festival Theatre
  - 5:45 PM A talk with Shaw Festival Artistic Director Jackie Maxwell (45 min)
  - 8:00 PM Cabaret (Festival Theatre) or The Charity that Began at Home: A Comedy for Philanthropists (Court House)

10:45 PM and 11:45 PM
Departure times from Niagara-on-the-Lake to Brock University

Pick-up at Shaw Festival Theatre, 10 Queen’s Parade, Niagara-on-the-Lake
Monday, May 26

9:00 AM – 10:30 AM
Open Panel. Pranks and Bank(sy) Notes: Performance, Commerce, and Politics
ST (Schmon Tower) 107

Panel Chair:
Laura Levin, York University
T. Nikki Cesare Schotzko, University of Toronto

Money Talks, Again... Again: Performance on the Margins of Art and Commerce
Kim McLeod, York University

When Canada Goes Viral: The Canada Party and the Circulation of Political Satire
Nicholas Hanson, University of Lethbridge

The Boundaries of Canadian Culture Run Through (Richard) Florida: A Numerical Investigation of Arts Council Funding

Open Panel. The Audience is the Thing: Audience Dramaturgy and the Development of Canadian Theatre
ST (Schmon Tower) 108

Panel Chair:
VK Preston, McGill University
Jessica Riley, University of Guelph

Regarding Harold: The Contested Borders of “Audience Dramaturgy”
Grace Smith, University of Toronto

The Audience Problem: Public Perceptions of Professionalism and Canadian Theatre Workers

Glenys McQueen-Fuentes, Brock University

3:45 PM – 5:15 PM
Open Panel. Cartographies of Counterpublics and Feminist Performance
ST (Schmon Tower) 107

Panel Chair:
Nancy Copeland, University of Toronto

Emily Rolliie, Monmouth College

“Works that blur the borders”: Nina Lee Aquino’s Directorial Approach & carried away on the crest of a wave

Kailin Wright, St. Francis Xavier University

Bridging Borders: Political Publics in Margaret Atwood’s The Penelopiad: The Play

Michelle MacArthur, Grande Prairie Regional College

Historiographing a Feminist Utopia: Collective Creation, History, and Feminist Theatre in Canada

Curated Panel. Here There Be Monsters: Uncanny Performance, Subversive Hauntings, Transgressive Horror, and Canadian Gothic
ST (Schmon Tower) 108

Session Coordinator:
Wes Pearce, University of Regina

Frank Miller, Georgia State University

The Shattered Eye (I): The Gothic Landscape of Brad Fraser

Ian McWilliams, University of Regina

“Very realistic, and was received with intense silence by the Audience”: Founding Spectres and Recasting The Last Stand

Aoise Stratford, Cornell University

“Take me home”: the Gothic Landscapes of Judith Thompson’s Sled and Louis Nowra’s The Golden Age

Wes D. Pearce, University of Regina

“More like a butcher than a doctor”: Queer(ed) Gothic and Michel Marc Bouchard

Open Panel. Pedagogy, Marginalization, and the Academy
ST (Schmon Tower) 105

Panel Chair:
Catherine Graham, McMaster University

Claire Borody, University of Winnipeg

Disability and Performance Pedagogy: Asking the Hard Questions

Heidi Verwey & Dawn Farough, Thompson Rivers University

No Straight Lines: Rethinking the Borderless with the Homeless of Kamloops

Glenys McQueen-Fuentes, Brock University & Carolee Mason, Brock University & OISE

Bridging Borders: Closing Entrenched Gaps in Theories, Practices, and Perceptions in a Required Introductory Drama in Education/Applied Theatre Course through Team Teaching, Emerging Pedagogy, and Continuous Improvisation
CATR/ACRT Annual Banquet

5:15 PM, 5:45 PM, 6:15 PM, and 6:45 PM
Buses depart from Brock University to the CATR/ACRT
Annual Banquet at Ravine Winery, St. Davids
Buses depart from Isaac Brock Boulevard West, in front of the Arthur Schmon Tower

6:00 PM - 7:00 PM
TRIC Mixer
Ravine Winery, St. Davids

Theatre Research in Canada / Recherches Théâtrales au Canada celebrates the launch of
its new design with a pre-banquet reception

7:00 PM - 11:00 PM
CATR/ACRT Annual Banquet
Ravine Winery, St. Davids

10:30 PM, 11:00 PM, 11:30 PM, and 12:00 PM
Buses depart from Ravine Winery to Brock University
Tuesday, May 27

9:00 AM - 12:00 PM

Seminar. Researching Performance For/By/With Young People

ST (Schmon Tower) 105

Session Coordinators:
Heather Fitzsimmons Frey, University of Toronto
Marlene Mendonça, York University

Participants:
Heather Fitzsimmons Frey, University of Toronto
Defying Victorian Girlhoods Through “Oriental” Fantasies

Marlene Mendonça, York University
The Streets of New York City: A Girls Very Own Stage from 1880-1920

Mary Elizabeth Anderson, Wayne State University
When the War Became a Dance: B-boys as a Narrative Device from Style Wars to Flashdance

Kathryn Bracht, University of Regina
Creating Theatre for Young People: The making of Raven Meets the Monkey King

Sandra Chamberlain-Snider, University of Victoria
Young People’s Identities on Stage: from the Personal to the Performance

Cecily Devereux, University of Alberta
Girls girls girls: Dance-hall-, Chorus-, Show-Girls and the Performance of Adult Femininity in North America at the fin de siècle

Christopher Jackman, Brock University
Artists of Tomorrow, Today: Mindful Interventions in Musical Theatre Training

Paul Babiak, University of Toronto
Slapstick Comedy and the Case of Peck’s Bad Boy

Emma Miles, Royal Holloway, University of London
The Open Borders of “Becoming”: Challenges in Researching the Audience Experience of Theatre for Early Years

Emily St. Aubin, University of Alberta
I Am Not An Emotional Creature: Power, Privilege, and Silence in Eve Ensler’s I Am An Emotional Creature

Jacquey Taucar, University of Toronto
The Role of Children in Carnival: Children should be seen and not heard (or written about)?

Anne Wessels, OISE, University of Toronto
Concord Floral: Youth and the ethics of performance

Belanie Zatzman, York University
Bounded by the Past: Memory and Representation in Theatre for Young Audiences
9:00 AM - 12:00 PM
**Seminar.** 360° of Engagement: Publicly-Situated Performance—Publicly-Situating Performance Process
TH (Thistle) 141

Session Coordinators:
Helene Vosters, York University
Kimberley McLeod, York University

Participants:
James B. Ashby & Grey Muldoon, Bricoteer Experiments Theatre
Portage (Get On with Our Lives)!
Amélie Brisson-Darveau, independent artist
Bodily tactics – Be ready for...?
Adriana Disman, York University
Public Intimacy
Helene Vosters & Kimberley McLeod, York University
State the Nature of Your Emergency
Thea Fitz-James, York University
Drunk Girl, or Skirting Around the Issue: Embodying the Changing Face of Alcohol Abuse

9:00 AM – 10:30 AM
**Roundtable.** Performing Public Lives: Exploring the Borders of History and Identity in New Canadian Work
ST (Schmon Tower) 108

Session moderator:
Susanne Shawyer, Elon University

Amanda Barker, actor/playwright
Daniel Krolik, actor/playwright
Cameron Crookston, University of Toronto
Aida Jordão, University of Toronto
Laura Anne Harris, playwright/performer

10:45 AM - 12:15 PM
**Curated Panel.** Open Kitchen: Crossing Boundaries with Food and Performance
A joint session with the Canadian Association of Food Studies (CAFS)
ST (Schmon Tower) 107

Session Coordinators:
Edward Whittall, York University
David Szanto, Concordia University

Brian Batchelor, York University
*Sin Comida No Hay Acción:* Mixing Food and Performance in a Mexican Performance Intervention
Kathleen Irwin, University of Regina
@ t@ble: Virtual Dinners/Movable Feasts

Natalie Doonan, Concordia University
The SensoriuM presents: Hunter, Gatherer, Pruveyor

12:15 PM – 1:15 PM
**Talonbooks Lunch & Reading by Jack Winter**
Sean O’Sullivan Theatre lobby

1:15 PM – 4:15 PM
**Seminar.** Art/Science: The Scientific Mind in Performance and Research
ST (Schmon Tower) 105

Session Organizer:
Christopher Jackman, Brock University

Participants:
Art Babayants, University of Toronto
“In Unknown Languages”: Investigating the Body Schema and Bodily Mimesis in Relation to Language and Acting
Christine Brubaker, Goddard College
Quantifying the Actor’s Experience Using the Visual Analogue Scale
Ron East, University of Guelph
Patterns and Possibilities: Imagination and the Creative Process
Natalia Esling, University of Toronto
The (En)activated Spectator: How sensory modification effects reception
Derek Gingrich, University of Ottawa
The Approximate Present and Uncertain Future: How Stoppard’s *Arcadia* Refutes Deterministic Approaches to Fiction
Ozum Hatipoglu, Cornell University
On Performativity and Auto-Affective Systems
Rick Kemp, Indiana University of Pennsylvania
Footing it Frolicly: Will Kemp and Cognitive Approaches to Character
Johanna Lawrie, University of Toronto
Valuing Disparate Disciplines in Cross-Disciplinary Research
Lydia Wilkinson, University of Toronto
Bridging the Interdisciplinary Divide: Student Response to a Theatre Course for Engineers
Vladimir Mirodan, Central Saint Martins, University of the Arts London
“Who Actually Behaves Like That?” – In Reply to an Actor’s Question
Scott Mealey, University of Toronto
Re-thinking Transformation in the Theatre: Proposing The Elaboration Likelihood Model as a Framework for Prosocial Theatrical Change
Alison-Violet Mount, University College London
The Transcendence of Cultural Production in Collaborative Science Informed Musical Initiatives
Enrica Piccardo, University of Toronto
The Importance of Empathy in Second Language Education: a space for literacy narratives
Seminar. A Marriage on the Rocks?: Ethnography and Performance Studies
ST (Schmon Tower) 108

Session Organizer:
Magdalena Kazubowski-Houston, York University

Participants:
Brian Rusted, University of Calgary
Brian Batchelor, York University
Dara Culhane, Simon Fraser University
Julia Gray, University of Toronto
Virginie Magnat, University of British Columbia
Ken Little, York University

1:15 PM - 2:45 PM
Curated Panel. Cabaret as Translocal Praxis: A Long Table
A joint session with Women's and Gender Studies et Recherches Féministes (WGSRF),
made possible by the Congress Aid to Interdisciplinary Session Fund
ST (Schmon Tower) 103

Session Coordinators:
TL Cowan & Alex Tigchelaar

Long Table Discussants (including the cast of the Dirty Plötz cabaret):
TL Cowan
Moynan King
Paulie McDermid
Dayna McLeod
Michelle Polak
Canon Cook
Tina Fushell
Heather Mclean
Nari
Alexandra Tigchelaar
Judy Virago

3:00 PM – 6:00 PM
Roundtable. Circus research in the ROC: A roundtable and demonstration of practice
TH (Thistle) 141

Session Coordinators:
Karen Fricker, Brock University
Patrick Leroux, Concordia University

Charles R. Batson, Union College
Joe Culpepper, University of Toronto
David Fancy, Brock University
Zita Nyarady, York University
Claude Schryer, Canada Council for the Arts

4:30 PM – 6:00 PM
Open Panel. Corporealities: The Female Body in Performance and Ritual
ST (Schmon Tower) 108

Panel Chair:
Jenn Stephenson, Queen’s University

Shira Schwartz, York University
Performing Jewish Sexuality: Mikveh Spaces in Orthodox Jewish Publics
Kelsy Vivash, University of Toronto
Thea Fitz-James, Gendered Boundaries, and That Pesky, Noisy Washroom
Joanna Mansbridge, Simon Fraser University
Teaching Femininity, Performing Fantasy: The Pedagogy and Pleasure
of Belly Dancing and Burlesque in Three Cities

Open Panel. Performance, Treaty, and Transnational Movements
ST (Schmon Tower) 107

Panel Chair:
Roberta Barker, Dalhousie University

Jimena Ortuzar, University of Toronto
Staging Transnational Journeys
Dani Phillipson, Royal Holloway, University of London
First Nations Performance as Embodied Treaty in the New Mainstream
Megan Davies, University of the Fraser Valley
Transcending Borders Through Research Mediums: Genealogies
of Performance in Fort Langley, BC

7:30 PM
Closing Night Performance
Sean O’ Sullivan Theatre

The Revered and Reviled: Dirty Plötz Cabaret (Congress Re-dux)
Made possible by the Canadian Theatre Review; the Women’s and Gender Studies at
Recherches Féministes (WGSRF); the Association of Canadian College and University
Teachers of English (ACCUTE); Brock University’s Congress Cultural Programming Fund,
Social Justice Research Institute, and the Council for Research in the Social Sciences; and
the Social Sciences and Humanities Research Council of Canada

Curated by renowned cabaret theatre artist, playwright, and director Alexandra
Tigchelaar and cabaret scholar TL Cowan, this cabaret brings together artists from
dance, storytelling, body art, video art, hop-hop, and theatre. The cabaret, as an
inherently interdisciplinary practice, calls our attention to the ways feminist and queer
analysis in art and performance fosters cross-disciplinary collaboration and creation.

Featuring cabaret artists Canon Cook, Tina Fushell, Heather Mclean, Nari, Alexandra
Tigchelaar, Judy Virago, Jess Dobkin, Laura Kane, TL Cowan, Jen Markowitz, and Laurel
with films by Maya Suess, Operation Snatch, and Hoa Nguyen

Join the Canadian Theatre Review for a pre-show launch of its spring 2014 issue,
Burlesque.
Modern Canadian Plays Volume One, Fifth Edition
Edited by Jerry Wasserman
This fifth edition of the classic Modern Canadian Plays sets out an even broader range of plays than previous editions. The plays in this volume date from 1967 to 1991, and outline an indigenous Canadian drama emerging from its colonial roots to celebrate a rising nationalism. Volume One includes:

- The Ecstasy of Rita Joe (1967) by George Ryga
- Leaving Home (1972) by David French
- Zastrozzi (1977) by George F. Walker
- Balconville (1979) by David Ferrario
- Drag Queens on Trial (1985) by Sky Gilbert
- Toronto, Mississauga (1988) by Joan MacLeod
- Dry Lips Oughta Move to Kapuskasing (1989) by Tomson Highway

- Les Belles Soeurs (1968) by Michel Tremblay
- Sticks and Stones (1973) by James Reaney
- Bill Bishop Goes to War (1978) by John MacEachlan Gray
- Blood Relations (1980) by Sharon Pollock
- Bordertown Café (1987) by Kelly Raber
- Goodnight Desdemona (1998) by Anne-Marie MacDonald
- Lion in the Streets (1999) by Judith Thompson
- Life Without Instruction: (1991) by Sally Clark

- The Shape of a Girl (2001) by Joan MacLeod
- Scorched (2003) by Wajdi Mouawad
- Age of Arousal (2007) by Linda Griffiths
- BIOBOXES: (2007) by Theatre Replacement
- Kim’s Convenience (2011) by Ins Choi

Modern Canadian Plays Volume Two, Fifth Edition
Edited by Jerry Wasserman
Modern Canadian Plays is the core text for university-level Canadian drama courses around the world. Now in its fifth edition, with the previous edition published in 2002, the two-volume Modern Canadian Plays drama series anthologizes major Canadian plays written and performed since 1967. Volume Two includes:

- Polygraph (1988) by Robert LegAPE and Marie Brassard
- Never Swim Alone (1991) by Daniel MacIvor
- Counter Offence (1996) by Rahul Varma
- Harlem DuET (1997) by Quintet Sear
- The Shape of a Girl (2001) by Joan MacLeod
- Scorched (2003) by Wajdi Mouawad
- Age of Arousal (2007) by Linda Griffiths
- BIOBOXES: (2007) by Theatre Replacement
- Kim’s Convenience (2011) by Ins Choi

Christina, The Girl King
Michel Marc Bouchard
Enigmatic, flamboyant, and unpredictable, with a passion for philosophy and the arts, Sweden’s Queen Christina seeks to make her co-queen George King to his office to confront him. 616.85 / 96 pp / Drama / 978-0-88922-844-3
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Michel Marc Bouchard
Christina, The Girl King
Michel Marc Bouchard
Motherhouse
David Fennario
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This powerful drama gives a voice to the disillusioned working-class woman employed at the British munitions factory in Verdun, Quebec, during World War I. Despite tension over the conscription issue, dedicated mothers, wives, sisters, and sweethearts assemble artillery shells to support the war effort. Meanwhile, quite tragically, their men die abroad and their children starve because of the war profiteers. 616.85 / 96 pp / Drama / 978-0-88922-840-7
God and the Indian
Drew Hayden Taylor
While panhandling outside a coffee shop, Johnny, a Cree woman, is shocked to see a face she recognizes from her childhood, which was spent in a Native American boarding school. Desperate to hear him acknowledge what happened to her and other children at the school, Johnny follows Anglican Assistant Bishop George King to his office to confront him. 616.85 / 96 pp / Drama / 978-0-88922-644-3
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The Sea
by Edward Bond

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