

# Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

## NEWSLETTER BULLETIN DE LIAISON

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### Table of Contents / Table des matières

Conference Welcome .....	1
Conference Information .....	4
The Literary Encyclopedia and Canadian Drama .....	7
Abstracts .....	9
Prix Robert Lawrence Prize .....	29
Draft Program .....	30

### BIENVENUE AU COLLOQUE / CONFERENCE WELCOME

Laura Levin

L'Association de la recherche théâtrale au Canada est heureuse de vous inviter à participer à son 30<sup>e</sup> congrès annuel qui aura lieu du 27 au 30 mai 2006, à l'Université York à Toronto. Grâce aux nombreuses propositions de communications, le comité organisateur a réussi à mettre sur pied un programme intéressant et innovateur. Le congrès rassemblera des spécialistes du monde entier incluant des participants du Canada, de l'Australie, de l'Europe et des États-Unis.

La conférence de cette année explorera les multiples intersections entre le théâtre et la ville : la ville comme lieu de spectacles, la ville en tant que milieu matériel, historique et idéologique du théâtre, ainsi que les représentations théâtrales de la ville. Les communications exploreront un grand nombre de sujets intéressants, notamment les « countercultures » urbaines (les défilés et les ralliements), les « gendered and queer geographies », la renaissance urbaine, le théâtre interculturel et la mise en scène de l'identité nationale et municipale.

Le programme comprendra aussi des sessions spéciales qui aborderont, par exemple, les archives électroniques, la mode et la performance urbaine, ainsi que les qualités de détective que possèdent les historiens du théâtre. Il y aura aussi, pendant les séances plénières, une conférence donnée par Joanne Tompkins intitulé « Concevoir la ville théâtrale » (Imagining the Theatrical City) au Canada et en Australie, une session intitulée « Performing Toronto » organisée par Ric Knowles, ainsi qu'une table ronde sur « L'état de la profession au Canada » (State of the Profession in Canada) qui examinera les inquiétudes de nature disciplinaires et professionnelles qui existent dans ce domaine. Il y aura aussi une plénière de dramaturges avec Ronnie Burkett et Judith Thompson comme invités, suivie, en soirée, d'une présentation par la compagnie CanStage de la pièce de théâtre « 10 Days on Earth » de monsieur Burkett. Il y aura aussi une courte session de commentaires après la présentation.

Le Congrès mettra aussi l'accent sur la contribution des jeunes chercheurs et chercheuses. En effet, l'ARTC lancera ses premiers séminaires consacrés aux recherches effectuées par les étudiants et les étudiantes diplômés. Ces séminaires, qui présenteront le travail exceptionnel réalisé par des étudiants et des étudiantes diplômé(e)s du Canada et de l'étranger, ont pour but de permettre aux jeunes chercheurs et chercheuses de partager leurs divers intérêts de recherche et de recevoir des réactions et des commentaires de chercheurs et de chercheuses chevronné(e)s.

Nous avons aussi organisé une excellente série d'activités pour le 27 mai. Les participants au Congrès seront conduits par autobus au « Distillery District » de Toronto où ils participeront à une visite à pied intitulée « A People's History Distilled ». La visite sera menée par un ouvrier du 19<sup>e</sup> siècle travaillant au distillerie de whisky « Gooderham and Worts ». La visite sera suivie d'une réception et d'une courte session de commentaires au Enoch Turner Schoolhouse. La soirée prendra fin à ce même endroit par la tenue d'un merveilleux banquet.

Le congrès promet d'être formidable et nous espérons pouvoir vous compter parmi nous. À Toronto!

Laura Levin  
Présidente du colloque

*Comité organisateur : Andrew Houston, Erin Hurley, Laura Levin, Natalie Papoutsis, Judith Rudakoff, Kim Solga (Vice-présidente)*

*(continued on page 4)*

**April 15 deadline for performances reservations and McCallum nominations / Date limite pour les réservations pour les spectacles et les mises en candidature pour la bourse McCallum : 15 avril.**

## THE NEWSLETTER

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

### Submission deadlines

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

### Format

Please submit material as email attachments in Word for PCs.

### Language Policy

The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Susan Knutson  
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## ACTR ON THE INTERNET

Be sure to visit the **ACTR website** at <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> where you'll find links to many other useful sites.

### Electronic Discussion Lists

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at [<listserv@unb.ca>](mailto:<listserv@unb.ca>).

## ACKNOWLEDGEMENTS

The editor wishes to acknowledge the invaluable help of Université Sainte-Anne. Publication of this Newsletter is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada.

## LE BULLETIN DE LIASON

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

### Dates limites pour la remise d'articles

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

### Format

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

### Politique sur la langue

Les articles seront publiés dans la langue dans laquelle ils ont été écrits.

Veillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Susan Knutson  
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1695, route 1  
Pointe-de-l'Église (N.-É.) B0W 1M0  
Susan.Knutson@usainteanne.ca

## ARTC SUR INTERNET

Veillez visiter le **site Internet de l'ARTC** à <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> où vous trouverez des liens aux autres sites intéressants.

### Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse [<listproc@uqam.ca>](mailto:<listproc@uqam.ca>).

## REMERCIEMENTS

L'éditeur souhaite souligner la participation inestimable de l'Université Sainte-Anne. La publication de ce Bulletin de liaison est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

## Executive Officers / Membres du bureau exécutif 2005–2006

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**Professional Concerns:**  
**Robert Lawrence Prize:** Glen Nichols  
**Scholarly Awards:** Sherrill Grace  
**Women's Caucus:** Roz Kerr  
**HSSFC Rep.:** Margaret Coderre-Williams  
**Promotions:** Jessica Gardiner  
**Rep. to the Management Board of TRIC:** Ed Mullaly  
**Rep. to SQET:** Patrick Leroux  
**Newsletter Editor:** Susan Knutson

### Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed. Change of address information should be sent to our Membership Coordinator, Jessica Gardiner, as soon as possible

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**Affaires professionnelles:**  
**Prix Robert Lawrence:** Glen Nichols  
**Prix d'excellence:** Sherrill Grace  
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**Rep. au Com. directeur de RTC:** Ed Mullaly  
**Rep. à la SQET:** Patrick Leroux  
**Bulletin de liaison :** Susan Knutson

### Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer! Envoyez les mise-à-jour aussitôt que possible au coordinateur d'adhésions, Jessica Gardiner.

## Conference Welcome

The Association for Canadian Theatre Research is thrilled to invite you to its 30<sup>th</sup> Annual Conference, to be held in Toronto at York University, May 27-30, 2006. Thanks to the record number of proposals, the organizing committee has assembled an exciting and innovative program. The conference will bring together scholars from around the world, with participants from Canada, Australia, Europe, and the United States.

This year's conference will explore intersections of performance and the city: the city as the site of performance; the city as theatre's material, historical, and ideological context; and theatrical representations of the city. Papers will explore a range of fascinating topics, including urban countercultures (parades and rallies), gendered and queer geographies, urban renewal, intercultural theatre, and staging civic and national identities.

The program will also feature special panels addressing, for example, the electronic archive, fashion and urban performance, and the theatre historian as detective. Plenary sessions will include a talk by Joanne Tompkins on "Imagining the Theatrical City" in Canada and Australia, a panel on "Performing Toronto" organized by Ric Knowles, and a roundtable on the "State of the Profession in Canada," which will examine disciplinary and professional concerns in the field. We are also pleased to include a Playwrights Plenary with Ronnie Burkett and Judith Thompson, to be followed in the evening by the CanStage production of Burkett's play, *10 Days on Earth*, and a post-show talkback.

Graduate student work will be highlighted as we kick off ACTR's first graduate student seminars. The purpose of the seminars, which will showcase exceptional work by graduate students in Canada and abroad, is to allow emerging scholars to share their diverse research interests and to receive feedback from distinguished senior scholars.

We have also programmed a terrific series of events on May 27. Conference participants will be picked up at York University and transported by chartered bus to Toronto's Distillery District. There, they will take part in *A People's History Distilled*, a walking tour led by a 19th century day labourer at the Gooderham and Worts whiskey distillery. The performance will be followed by a reception and talkback at The Enoch Turner Schoolhouse. The evening will end there with a fabulous banquet.

We hope that you'll join us for what promises to be an extraordinary conference. See you in Toronto!

Laura Levin  
Conference Chair

*Program Committee: Andrew Houston, Erin Hurley, Laura Levin, Natalie Papoutsis, Judith Rudakoff, Kim Solga (Co-Chair)*

## Conference Information

We have launched a new website with information about the program, accommodations, things to do in Toronto, etc. The website will be updated regularly, so make sure to check back as we approach the conference. The URL is: <http://www.performingthecity.org>

The ACTR conference is held under the aegis of the Congress of the Canadian Federation for the Humanities and Social Sciences, and conference participants can find information about registration and other services at the Federation website: <http://www.fedcan.ca/congress2006/>

### Performances during the Conference

#### PERFORMANCE 1: SATURDAY, MAY 27, 2006

*10 Days on Earth*, by Ronnie Burkett  
Location: Berkeley Street Theatre, 26 Berkeley Street  
(downtown Toronto)  
Time: 8:00 pm

Description from CanStage press release: "Internationally acclaimed Ronnie Burkett returns to CanStage with a world premiere of a new adult puppetry performance. A mentally challenged adult lives with his mother who has died in her bed. For the next 10 days, he innocently carries on in the simple world he knows. A tender, funny and unapologetic story that celebrates a mother's love for her son in all its honesty and fierce, unwavering will."

Please join us at the evening show on May 27, the first day of the conference. Ronnie Burkett will participate in a talkback after the performance. Kym Bird has reserved a group of seats for ACTR members at the reduced price of \$38 per ticket. Please note that purchasing a ticket during the week of the conference, even at the standard rate, will be almost impossible.

If you would like purchase a ticket in advance, please send cash or cheque to:

Kym Bird, School of Arts and Letters  
Atkinson Faculty of Liberal and Professional Studies  
York University  
4700 Keele St., Toronto, Ontario, M3J 1P3

Payment must be received by April 15. If you have any questions about purchasing tickets, please direct them to Kym Bird (Email: [kbird@yorku.ca](mailto:kbird@yorku.ca)).

#### PERFORMANCE 2: MONDAY, MAY 29, 2006

*A People's History Distilled*, by the Red Brick Historical Society  
Location: Performance begins at Balzac's Coffee, Building 60,  
55 Mill St., Distillery District  
Time: 5:30 pm

The Distillery District, once a derelict Victorian industrial site on the eastern part of Toronto's waterfront, is now the city's hottest new heritage reno. As it dolls itself up to make space for shops, restaurants, and cultural venues, it's also making noise enough to wake the dead - in the form of one Dennis Keliher, a 19th

century day labourer at the Gooderham and Worts whiskey distillery. Join Dennis as he tours his old haunts around the distillery and neighbouring Corktown, unearthing the buried stories of the immigrants and labourers who once lived and died here. As Dennis revisits his work, home and school life in this original production conceived in 2005 by the Red Brick Historical Society, he returns us to the history of religious, racial, and social strife that has indelibly marked this part of Toronto, and insists upon the power of embodied performance to remember the working classes on whose stories the Distillery has been built.

After the performance, please join us for cocktails and a talk-back, followed by our annual ACTR banquet, at the Enoch Turner Schoolhouse just up the block from the Distillery's Trinity Street gates.

How to get there: A chartered bus will transport participants from the conference site to the Distillery District, and will return to York University and nearby hotels after the banquet. Bus tickets can be purchased for \$5 from the ACTR information desk at the conference. Please note that seating is limited so make sure to purchase your ticket early. Driving directions can be found on the conference website at: <http://www.performingthecity.org>

### ACTR Banquet

We will hold this year's annual banquet and awards evening on May 29, 2006 at the Enoch Turner Schoolhouse, Toronto's first free school, established in 1848. The schoolhouse is located in Toronto's historic Distillery District ([www.thedistillerydistrict.com](http://www.thedistillerydistrict.com)), an exciting area in downtown Toronto. We have a great evening planned with wonderful guests, a spectacular venue, and a delicious dinner.

We'll kick off the evening with the site-specific performance, *A People's History Distilled* (described above). This will be followed by a wine reception at 6:30 pm, held in the Enoch Turner Schoolhouse Salon, and will be generously hosted by York University's Faculty of Fine Arts. At the banquet, awards will be given out for contributions to the field of Canadian theatre.

The number of banquet tickets is limited, so make sure to purchase yours in advance of the conference to ensure your seat. If there is still room available, tickets may be purchased at the ACTR information desk at the beginning of the conference.

The banquet ticket price also includes admission to the Distillery performance as well as the wine reception and post-show talk-back. Tickets are \$50.00 (\$30.00 for students), and should be purchased prior to the conference. Cheques should be payable to ACTR and can be sent to:

Dr. Bruce Kirkley  
Theatre Department  
University College of the Fraser Valley  
45635 Yale Road, Chilliwack BC V2P 6T4

This year's banquet is an event not to be missed!

## Special Topics Panels

### PANEL 1 – FASHIONING THE SELF/FASHIONING THE CITY: FEMALE BODIES, DRESS, AND ALTERNATIVE PERFORMANCES IN/OFF THE CITY

**Sarah Nixon Gasyna**, University of Toronto  
**Marlis Schweitzer**, University of Pennsylvania  
**Kim Solga**, University of Western Ontario

Scholars in dress studies have complicated our understanding of the relationship between public and private/ urban and domestic by observing how dress "is inherently and simultaneously both public and private because an individual's outwardly presented signs of internal or private meanings are significant only when they are also social." (1) Alternating between mask and mirror, dress allows the individual to perform an "authentic" version of the self while communicating conflicting messages about gender, race, class, age, and sexuality. Moreover, for women seeking to negotiate a place for themselves within traditionally male-dominated urban spaces, dress becomes a valuable resource for announcing presence and proclaiming a right to belong. Perhaps more importantly, by transforming the female body into a site of protest, of violence, of international conflict, of remembering, of pleasure, and of hope, dress can challenge existing gender ideologies and undermine attempts to circumscribe female movement within the city, enabling a kind of counter urban narrative.

The papers in this panel approach the relationship between bodily performance and the city from three unique vantage points. Sarah Nixon Gasyna will examine the gynocentricity that characterizes the *bals des victimes* of eighteenth-century Paris and analyze how female bodies resurrected a kind of pre-Revolutionary Paris through dress while referencing the deaths of their loved ones killed during the Reign of Terror. Marlis Schweitzer will consider how female bodies in twentieth-century American cities threatened the development of the United States' imperial project when they appeared on the streets in "decadent" Paris fashions. Kim Solga will look at the tension between architecture, geography, and queer bodies in the 2005 revival of Split Britches' *Dress Suits to Hire*, a noirish performance piece about two sisters 'trapped' in their lower East Side dress shop. All three papers will, in their own way, reconceptualize the female body, in its historically and sexually specific incarnations, as a site for a resistive performance of traditional urban narratives.

(1) Carole Turbin, "Women's History in the New Millennium," *Journal of Women's History* 15.1 (Spring 2003). 45

### PANEL 2 – THE ELECTRONIC ARCHIVE

**Chair:** Denis Salter, McGill University

Although this panel will discuss the conceptualisation, setting up, running, refinement, and maintenance of a website, and although the presenters will be showcasing their sites in glorious electronic action, the main issues will be more theoretical than practical. These are some possible questions that might result in some preliminary answers: Why was the site set up? What are the structures and ideas that lie behind its public pages? How do the theories that inform it create meanings? What does it seek to accomplish? Denis Salter (Professor of Theatre, McGill University) is the Chair of the panel. The presenters are Kate

Barris, President of the Board of Directors for Theatre Museum Canada / Musée Théâtre Canada—<http://www.theatremuseumcanada.ca>—whose presentation is entitled, “Why Is It Taking So Long?: The Winding Road to TheatreMuseumCanada.ca”; Daniel Fischlin, Professor of English and Theatre, University of Guelph, and the Director of the Canadian Adaptations of Shakespeare Project (<http://www.canadianshakespeares.ca>) whose presentation is entitled, “Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project”; and Ed Mullaly, Honorary Research Professor, University of New Brunswick, Fredericton and the Director of the Atlantic Canada Theatre Site (<http://www.lib.unb.ca/Texts/Theatre/index.html>) whose presentation is entitled, “The Electronic Site As Artifact.”

### **PANEL 3 – CANADIAN APPROACHES TO PERFORMING SHAKESPEARE: THREE VIEWS**

**Jane Baldwin**, Boston Conservatory

**Brian Smith**, University of Calgary

**Patrick Finn**, St. Mary’s University College

The history of Canadian productions of Shakespeare is complex and varied. Although the topic has generated valuable recent scholarship, many aspects remain uninvestigated. This panel focuses on diverse examples of twentieth-century explorations of Shakespearean performance in Canada.

Jane Baldwin’s paper evaluates Jean Gascon’s 1962 *Richard II*, the sole Shakespearean play he directed in translation. It explores the following questions: What attracted Gascon to *Richard*? What did the play lose and/or gain in translation? Why did Gascon never repeat the experiment? How was the production received in Quebec and what was its impact on Québécois theatre?

Brian Smith’s paper examines shifting perceptions of the “real” in Canadian Shakespearean acting, with particular reference to *Hamlet*. It takes as its starting point the mid-20<sup>th</sup>-century transitional period when Christopher Plummer’s performances at Stratford were admired for their lifelike passion. From this vantage point, it looks backward to earlier fashions of the “real” in Shakespearean acting, and forward to examples of performance in which pursuit of the “real” challenges earlier approaches to theatrical impersonation.

Patrick Finn’s paper examines the effects of a contemporary Western Canadian setting used for a production of *Twelfth Night* developed at St. Mary’s University College for performance in Calgary in 2006. Against a performance history backdrop, this paper offers a study of the effects of setting in *Twelfth Night* and a reflection on the dynamic nature of interpretation connected to *mise en scène* and the effects of choices related to time, place and action.

### **PANEL 4 - A TYRANNY OF DOCUMENTS: THE THEATRE HISTORIAN AS FILM NOIR DETECTIVE**

**Chair:** Stephen Johnson, University of Toronto

Participants on this panel examine one document—and one only—that has been particularly troublesome to the researcher. The emphasis will be on the work of the historian as detective in the archive, and on the difficult balance sought between respect for documentary evidence, the need to generate significance

from it, and the natural-but-dangerous tendency to smooth out the rough edges of evidence.

With documents presented by: Peter Cockett (McMaster University), Jennifer Roberts-Smith (University of Toronto), Paul Babiak (University of Toronto), Rachel Mansfield (Tufts University), Paul Stoesser (University of Toronto), Linda Burnett (Algoma UC, Laurentian University).

### **CANADIAN WOMEN PLAYMAKERS: TRIBUTES & TRIBULATIONS**

4th Annual Playwrights Guild of Canada Conference  
Toronto, May 25-28, 2006

This event is about celebrating plays by women, and the importance of getting those plays read, heard, fully developed, realized, and produced. The focus will be on lively integrative sessions bringing together academics, practitioners, men and women, to collaborate toward a better understanding of the broad range of issues with which women playwrights have to contend, and to discuss strategies for bringing about positive change. The dynamic conference will encompass a diverse group of individuals from different theatre perspectives and angles – including those who make the decisions in theatre, those who write about theatre, those who practice theatre, and those who compose theatrical audiences. With vibrant evening showcases and readings by esteemed established playwrights and promising emerging artists from across Canada, this event will also create a greater appreciation of what women uniquely have to offer their audiences. By the end of the three day conference, delegates will leave feeling invigorated, inspired, and full of exciting new ideas and strategies.

Playwrights Guild of Canada is supported by The Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Ontario Ministry of Culture, Toronto Arts Council and Foreign Affairs Canada. Additional funding provided by the Department of Canadian Heritage.

Venues:

Playwrights Guild of Canada  
Graduate Centre for Study of Drama  
54 Wolseley St. (Queen and Bathurst)

Robert Gill Theatre  
University of Toronto  
Tarragon Theatre  
214 College St. (College & St. George)  
30 Bridgman Avenue

Please visit [www.playwrightsguild.ca](http://www.playwrightsguild.ca) for conference registration and updates.

### **JOINT DAY WITH ACTR**

We are pleased to have had the support of ACTR in the planning of this event. In order to allow ACTR members to participate in “Canadian Women Playmakers” we chose to open the conference on Friday, May 25th prior to the start of ACTR’s planned conference. The idea was to allow full participation of ACTR members on panels and as delegates. This joint day will allow for a cross-section of academics and practitioners to gather and celebrate Canadian women playwrights. We have also included ACTR in our special rate for conference registration. Please note however that for those coming from out of town, the events

on May 25th do take place in downtown Toronto at the Graduate Centre for Study of Drama which is some distance from York University, where the remainder of the ACTR conference will take place. Registration form, accommodation information and future updates on the conference are available on line at [www.playwrightsguild.ca](http://www.playwrightsguild.ca). Please feel contact me for more details: Hope McIntyre, Women's Caucus Chair, Playwrights Guild of Canada, [raregem3@hotmail.com](mailto:raregem3@hotmail.com), (204) 586-2236

Schedule: Friday, May 26th

All sessions take place at the Graduate Centre for Drama.

8:30 am (GCSD) – Registration Desk opens

8:30-9:30 am – Breakfast

9:30-11:00 am – She's Up To Something: Chronicling Canada's Women Playwrights

When did women start taking Canadian stages by storm? 3 academics explore the successful work of women theatre artists in different parts of the country throughout the last 50 years. Join Judith Rudakoff and Moira Day, Louise Forsyth, and Shelley Scott in an inspiring presentation.

11:00-11:15 am – Refreshment Break

11:15-12:45 pm – It Takes Two (To Make A Play Come True): New Play Development Session

How are women playwrights and dramaturges working to bring exciting new scripts to life? Dramaturges and artists who focus on new play development discuss their experiences. Participants include David Ferry, Moynan King, Aida Jordao, and Kelly Thornton.

1:00-2:00 pm – Lunch

2:00-3:15 pm – She's Got It: Women As Playmakers

How are innovative women artists creating challenging theatre by working with alternative approaches and methods of play making? Join Diane Roberts with Kim Renders, Julie Salverson, and Naila Belvett in a look at how women are breaking new ground in theatre arts!

3:15-3:30 pm – Refreshment Break

3:30-5:00 pm – We've Come A Long Way

Have we? Where are all the women? Equity in the Canadian Theatre: The Women's Initiative, an extensive survey on the status of women in theatre yields some surprising and shocking results. The Initiative Advisory Committee members, including Kelly Thornton, Rebecca Burton, Louise Forsyth, Aida Jordao, and Hope McIntyre, will discuss the meanings of the survey and what needs to be done to ensure a successful future.

5:00-7:30 pm – Dinner Break (meal not provided)

7:30-9:00 pm – The Big Reveal: Showcase Performance Event

This is your opportunity to witness tour de force performances of short plays and scenes by Michelle LaFlamme, Florence Gibson, Jamie Lee Shebelski and Beverly Rosen Simons.

9:00 pm – Reception

## The Literary Encyclopedia and Canadian Drama

There are many advantages in producing Canadian drama scholarship on The Literary Encyclopedia. The Canadian drama entries (there are also entries on Canadian literary topics, which are handled by Wendy Roy of the University of Saskatchewan) are placed within a transhistorical global context. The Literary Encyclopedia provides over 3,100 profiles of authors, works and topics with an average length of 2,000 words (amounting to around 6 million words in total). It offers a further 22,000 entries in the form of listed authors, works, and historical events which can be compiled into complex searches. Forty to 50 articles are added each month and around 600 are under commission at any one time. All entries have been written in the last six years by over 1,100 scholars who are experts in their fields.

We have concentrated on providing profiles of Canadian dramatists. We have projected entries on 134 playwrights. A number of these has been completed; others have been commissioned; and others are being edited and revised before being posted. The emphasis, at least for now, is on 20<sup>th</sup> and 21<sup>st</sup> century playwrights.

We will eventually be providing separate analyses of individual plays. There is one so far: Moira Day's excellent entry on Gwen Pharis Ringwood's *Still Stands the House*. Moreover, we will eventually be providing entries on special topics, such as radio drama and First Nations drama.

Cross-record searching and integration are easy to facilitate. Users can save particular searches and articles to their own virtual 'bookshelves.' Perhaps best of all, as new information and critical ideas become available, entries can be readily revised. And the historical range of the entries can be expanded.

Throughout all of 2005, The Literary Encyclopedia received 3.3 million visits and provided over 27 million pages. The Literary Encyclopedia's high Google ranking comes in part from setting up hyperlinks. You can ensure that your own pages in your university and college websites carry hyperlinks to the homepage ([www.litenyc.com](http://www.litenyc.com)) and, when suitable, hyperlinks to your own online articles and, eventually, e-books.

The Literary Encyclopedia is a self-supporting initiative. The original objective was to provide all information for free. This ideal has proven difficult to maintain, however, as the costs of running it have increased. Some revenue is produced from advertising, among other things, scholarly books. Beginning in December 2005, The Literary Encyclopedia had to start asking readers to pay \$9.95 per year (about £5.80 or €8) to support the publication, while still making most of its information freely available. The revenue being produced is still not sufficient, however, to enable expansion. So, following the example established by the Encyclopedia Britannica, it will soon begin requiring readers to subscribe before its entries can be read in full. The first 500 words of an entry will be displayed for free. Basic searches for People, Topics, and Works can be made without charge. Contributors, like Editors, have free access to all features of the site. Please urge people to take out a membership; they can do so by going to <http://www.litenyc.com/benefits.php>.

The Literary Encyclopedia would also welcome institutional subscriptions which will enable further developments. You might wish to discuss this matter with your Acquisitions Librarian who

can email the Senior Editor, Robert Clark at RobertClark@LitEncyc.com, asking for details.

One of the financial aims of The Literary Encyclopedia is to pay a dividend of \$10 per share to its Contributors and Editors by the end of 2007. (The formula for calculating what constitutes a share is being worked out.)

We hope you and your students find that the site is a source of instruction and delight.

Glen Nichols, Université de Moncton, and Denis Salter, McGill University

## La bourse Heather McCallum

La bourse Heather McCallum fut créée en 1987 par l'Association de la recherche théâtrale au Canada (ARTC) en l'honneur de l'ancien chef du département de théâtre au Toronto Reference Library. À chaque année, les candidat(e)s peuvent gagner, par compétition, un maximum de 1000\$. On favorise les candidat(e)s qui ne sont pas en pleine carrière et dont les projets sont reliés au champ de la recherche théâtrale au Canada (au sens le plus large). La bourse vise surtout les projets qui ne sont pas habituellement subventionnés par les autres organismes de subventions. Pour plus d'informations concernant les règlements, les critères de sélection et la procédure de demande veuillez vous référer au site web du bulletin de l'ACTR/ARTC : <http://www.actr-artc.ca/hmsf.htm>, ou écrire à la secrétaire du Comité.

Les candidat(e)s doivent soumettre les informations suivantes :

- 1) une lettre (1 à 2 pages) décrivant le projet pour lequel on fait une demande de subvention
- 2) une description détaillée des dépenses prévues
- 3) renseignements concernant les demandes soumises aux autres agences de subventions
- 4) un curriculum vitae (mise à jour)
- 5) Les noms de deux personnes qui ont été demandées d'envoyer des lettres de recommandation directement à la secrétaire du Comité. Ces lettres devraient commenter sur le projet, le potentiel du candidat(e) et son rendement en terme de recherche et de publications.

Les demandes pour la bourse Heather McCallum de 2006 doivent parvenir à la secrétaire du Comité au plus tard le 15 avril 2006 à l'adresse suivante :

Email/courriel: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

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Pour les renseignements plus complètes, veuillez visiter le site web de l'Association : <http://www.actr-artc.ca/hmsf.htm> or McCallum Scholarship : <http://www.actr-artc.ca/news/292/McCallumCall05.html>.

## The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
- 2) a detailed breakdown of costs
- 3) information concerning applications to other granting agencies
- 4) a current Curriculum vitae
- 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2005 Heather McCallum Scholarship is 15 April 2006. Applications should be sent to:

Email/courriel: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

Kirsty Johnston  
Department of Theatre, Film and Creative Writing  
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For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR website: <http://www.actr-artc.ca/hmsf.htm> or McCallum Scholarship: <http://www.actr-artc.ca/news/292/McCallumCall05.html>.

## Abstracts

**Natalie Alvarez and Natalie Harrower**, University of Toronto

Performing Flâneurie or 'Wo/andering' the Streets of Toronto

Having been popularized in Benjamin's writings on 19<sup>th</sup> century Paris, the flâneur has since acquired a prominent, though highly contested position in a variety of critical discourses. The flâneur has been typically formulated as a disinterested voyeur who occupies a marginal position in the metropolis. A variety of urban practices, however, reveal increasing attempts to create positions of engaged spectatorship. This joint project investigates Toronto case studies that foster a flâneur position, but shift the locus of marginality. The flâneur, once relegated to the urban periphery, is now a romanticized figure who demonstrates a heightened awareness and sensitivity to urban life; the disenfranchised onlooker is placed in a liminal subject position that is neither spectator nor performer but both simultaneously.

Toronto enclaves such as Kensington market and collectivities like the [murmur] project invite passersby to become active observers and witnesses. The very manifestation of these phenomena implies a sense of collective estrangement from the everyday. Paradoxically, these phenomena reengage observers by *inducing* alienation, only then to generate a deepened connection to the city, transforming spectatorship into an act of witness. In addition to the primary case studies of Kensington market and the [murmur] project, which re-conceptualize the experience of flâneurie, we will draw from the performative practices of Toronto urban gaming and the site-specific performances of Blue Mouth. The argument will draw on the theories of Michel de Certeau, Walter Benjamin, as well as "psychogeography" as developed by the Situationists. In an effort to engage conference participants in the experience of Toronto flâneurie, the presentation will incorporate video footage of these urban practices.

**Veronika Ambros**, University of Toronto

Langer's Periphery: Pushing the "Periphery" to the Center.

When the German theatre director Max Reinhardt toured the United States, he brought Langer's *Periphery* as a part of his core repertoire thus presenting the margins of the city as a central topic of his interest. This paper will attempt to explore the peripheries of the city in Czech and German drama at the beginning of the twentieth century, and the perception of Reinhardt's production in the United States of America.

**Modesto Amegago**, York University

The Intersection between Ghanaian performance and the City of Toronto

This paper aims at investigating the intersection between Ghanaian music and dance performance and the city of Toronto. It will review the socio-cultural functions of Ghanaian music and dance; the factors contributing to the decline of these performances and their functions, and the effects of such phenomena on the Ghanaian youth in the multicultural city of Toronto. The paper will further examine efforts made by the Diaspora Ghanaians to reintegrate the arts into their communities and its results in educating the youths, reconnecting them to their roots, fostering a sense of belonging and pride, bringing people of different

ethnic groups, cultures, nations, races and classes together as well as enlivening the city of Toronto.

**Carol Anderson**, York University

The Dance Belt

At the busy Toronto intersection of Parliament and Wellesley Streets, deep in the heart of Cabbagetown, thrives an amazing confluence of dance. Toronto Dance Theatre, The School of Toronto Dance Theatre, the TDT community school, including the Young Dancers Program, The Winchester Street Theatre, Canadian Childrens' Dance Theatre, TILT Sound+Motion, the CCDT school, the Danny Grossman Dance Company and numerous independent dance artists rehearse, study, create and perform right here. These activities are concentrated in two historic Toronto buildings, St. Enoch's Church on, Winchester Street, and the former CBC Radio building, now called "509 Dance" around the corner on Parliament Street. "The Dance Belt" will look at the history of the development of a dance milieu within the vitality of a historic Toronto neighbourhood. It will discuss some of these artistic endeavours and look at the effects of this site of intense creative and performance activity on the city's dance community.

**Virginia Anderson**, Tufts University

The Effects of Enticement: An Iconographic Analysis of Advertisements for Theatre Responding to AIDS

When addressing the relationship between performance and urban social landscape of the last quarter century, one must not ignore the impact of the AIDS epidemic. Theatre has played an important role in changing public perceptions of the disease, but its advertising has reached an even greater audience than that seated before the stage. Advertising imagery not only suggests the play's content, but often reinforces or subverts the popular assumptions about the disease, its transmission, and/or infected individuals. Such messages are also sent to the viewer through what is *not* represented in the design. Placing such advertising in the context of images used to illustrate stories in the popular media, public awareness campaigns, and activist propaganda, I argue that even if the observer of such advertising does not attend the performance, the imagery employed provides this impact, sometimes inadvertently strengthening the very popular beliefs the productions are meant to overturn. Nowhere is this effect more palpable than in the cities where AIDS cases and theatrical productions concerning them have been concentrated. I have restricted my scope to advertising of theatrical productions in New York, one of the cities most affected by the epidemic, and the city perceived to be the "theatre capital" of the United States. From this model, I extrapolate how trends in theatre advertising and production affect and are affected by urban ideology.

**James B. Ashby**, University of Toronto

Mermaid Theatre(s) of Nova Scotia: At Home (And) Abroad

Founded in 1971 in Wolfville, Nova Scotia, Mermaid Theatre has grown from being an intentionally and intensely regional company to being an impressively well-organized group of "in-

formal ambassadors,” as they themselves claim, for their home province. Despite the company’s expansion, or rather because of it, it can no longer be considered a monolithic company, however, as it has not toured as a single unit since 1981: two or three smaller companies now tour simultaneously, often taking their respective shows outside of the country. Mermaid has also spawned Mermaid Youtheatre, a distinct company that tours Nova Scotian high schools and international destinations.

This paper will explore how the company—more accurately, companies—has adapted in order to perform the transnational role that it has undertaken. Of particular interest will be the company’s changing relationship to space and place and how this has affected their developmental processes and the nature of the productions that they choose to stage. As “ambassadors,” the artists at Mermaid have demonstrated a renewed interest in collaborating with local artists, including those that are members of the Native community, and developing touring productions that draw upon “local” material, including Native cultural material. However, they also remain committed to performing at locations throughout Nova Scotia, including the Imperial Theatre in Windsor, their latest acquisition. Thus, this paper will focus on the dynamic spatial tension that exists within this family of related companies that endeavours to maintain a sense of community amongst its members and between itself and Nova Scotia.

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**Sarah Banting**, University of British Columbia

*The Unnatural and Accidental Women* in Vancouver: Piercing the City Audience’s Armour of Anonymity

When Marie Clements’s play *The Unnatural and Accidental Women* premiered, in November 2000, at the Firehall Arts Centre in Vancouver’s downtown eastside, it confronted a quintessential feature of city life: anonymity, and the sense of detachment from one’s fellow citizens. The play demanded audience members to set aside the urban “armours of alienation” (Lippard) disconnecting them from the people around them. By re-imagining onstage a set of local lives, the play challenged audience members to recognize their relationship with the set of Vancouver citizens – all of them women, many of them Native – who had recently died of alcohol poisoning in the neighbourhood surrounding the theatre, and whose deaths had been sensationally reported in the Vancouver newspapers. *The Unnatural and Accidental Women* re-positioned its audiences in relation to the women, making them witnesses to the women’s lives as well as their deaths. Indeed, the play pointedly juxtaposed this revised relationship with the non-relationship set up between readers of the city papers and the people represented in their pages.

My argument considers cityspace, and city living, as the specific material and social context of Clements’s play. The play pierced its audience’s armours of alienation by aligning the anonymity of city life with the anonymous experience of sitting among others in a darkened bank of theatre seats (Bennett), and then recreating that theatre experience as engaged participation in community. And the play staged its difference, with respect to community-building, from that other quintessential feature of urban life, the city newspaper.

**George Belliveau**, U of British Columbia, and **Graham Lea**, U of Prince Edward Island

Refining space and focus in the country: PEI’s Victoria Playhouse

Prince Edward Island’s Victoria Playhouse has been producing professional summer theatre for twenty-five years. The Playhouse as it is locally known is run out of the Victoria Community Hall. Built in 1913, the Hall has become the geographic and cultural centre of the small but vibrant tourist community Victoria-by-The-Sea. This picturesque community is a half-hour drive from the local urban centers of Charlottetown and Summerside, both of which have technically superior professional theatres. This paper focuses on some of the important changes that have occurred to the Hall and the Playhouse in recent years, and how these refinements have taken the company into new directions. The Community Hall has undergone extensive renovations since 2003 including an extension of the lobby, updated lighting and sound equipment, and midified dressing rooms for actors. The physical changes have allowed artistic director, Erskine Smith, to make significant changes to the Playhouse’s typical season. The theatre season has been extended and changed from a stock to a repertory season, which has impacted the designs for productions, in that sets, lighting and sound have become more sophisticated and elaborate. Another deliberate shift at the Playhouse is Smith’s increasing focus on developing and/or producing works by local playwrights with local themes. Two recent productions exemplify these shifts: *The Road to Charlottetown* (2003) and the musical *Anne and Gilbert* (2005). In examining these productions, we first illustrate how the Playhouse’s refinements enable the rural company to better reflect its community, and secondly investigate whether or not these shifts provide enough continuing impetus for urban theatergoers to make the rural journey?

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**Susan Bennett**, University of Calgary

Staging Districts

We have traditionally seen the most important concentrations of theatre activity in large Western cities—for example, the West End in London and Broadway (and off-Broadway, and off-off-Broadway) in New York. Toronto, of course, has identified a distinct geographic area known as the “Theatre District.” As tourism has come to play an increasingly significant role in the economic health of major cities, theatre districts have often been an important marker in the promotion of a city brand; in the case of Toronto, its marketing identity has been constructed around “live theatre, distinct neighborhoods, and festivals” (“The Creative City”—planning document for Toronto City Council).

My paper moves from this traditional presence of a theatre district to think through how theatres and theatricality have become “cultural bait” for the urban tourist. In other words, theatres (and even theatre districts) may no longer be important in and of themselves, but as one way cities attract visitors (and locals) to participate—and, obviously, spend—in their environment.

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**Kym Bird**, York University

“I want riches and position and standing among the other nations of the world: @ Edith Lelean Groves *The Wooing of Miss Canada* and the creation of imperial subjects in children’s drama of First World War Toronto.

Between 1914 and 1918, Edith Lelean Groves wrote 19 of her 21 extant plays. Born in England, Groves grew up in Toronto and became one of its most celebrated professional women: she was a teacher, a school trustee, founder of special education programs and the first woman “Chairman” of the Toronto Board of Education. This paper situates Groves’s plays in the amateur dramatic tradition in which so many early twentieth century Canadian women took part: plays for children. It examines the relationship between her professional work, the pedagogical purpose of the plays, and the imperialistic ideology of Toronto’s British identified ruling elite. It makes reference to several plays but focuses upon *The Wooing of Miss Canada* (1917) to examine the ways in which Groves’s primary school dramas inculcate in very small children the values of progress, patriotism, and feminism that dominate the project of nation-building as it is expressed in Toronto, the most imperialistic city in the country, during the First World War. It reads *The Wooing of Miss Canada* as a mythologization of Canadian identity that is Anglo-Saxon, middle-class, and places women and the feminine at the heart of its imperialist vision.

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**Christian Bock**, University of Osnabrueck

Performing [for] the Urban Housewife

Madge Macbeth was one of the few women who made a successful career in journalism and advertising at the turn of the century. Born in Philadelphia in 1878, she became a well-known literary personality and an enthusiastic participant and founding member of the Ottawa Little Theatre. As a professional who, as she put it, wrote “everything but hymns,” Macbeth combined commercial interest with theatrical endeavours. Working for Friedman’s department store during and after the First World War, she staged one-act plays that dramatized the selling of goods. Furthermore, she wrote Friedman’s advertisements for various Ottawa papers in which she included notices for her performances. Employing ideas about maternal feminism and modernisation, her plays cater to and construct an urbanized female audience. This paper examines the way in which Madge Macbeth’s plays successfully combined commercial and artistic interest; uniquely among early Canadian drama by women playwrights. The results impacted social and cultural constructs in use during the first decades of the twentieth century and they pushed accepted artistic and professional boundaries for women.

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**Claire Borody**, University of Winnipeg

The Dramaturgy of Magic: The Creation of Children’s Theatre Using Literature and Process-centred Construction Methods

Children’s literature is flourishing in the early twenty-first century, offering themes, plots and characters inspired by fantasy and myth, and dabbling in the darker shades of life. Film, television and theatre companies are busily optioning and adapting not only contemporary fantasy literature for children but its historic predecessors as well. Interestingly, although children are the target audience, adults are also embracing the work of J. K. Rowling, Lemony Snicket and Philip Pullman and other children’s writers. There is much ado, but to what end? Is there a reason for the seemingly rapid increase of interest in fantasy literature at all ages? Is it that the speed of urban living in the twenty-first century has caused the global citizen to lose sight of a sense of personal or collective mythology. Is it simply that we want to believe in, or simply be distracted by, the notion

that magic exists? How can theatre compete with the ‘magic’ of film technology in the adaptation or creation of fantasy, of any sort, for the stage. How can the theatre fashion the ‘out of the ordinary’ experience for its spectatorship?

This paper examines the rising interest in fantasy literature for all ages and then discusses the ways in which the theatre can offer the spectator a unique experience with magic that cannot be duplicated by other arts. Working from the premise that ‘good children’s theatre is good theatre’, the construction of *Shadows* from the Storybox, an original chil/dren’s theatre piece, will serve as the focus for a concrete analysis of the magic ingredients of good stage fantasy.

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**Rebecca Burton**, University of Toronto

“Equity in Canadian Theatre? – Some Observations from Phase One of The Women’s Initiative”

A variety of anecdotal information, including informal inquiries into theatre programming patterns, suggests that an imbalance exists in regard to the representation and participation of women in the Canadian theatre industry. Given this hypothesis, a national research endeavour entitled “Equity in Canadian Theatre: The Women’s Initiative” was launched in November 2004 with the two-fold purpose of assessing the industry situation and working towards progressive change. The first phase of the Equity project took its cue from Rina Fraticelli’s report on the status of women in Canadian theatre (released in 1982), though the parameters of the original study were expanded and the methodology altered. To formulate an accurate picture of the theatre sector in the 21<sup>st</sup> century, and to facilitate the collection of statistical data, the Women’s Initiative devised a survey focusing on production and employment practices that was sent to over 300 Canadian theatre companies of all shapes and sizes.

Since the results from the Equity survey will be released by the time of the ACTR conference, I propose to present a paper on the first phase findings and the implications found therein. Most specifically, I will provide a gender-based analysis of the industry’s employment patterns (as related to artistic directors, directors, playwrights, actors, stage managers and technicians) and I will include other variables in the analysis, such as Canadian content and ethnic diversity issues. If time permits, potential barriers for women in the theatre industry will be identified, and recommendations for future action and redress will be proposed.

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**Alexis Butler**, University of Toronto

Undressing Toronto the Good: The Reverend R.B. St. Clair vs. the Star Burlesque Theatre

In February of 1912 the Star Theatre, a Toronto burlesque house, staged a show called *The Darlings of Paris* which, judging from media reports of the time, was somewhat risqué but not out of the ordinary for the theatre in question. The show however, drew the ire of Methodist minister and Toronto Vigilance Association secretary R. B. St. Clair. As a moral reformer St. Clair was outraged by what he deemed a deeply immoral spectacle and, in a bid to garner public outcry to suppress such vice, he printed and distributed a pamphlet describing the performance he had witnessed. Unfortunately for the reverend, distributing obscene materials was against the law and he was promptly arrested. When it became public knowledge that *The Darlings of Paris* had been approved by the official police censor, an all out

battle for civic authority ensued between Toronto's protestant clergy and the police department.

The burlesque stage had long been tolerated, even protected, by the Toronto police force whose Benefit Fund had previously owned the Star theatre under its prior name, The Royal. As the question of theatrical censorship for "the public good" led by St. Clair garnered momentum however, this tradition of support led to the police Morality departments' ultimate loss of power and credibility.

My paper outlines this course of events and seeks to explore the interactions between the two very different class cultures represented by the Toronto Police and the city's protestant clergy as evidenced by their distinct readings of the cultural implications of the burlesque stage.

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**Krista Charbonneau**, U of British Columbia, and **Amanda Lockitch**, U of Toronto

Stanley Park as Vancouver's Fourth Wall: Performing or Bracketing the City in Boca Del Lupo's Roving Summer Spectacles?

Boca Del Lupo has made their mark as one of Vancouver's most creative independent theatre companies through the site-specific works staged each summer in the tree-tops of Stanley Park, in Vancouver's downtown core. This presentation examines the ways in which the company incorporates the image of Stanley Park as nature's rain forest oasis in the midst of the city while bracketing out the city's historical context and many present-day social issues that permeate the forest.

We will examine two of their works, *The Last Stand* (2001) and *Vassily The Luckless* (2005), which integrate the beauty and wonder of the forest and the Canadian landscape along with largely European-based myths and themes. Audiences are delighted and amazed with how the company combines these narratives with a spectacular stagecraft that foregrounds acrobatics (using modern climbing and rigging equipment) in the forest's larger than life tree trunks, branches and undergrowth. However, both shows avoid engaging with some of the city's hot button political and social issues that directly impact the park, such as homelessness, the forest's well-documented history of First Nations settlement and culture, traffic, and a series of physical attacks on women who use the park's trails.

After building the social and historical context of Stanley Park, we will investigate the company's dramaturgical techniques, the choice of narratives and theatrical devices, fundraising and promotional strategies and mandate.

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**Becky Clyburn**, Memorial University

'Taste the Welcome of the City': Middletonian Representations of Early Modern London

Early modern drama has always been an interesting area in which to explore representations of urban and rural life. Thomas Middleton, like other early modern playwrights, frequently explores this phenomena. Historically, the city of London provides a unique backdrop for this drama. A migration to the city drives population up, and a new breed, the men and woman 'about town' arise. Middleton's dramas pays especially close attention to the details of London life; his settings are entrenched in specific London localities, to the degree that some critics have suggested that the city itself, rather than any characters, is the center of the plays.

Middleton also, more than any other playwright, avoids moral standpoint in his representations of urban and rural characters. His biting satire cuts across the stratum of the characters in the city itself, and spares no one: country wench, or gentlewoman, rich knight, or struggling merchant. Unlike Jonson, who often satirizes characters of excessive greed, and other imbalances of humors, Middleton takes aim at everyone.

It is my intent to explore the some of the new classes that emerged in London during the early modern period through Middleton's drama. Specifically, the mercantile class, is of great importance, because their emergence in London is happening at precisely this time. I am interested in exploring the specific London locations that Middleton makes use of, and investigating how the expansion and transformation of the city, geographically, parallels the diversification of its citizens. Of all the Jacobians, no one more than Middleton explores this fundamental shift in English culture.

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**Jordana Commisso**, University of Toronto

Fresh Off The Boat?: The [liability] of theatre in the construction of [immigrant] identity

In the later half of the twentieth century the focus of the work of "immigrant" theatre practitioners, specifically in Toronto, evolved. As issues of acculturation and its corollary concerns such as: language, content, form and audience have changed over time, so too has the focus of "immigrant" theatre and along with it the themes, issues, and concerns it addresses. My working hypothesis is that contemporary forms of "immigrant" theatre, in its evolution, re-definitions and re-elaborations, offers itself as a dynamic alternative to its more static traditional form that offered itself alongside the dominant discourse.

This mode of investigating and understanding contemporary immigrant theatre in Toronto, vis-à-vis its more traditional forms, begs important questions about the relation of the individual to the community, and the value and importance of audience. Moreover, this paper is interested in how one defines oneself explicitly within the context of their society, and the role that modified and/or new forms of theatre play in this definition.

I will examine recent changes in immigrant theatre in Toronto as a conscious ethnic act, in order to reconsider the role of the theatre in the construction of immigrant identity. I will also examine how these changes have affected the ways and reasons why immigrants get involved in the theatre; and how these varied modes of involvement are primarily reflected in (as) a shift away from the theatre as an intra-community art/act, toward theatre as an individual and individuating practice.

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**Nancy Copeland**, University of Toronto

Toronto 1959: Citing Modernity, Siting Modernities in *Boom, Baby, Boom!*

"The city is where modernity happens. . . . [I]t is pleasure and danger. . . . It is a place of fluidity and diversity. . . ." (Jervis 65)

This paper will examine the citation and siting of modernity in Banuta Rubess's 1988 jazz play, *Boom, Baby, Boom!* Rubess's play is a rich site for the exploration of how the city can be performed a site of modernities. Rubess re-presents late-fifties modernity through citations that include a verbal pastiche of substantially American cultural references such as jazz personalities, beat poetry, and Chandleresque narration, but which also

include such diverse elements as the play's jazz structure (see Rewa), the beat poet Jekyll's poems on such subjects as "the symptoms of nerve-gas poisoning," and the gestural evocation of the fear of imminent nuclear attack. Rubess simultaneously constructs Toronto as a site of plural modernities: the play's sites of modernity include not only such physical locations as the environmentally evoked legendary Yorkville jazz club, the House of Hambourg and the dangerously Hopperesque Norm's Grill, but also its self-fashioning characters, notably Clem Hambourg, Jekyll (whose "maiden name" is Gerald Brown), and above all its female, Latvian-Canadian protagonist, Austra Mednis, whose quest for a modern, Canadian identity brings together the quintessentially modern elements of the female body, the immigrant experience, and the city.

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**Natalie Corbett**, University of Toronto

Staging the Geography of Exclusion: The Representation of Urban and Suburban Toronto in *Unless*

Over the past forty years, scholars in the field of Urban Geography have argued that the planning of suburban geography functions to isolate women. Despite contemporary changes in the organization of the workplace and shifts in gender roles, critics argue that the fundamental values underlying suburban life persist in the virtually unchanged structures of suburban space. Viewed this way, the suburb, as a locus of power relations, functions to create a space of exclusion at once physical and ideological.

The relationship between suburban and urban Toronto, as spaces of social and political interaction, is a key aspect of Carol Shields' and Sara Cassidy's *Unless*. Although the feminist preoccupations of the play encourage us to read the relationship between 'Orangetown' and downtown Toronto through the lens of society's subtle and systematic exclusion of women, the play also problematizes simple oppositions of space and power. This paper explores *Unless*' performance of Toronto as a politicized geography. It traces the relationship between the symbolic treatment of space in the play text and the physical use of space in the play's staging and design. It then considers the ways in which the reception of the CanStage premiere of *Unless*, as a geographically, culturally and politically situated performance event, reenacts the play's central concerns. By relating the play text to its total performance context, it reveals the ways in which *Unless* both defines and challenges urban and suburban spaces of exclusion.

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**Jason Crawford**, Graduate Theological Union, Berkeley, CA

Sexy Religion in the City: Sisters Do It Better!!!

This paper analyzes the role of religion in the city through the performances of the Sisters of Perpetual Indulgence, a group of mostly gay men who dress in Roman Catholic nun drag in order "to promulgate universal joy, expiate stigmatic guilt and serve the community." The presentation is based on ethnographic interviews with members of the order in San Francisco. I combine photography, texts of interviews and theory to produce a multi-dimensional performance of the presentation itself.

The city provides a contentious siGHt(e) for the intersection of religious beliefs, sexuality and publicity. Using Hannah Arendt's notion of the public sphere as a shared common space of appearance, I argue for an agonistic performative approach to analyze the religious discourses that construct the space of the

city. I demonstrate how religious discourses work performatively to construct the social meaning of public space and public behavior by analyzing the highly-publicized controversies over the Sisters' public Easter ritual. Finally, I will show how the Sisters resist dominant religious discourses of hatred and exclusion by creating alternative religious spaces of queer kinship and by reworking the significance of *resistance* to include practices of healing and joy through their "bar ministry" and "street walking."

My interdisciplinary approach draws on queer theory, performance studies, cultural geography and poststructural social theories to help us understand the role of theatricality, spectacle and publicity in an urban setting in which the parody, disruption and redeployment of religious symbols and rituals facilitate the construction queer kinship and sociality.

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**Michael Darroch**, McGill University

The Materialities of Theatrical Transmission and Montréal's Multilingual Imaginary

The theatre is a locus of cultural expression that unites the realms of artistic creation and mediatic processes. This paper demonstrates the "material" capacity of the theatre for absorbing, transforming and re-diffusing the experience of Montréal as a multilingual city in heterogeneous forms. I view the theatre as a network of technologies and institutions that are intertwined with the city's circuits of storage and transmission: medial characteristics that are often neglected by conventional interpretations of literary content or performance value. I draw in particular on the increasing concern in media scholarship with the "materialities" of communication (Gumbrecht and Pfeiffer 1994). The concept of "materialities" invites us to consider the externally embedded qualities of theatrical transmission: its *inscription* (as with writing and translation), its *iteration* (as with performances and events), and its *circulation* (through institutions, infrastructures and technologies). *Iteration* thus embraces an understanding of performance not as the fleeting or ephemeral event, but as a persistent and reiterative repertoire that constantly archives and rediffuses cultural memory and identity. In this paper, I build on a theory of theatre as medium and investigate selected case studies in order to understand the theatre's role in selecting, storing and reconstituting a collective understanding of Montréal's multilingual imaginary.

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**Heather Davis**, University of Guelph

Square Dancing in the Deckhouse: Constructing and Performing White Masculinity Aboard the *Era* and the *Neptune*, 1903-04

This conference paper investigates how shipboard entertainments functioned in the community created when the *Era*, an American whaling ship, and the *Neptune*, a Canadian government ship, wintered together in Hudson Bay in 1903-04. Square dances, held almost weekly during the winter, were necessary for maintaining peaceful relationships between men and between men on the ships and local Inuit populations. I will argue that this was because they were the venue where interracial sexual relationships, necessary for avoiding the threat of homosexuality and for promoting economic relationships between Inuit and whites, were instigated, legitimated by the authority figures on the ships, and made public for the community. Discursive strains critical of inter-racial sexual relationships were visibly problematized at the dances: this is seen in a consideration of interracial dance partnerings, women's clothing or costuming

at the dances, and the embodied social knowledge square dancing required. Square dances functioned as a place where the idea of a hybrid shipboard community was imagined and performed and where racialized and gendered identities within the community were constituted.

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**Caroline De Wagter**, Université Libre de Bruxelles

Negotiating Diasporic Identities: H. Jay Bunyan's *Prodigals* in a Promised Land and Rana Bose's *Baba Jacques Dass and Turmoil at Cote-Des-Neiges Cemetery*

In today's Canada, Theatre and drama increasingly conjoin the global and the universal with the local and the individual in urban contexts. Within the construct of multicultural cities like Toronto or Montreal, numerous playwrights have emerged and asserted Canada's complex and multi-faceted lingual, social, political and cultural heritage. In their plays, Afro-Canadian writers H. Jay Bunyan and South Asian Canadian Rana Bose revisit memories of their respective homelands. Unusual images of cities shaped by these plays' original settings in Toronto's suburbs in *Prodigals* or in a Montreal cemetery in *Baba*, highlight the creative potential of these works. Partly written from the perspective of Homi Bhabha's postcolonial theories and Stuart Hall's discussion of diasporic identities, this paper examines how Bunyan and Bose dramatize urban erasures, racial discriminations and immigration policies in order to negotiate questions of alterity in a strikingly innovative way.

These two case studies will hopefully provide a model for a cross-cultural analysis that could fruitfully be extended to other works from the body of Canadian multicultural drama. My pairing of plays by authors belonging to different ethnic groups shows the labyrinthine aspect of postcoloniality in contemporary Canada. These provoking works not only question the elusive notion of Canadianness but also open up new avenues enabling us to re-think the complexity of Canada as a multicultural society. In this Canada, borders between colonized and colonizer, self and "Other," increasingly resemble bridges or, to borrow Bhabha's terminology, a "Third Space," where a mutual process of questioning and interaction can begin.

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**Chris Eaket**, Carleton University

Sounding Out the Stage: Radix Theatre's *Swedish Play*

Radix Theatre's production of *The Swedish Play*—which utilizes personal FM radios to transmit the performance throughout a Vancouver IKEA—combines techniques of Boal's Invisible Theatre, radio drama and site-specific performance to produce a work that actively challenges its audience to reconcile the reality of their environment with its active construction as a social imaginary. Creating a social space of covert entertainment within a site of conspicuous consumption, the play encourages a mobile, nomadic audience, free to explore the limits of the *mise en scène* and find where it converges with—or diverges from—their aural perceptions.

Radix Theatre's emphasis on the auditory, in a culture that emphasizes the visual subject and the gaze, demands that we "read" the play in terms of *oral/aural* subjectivity and modality, the acoustic event instead of the spectatorial object, and a dialectical, co-constitutive mimesis instead of a unified, metonymic staging. Rather than attempting to standardize semiotic reception to create a unified *representation of space*, the fluidity of aural site-specificity emphasizes the *space of representation*—that

is, the multiplicity of meanings that intersect at the site of the sign, based on the subjective experience, narrative structures, culture and immediate context.

*The Swedish Play* is thus doubly invisible, in that it is performed without the express knowledge of those not included in the performance, but also because it stresses a sensory mode of experience that is often culturally marginalized, ignored, or simply overlooked.

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**David Ferry**, Resurgence Theatre Company, CAEA and SSDC

NYC City as Post 9/11 Purgatory in Stephen Adly Guirgis' *The Last Days of Judas Iscariot: A Canadian Site Specific view of an American moral dilemma*

A presentation with visuals based on the Birdland Theatre Canadian premiere.

David Ferry will present an overview of his production of New York author Stephen Adly Guirgis' *the Last Days of Judas Iscariot* as staged at the Gooderham Worts Fermenting Cellars in Toronto in November 2005. He will discuss the challenges of finding an approach towards a quintessentially NYC play in presenting it to a Toronto audience. The challenges were intriguing in a political and cultural context. How does a group of Canadian artists view a play that is thoroughly coloured by post 9/11 American moral doubts?

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**Norma Sue Fisher-Stitt**, York University

Fundraising, Building, and Wrangling in the Media: Political Dances around New Facilities for Canada's National Ballet School

In this paper, I will explore the capricious nature of government funding and the complex public and private interactions that provided a consistent backdrop to the National Ballet School's Project Grand Jeté capital campaign. NBS provides a microcosm for ongoing debates in Canadian arts funding: Where do federal responsibilities end and provincial responsibilities begin? and What makes a government more or less likely to support a specific cultural institution? In the case of NBS, its ability or inability to obtain provincial funding has never been linked to perceived changes in the school's performance, but instead can be attributed to substantial shifts in cultural policy.

Project Grand Jeté, launched in the 1990s, encompasses a development plan that includes preservation, restoration, construction, and urban renewal. The final product includes new academic and administrative spaces housed in two heritage buildings located on Jarvis Street in Toronto, 12 new dance studios, and a residential condominium project. Successful completion of the project anticipated the involvement of all three levels of government (municipal, provincial, and federal) in addition to the private sector.

My paper will outline the public/private financial structure of Project Grand Jeté, and trace the political negotiations and public relations exercises that consumed the energies of all concerned as the project moved from vision to reality. Issues to be addressed include the concept of "cultural tourism," the status of dance within the public sector funding paradigm, and the dance that is required of Canadian cultural institutions hoping to successfully navigate the private/public and municipal/provincial/federal funding labyrinth.

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**Lisa Fitzpatrick**, University of Ulster at Magee

Urban Monologues: a comparative study of the urban monologue play in Ireland and Canada

This paper sets out to explore the processes involved in transferring material across cultural boundaries, using the example of the monologue play. The contemporary urban monologue play—which may have two or more characters who never interact on stage—is set in a city-scape, and foregrounds the isolation of the individual through the elimination of dialogue. Frequently using the device of reported speech, the monologue play intensifies both isolation, and the impossibility of communication. Furthermore, in performance, as actors frequently represent multiple character in scenes of reported speech, conventional expectations of the integrity of the performing body are brought into question. This paper offers a comparative study using both Irish examples that have played in Ontario and Quebec (*Howie the Rookie / Howie le Rookie* by Mark O’Rowe, *This Lime Tree Bower* by Conor McPherson), and Canadian examples, such as David Eden’s adaptation of *Generation X*, and Daniel McIvor’s *Monster* – the latter of which was acclaimed when it played at the Dublin Theatre Festival. The play-texts draw upon a range of shared cultural texts from contemporary globalised mass media, both film and television, thereby easing the transition between sites of performance. The source material thus transcends cultural and geographic boundaries of Ireland and Canada.

**B. A. Freeman**, University of Toronto

Cultural Meeting in the *Prague-Toronto-Manitoulin Theatre Project*

Collaborative intercultural theatre projects—which have groups from different parts of the world come together to create original theatre—are often publicly celebrated as opportunities for sharing experience and technique. They generate dynamic performance spaces in which conceptions of culture are both constructed and challenged. This paper will draw on (but depart from) existing models of intercultural theatre to offer an individual-centered approach to collaborative intercultural theatre. Taking the *Prague-Toronto-Manitoulin Theatre Project* as its example, the paper will use the concepts of collision and convergence to form a paradigm concerned with instances of cultural meeting.

**Dr. Kathleen Gallagher**, OISE/University of Toronto

Youth Performing Urban

This paper is particularly interested in understanding the role of artistic provocation in engendering dialogue. Using improvisation with youth in one inner city Toronto school, we explored various constructions and performances of those labeled “urban youth”. Taking up positions and examining characters that perform notions of race, sexuality and gender, young people share-through the provocation of role-play- the meanings they ascribe to popular representations of “inner-city kids”. The fluid identity-play of dramatic improvisation as a research device offers a site for the critical interrogation of a context (in our case, the city/the urban school) and what is learned there.

The term “Urban Youth” is fraught with images of poverty, racism, indifference, and criminality; such popular cultural representations of “inner-city youth” have captured our/their imaginations. Conclusions drawn from the paper build on the claim that youth are engaged in a process of theorizing or myth-debunking about

their own lives; that they are both attracted to and repulsed by prevailing stereotypes and “theories” of themselves, as “urban youth”. Our dramatic engagement with the youth provided a window onto some of the concerns youth have regarding their school, their cultural lives and social relationships, and popular representations of troubled “urban kids”.

**Helen Gilbert**, Royal Holloway College, University of London

Myth, Propaganda and Terror: A Political Divertimento

This paper will examine *The Adventures of Ali and Ali and the Axes of Evil* (2004), by Marcus Youssef, Guillermo Verdecchia and Camyar Chai, in tandem with two plays by Australian dramatist Stephen Sewell that also deal with the so-called “war on terror”: *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America* (2003) and *The United States of Nothing* (2006). The aim is to analyse the techniques and strategies currently animating political theatre about U.S. foreign policy and to suggest some of the specificities of the effects of such policy in Australia and Canada. The discussion will be informed by Achille Mbembe’s essay, “Necropolitics”, and Hardt and Negri’s recent controversial work on globalisation, terrorism and “the multitude.”

**Milija Gluhovic**, University of Warwick in England

Close Encounters: Building, Imagining, and Experiencing the New Europe

The SEAS project (2003-2005), developed by Intercult, a producing company from Stockholm, Sweden, brought artists from the Baltic and Adriatic countries to collaborate and create a number of site-specific artworks on various spots in Europe such as Helsinki, Malmo/Copenhagen, Koper, Kotor, Gdansk, Kaliningrad, Klaipeda, Dubrovnik, and Bari. Harbour areas/cities are essential to this experiment as they are areas of mobility, national borders, migration, transportation and often historic landmarks. Also significant is the fact that all port cities involved in the project are in a momentum of change, suffering from the pan-European industrial decline and undergoing a process of re-defining themselves in a globalised economy. What do we do with the public space where the core businesses have been forced to end? Who decides? To what extent have the citizens of these cities been involved in this critical development? Can the arts be a stimulus for a public dialogue? Can artists liberate space for common citizens and help us to re-gain our sense of belonging to something greater than our private/personal sphere? These are the questions that involve all citizens and sectors: political, economical and social. The answers to these questions are intimately connected to the ideas of public forum, creative space, and access. In my paper I will examine the importance of a cultural dimension in the discussion on creative reinvention of port cities and post-industrial space, some concrete artistic interventions that have tested the possibilities of their post-industrial usage, as well as the project’s contribution to the emergence of a European public sphere.

**Rachel Gorman**, University of Toronto

Performing Disability: The politics of being on stage in Toronto theatre culture and Disability Culture

This account of how disability comes to be named in the Toronto theatre community is based in my six years of experience in

dance and theatre production with artists with disabilities, and is drawn from my doctoral dissertation (Gorman, 2005). The documentation of these experiences is not intended to be an end in itself; rather it is the “beginning of an exploration of the relationship between the personal and the social and therefore political” (Smith, 1997, 55). I will focus on specific stories about booking a theatre space, rehearsing a play, talking to the media, and performing at ‘disability culture’ events in order to reveal these social relations.

I argue that differentiations between ‘disabled’ and ‘non-disabled’ are made through expectations around the performer’s ability to navigate the performance space. The ‘disabling’ of certain performers is related not only to building accessibility, but also to the role that the (perceived) discipline of performers’ bodies plays in signifying professionalism in theatre and dance. In this way, objectified knowledge about disability is activated when disabled performers take the stage despite the intent of script. A space in which ‘professionalism’ can be de-constructed is as important to the creation of non-ableist theatre as accessible building codes. Disability culture events provide an ‘authority-free’ space in which we can learn to begin “from our experience and from our own subjectivities” (Smith, 1987, 58). Outside of disability culture events, the politics of people *being on the stage* continue to compete with and eclipse the content of the piece.

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**Chris Grignard**, University of Alberta

“I’ve never been with seven Aboriginal women before!”: Performing the Rez in Edmonton’s 2005 Premiere of *The Rez Sisters*

ACTR’s 2006 conference is ideal for my talk in terms of time and place: It will mark the 20<sup>th</sup> anniversary of Toronto’s World Premiere of Tomson Highway’s landmark native play about seven women who travel from their Wasaychigan Hill Reserve to play “The Biggest Bingo in the World” in Toronto. In October 2005, *The Rez Sisters* experienced a near sell-out run for its Edmonton premiere. Playing the role of Nanabush in this production, I worked with a brilliant ensemble of native women in the Walderdale Playhouse 2005-06 season opener. The play created such an exciting stir in the city—one that is worth documenting and sharing. It received wide media attention and attracted a number of diverse groups. The downside to the event was playing a limited run of ten shows in a 145-seat community theatre, and seeing many turned away. My presentation will address a number of incidents from the show that will raise a number of questions—especially on the reception of native theatre. I hope to instigate a lively discussion on [re]situating Highway’s “rez” twenty years later on the map of contemporary Canadian theatre.

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**J. Paul Halferty**, University of Toronto

“Under the Guise of Night”: John Herbert and Homosexual Performativity in Post World

War Two Toronto

Matt Cook contends “when we think of ‘gay’ men and ‘gay’ culture we think of cities, from ancient Athens through biblical Sodom and Renaissance Florence to Armistead Maupin’s San Francisco or Pedro Almodovars’s Madrid”(2). Following Cook’s assertion, this paper focuses on the performance of homosexual identity in post World War Two Toronto through an exploration of the life and work of John Herbert. It will discuss

of Herbert’s arrest for “Gross Indecency,” his experience in a Guelph reformatory, and discourses of masculinity, surveillance and violence current at the time. It will explicate how Herbert’s lived experience as an openly gay man informed his playwriting, particularly the semi-biographical *Fortune and Men’s Eyes*. It argues that homosexual identity is limited to a few, performable subjectivities and that these performances function as dialectical sites of liberation and incarceration, both within and without the text; further, that the play presents a snap-shot of a specific historical and cultural moment in the construction of homosexuality identity.

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**Brecken Rose Hancock**, University of New Brunswick

Taking a Walk with Judith Thompson: Flânerie Tames the *Lion in the Streets*

Judith Thompson’s *Lion in the Streets* invites critics to unravel the meaning of its structure. The meandering path that *Lion* takes echoes the practice of flânerie, described by Keith Tester as “the activity of strolling and looking.” Thompson participates in the tradition of flânerie by creating a literal text that replicates the journey of a pedestrian wandering through a city neighbourhood. She infuses *Lion in the Streets* with metaphors of urban textuality and pedestrian-as-author. Ultimately, Thompson locates freedom for her protagonist in the practice of walking: Isobel is able to offer an alternative to urban violence because of her experiences as pedestrian in the city.

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**Nicholas Hanson**, University of Lethbridge

4 Star Puppet Protest

In May of 1981, Welfare State International visited Toronto and presented a community-created piece about Toronto Island. Loosely based on Shakespeare’s *The Tempest*, WSI used carnival techniques to highlight poverty and democratic equity issues in Toronto. In response, theatre critic Ray Conologue of *The Globe and Mail* noted: “It seems to me, after feeling rather ridiculous, that I had a wonderful time in spite of myself and absolutely no desire to make sense of the evening. The inhabitants of this peculiar city tell me that this is ‘theatre’ and it seems a wonderfully intoxicating invention.”

*Zero* reference to political undercurrents (despite 20 foot banners with overt statements like: CHEAP HOUSING NEEDED).

Nearing the 25<sup>th</sup> anniversary of WSI’s presentation, cities witness mass gatherings of people using quasi-theatrical techniques to transmit political messages. Nevertheless, the critics seem unaware of urban dramatics, preferring instead to apply Matthew Arnold’s maxims to everyone from CanStage to a protestor on stilts, burning an effigy. As a result, dynamic questions about the city and criticism emerge.

What elements constitute critical observations of protest performances of the 21<sup>st</sup> century? Could someone be faulted for poor diction when speaking through a megaphone? If non-actors enact a mime on Queen St. about police racial profiling, can theatre critics evaluate the ‘performance’? Should they? Are critics equipped—educationally, theatrically, and ethically—for such a course of action?

“4 Star Puppet Protest” seeks to trace the (very limited) historical legacy of criticism of political performance and then formulate the ideological need and practical format for critical reviews.

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**Jonathan Harden**, University of Ulster

The Schizophrenic City: Londonderry, Derry-London and the Re-constitution of Space Through Performance

The City of Derry in Northern Ireland has a recorded history stretching back to at least 545, although it wasn't until an economic linkage with London in 1613, that an awkward and contentious prefix was acquired and a chronic dual identity born. In Londonderry, on January 31st 1972, 13 catholic civilians were shot dead by British forces following a civil rights demonstration and march through the city. The actions of both the marchers and the army are still under question, and the city's split-personality – new London and old Irish monastery town - still not reconciled.

(London)Derry and the performances where the city is the real or imagined setting therefore provide a problematic case-study through which to examine the complex relationship between the politics of key urban spaces and the reception of any action performed therein.

In this paper, I will suggest that the built physical geography of a city possesses an 'implied space' which may be either reinforced or resisted by those actions perpetrated within it. Using illustrative examples of urban performance in London in the middle ages, late twentieth century Northern Irish Theatre, the theories of Henri Lefebvre and the writings of scholars in Geography, Medieval Studies and Performance to complete the picture, I will demonstrate how performance alters space, how an action can redefine its location, why thirteen people died in Derry and why Hugh Fastolf was shot through the head for urinating in Guildhall Square, London, on 13 October 1384.

**Shannon Hengen**, Laurentian University

Theorizing Storytelling

In what contexts do we theorize and document storytelling? My argument is that the kind of testimonial theatre produced by, for example, Moises Kaufman and Anna Deavere Smith in the United States, and such aboriginal theatre troupes in Canada as De-ba-jeh-mu-jig Theatre Group and Saskatchewan Native Theatre Company, has roots in storytelling. And yet storytellers often sense a problematic relationship with the theories and practices of contemporary North American theatre arising primarily from a difference in the teller/audience connection. More, testimonial and aboriginal theatre practitioners perform stories that explicitly call audiences to assess their lives in relation to larger cultural tales. Do story tellers?

In February of 2006 I will attend the Aboriginal Traditions and the Theatre Festival at the Globe Theatre in Regina, Saskatchewan, where I will look for further explicit links between narrative conventions and the contemporary drama of that cultural tradition, links that I have suggested in such previous work as the history of De-ba-jeh-mu-jig Theatre, forthcoming from Playwrights Canada Press. While in Regina I will also interview professional storyteller Kevin MacKenzie. This October, I interviewed Johanna Kuyvenhoven, professional storyteller and Education professor at Redeemer College, Ancaster, Ontario. In August I attended the Yukon Storytelling Festival in Whitehorse.

The goal of this paper, to theorize the place of storytelling in both the aboriginal and testimonial theatre traditions, completes my study of the three modes. Along with material from the recent interviews, such theories in this field will figure into my paper as

those of, for example, Kay Stone, Julie Cruikshank, J. Edward Chamberlin, Ruth Sawyer, Lee Maracle, and Julie Salverson.

**James Hoffman and Ginny Ratsoy**, Thompson Rivers University

Playing the Small City: Whose Show is it, Anyway?

More and more small cities in British Columbia are seeing local cultural development assuming a central role in city planning. Because of its scale and relationship to its region, the small city is particularly well positioned to re-imagine and re-image its development plans.

Much of this is expressed in a range of *performative* programs and actions designed to refine and mark the identities of the small city as a site of unique living and working spaces. Kamloops has recently designated itself as "the tournament capital of Canada"; its strategic plan speaks of "a need to utilize the arts and heritage to bring especially downtown to life...[of]...celebrating and experiencing the rich cultural diversity of Kamloops" In this way small cities are more and more staging themselves, becoming, in effect, the new driver of culture.

The implications for professional theatre companies in the small city is that they must understand that they are already on a stage, a meta-stage that is the city itself. City agenda increasingly seeks to engage the professional theatre in meaningful civic concerns— something which at present is perceived to be lacking.

In this paper, looking mainly at the example of Kamloops, we examine, first, the performative agenda of the small city in British Columbia, such as it exists according to specific qualitative indicators, then suggest the ways in which this both shapes and makes demands on the resident professional theatre company.

**Andrew Houston**, University of Waterloo

Social Acupuncture Live: Diplomatic Immunities and the Aesthetic of Civic Engagement

Since 2003, Mammalian Diving Reflex's *social acupuncture* wing has generated a series of on-going events that facilitate interactions between strangers in public; it can said that these events are an examination of civic engagement as an aesthetic. *The Talking Creature*, *Q & A*, and *Home Tours* have all brought people together in odd configurations to ask revealing questions and prove the generosity, abundance, and power of the social sphere.

*Diplomatic Immunities* continues this development with a focus on particular communities in the city of Toronto. Artistic Director, Darren O'Donnell, has described the mission of *Diplomatic Immunities* the following way: "we deploy a small squadron of talkers into the community to chat it up, check out the décor, eat some food, make some friends, then return to debrief." An audience is then invited to participate in the debriefings.

In this paper I want to examine how *Diplomatic Immunities* offers a variety of innovative forms of engaging the city as a referent that, through the live intersection of representational strategies, produces an event of cosmopolitanism; a phenomena of relating to alterity and the indeterminacy of the means of relating that is the essence of a vibrant city.

**Erin Hurley**, McGill University

Modern Montréal, National Québec: Expo 67's symbolic universe

From 27 April to 29 October 1967, Montréal hosted fifty million visitors at the 1967 World's Fair and Exposition, "Expo 67: Terre des hommes." Expo 67 was the impetus for and culmination of a vast urban-renewal project that created islands out of land-fill, built the Metro system, displaced economically-vulnerable populations in the wake of gentrification, and remade Montreal's visage in its ambitious demolition and building projects. It is also frequently cited as an origin of a new, explicitly national self-concept for Québécois.

In this paper, I pursue the link between urban modernity and nationality in Québec. I read Expo 67's symbolic universe (as urban, modern, and male) next to contemporaneous social science discourse. In its spatial organisation, transportation systems, and uses of technology, Expo 67 emphasises industrial modes of production, interconnection, and mobility. 1960s social science literature stresses Québec's need to "catch up" with its neighbours through a process of secularisation, industrialisation and urbanisation. Putting them together reveals a complementary set of assumptions about becoming national. First, that "national" credentials rely on "modern" accoutrements; regions achieve national eligibility upon entering modernity. And second, that the city is the locus of modern, national constructions.

In this paper, I consider the crucial role Expo 67's projective constructions of Montréal-as-modern played in establishing Québec as a full member of what Immanuel Wallerstein calls the nation-state-based "world system". Here the city, in its rapidly changing material and ideological contexts, is both the site and object of performance.

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**Kathleen Irwin**, University of Regina, and **Laura Levin**, York University

Blur Street: The Web as Performance Site

This paper discusses Blur Street, an interactive, international, video performance game that happens at street level. The primary objective of this project is to investigate telematically enabled collaborative/performative practices and align this research with current strategies around 'presence' and locative telecommunication. The collaborating academic institutions in Helsinki, Tallinn, Belgrade and Regina are recognized as centres of critical and innovative interdisciplinary investigation situated at the intersection of performance and urban studies.

Central to this process, is the idea of bridging communities and cultures through international projects. Influenced by the semiotic notion of the city as "urban text", it situates inter-media practice and site-specific performance within a wide range of interlocking disciplines including urban studies, architecture, urban planning, cultural geography, environmental psychology, landscape studies, urban sociology and cultural studies. It explores "site" as a physical and theoretical platform for linking diverse interests and investigates performance as a practical means of reconstituting social networks and coalescing communities to reclaim ownership of public places. Here the streets becomes both venue and laboratory for the investigation of performance and spectatorship where all borders are blurred. Students at each centre will employ a "game" scenario, using imaging technologies to situate each other in specific locations in the several cities. The game will reveal both the cities and the

players, thereby interweaving a single narrative from multiple strands for the subsequent web-based performance.

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**Kate Jamin**, University of Victoria

Timelines and Traces: looking for the 'distinct' in Québécois theatre development

Three hundred and ninety-nine years ago, the first expression of European theatrical activity took place in *Nouvelle-France*. With two bitterly cold, scurvy-ridden winters behind them, the *habitants* of Port Royal, as members of the cultural society, *L'Ordre de Bons Temps*, scripted, staged, and performed in a *réception* to welcome their leaders back from ten weeks of perilous exploration. Today, Québécois plays as well as French-speaking Québec directors and their theatre companies are regularly acclaimed on domestic and international stages. The bulk of this dynamic development has occurred subsequent to Francophone Québec's shift from a rural and agricultural existence to one that is urban and commercial.

Through the use of a comparative timeline (power point presentation) this paper will examine certain features of Québécois theatre, including oral traditions, improvisation and physicality, for their presence as continuous threads or traces over the past four centuries, for their distinctiveness as compared to English-Canadian and American practice and for the character of their agency since the 1960s. The word "distinct" can signify that which works against "extinction." This study will speak to the question, "How have these features, with their links to the past, helped Québécois theatre participate in today's project of a "distinct society", a society that refuses to be assimilated, to be extinguished?"

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**Stephen Johnson**, University of Toronto

My Body in Plastic: A Tourist Goes to Body Worlds in 2005--and 1853

The 'Body Worlds' ([www.bodyworlds.com](http://www.bodyworlds.com)) exhibition has drawn large international

audiences with its presentation of 'real' 'plastinated' bodies, both in pieces and as flayed, complete specimens in 'action' poses--playing sports, and astride a rearing (also flayed) horse. I propose to draw a comparison between this contemporary exhibition phenomenon (as witnessed most recently in Toronto, but also in London), and its precursors in the Anatomical Museums and Dime Museums of the 19th century.

Earlier Anatomical Museums displayed full wax and *papier mache* models that were dismantled in public performance/lecture; parts of bodies representing, in particular, the effects of vice (including 'onanism' and the tight lacing of corsets); preparations of real body parts (including the development toward normal and abnormal birth); skeletons of the notorious and anomalous (including giant and dwarf); and a 'Gallery of All Nations' depicting racial difference. All of these elements, I argue, are clearly present in the contemporary incarnation, in some cases overtly, in others (barely) disguised.

The similarities argue for the persistence of a so-called 'anatomical world view,' inculcating in the spectator an extreme control over the body through a re-imagining of its parts. There is an instructional imperative at work, as well as an attempt to justify an arguably voyeuristic practice by aggressively advertising the marriage of art with science. There is one significant dif-

ference. In the earlier museums, although artificial and authentic displays are juxtaposed, the 'bodies' are clearly presented as artifice made to look real. In *Body Worlds* the real bodies are on display, but made to look artificial. This implications of this difference need to be discussed.

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**Kirsty Johnston**, University of British Columbia

West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space

Disability and theatre intersect not only on stages, but also in the contested and dynamic spaces of the city. This paper examines how urban space both reflects and shapes theatrical performances involving disabilities and their reception. Two plays, both performed in Vancouver in September 2005, suggest something of the poles of this dynamic. *Orchids*, written by medical researcher Jeff Nisker, opened at the Roundhouse Community Centre in Yaletown, an upscale downtown neighbourhood on Vancouver's west side (it toured to Toronto subsequently). The production explored the vexed problem of Pre-implantation Genetic Diagnosis and disability and had the broader aim of examining theatre as a tool for engaging citizen participation in health policy development. Funded by a CIHR grant, it featured only professional performers and solicited formal audience responses after each performance. *Ugly*, a collective creation of the Theatre Terrific Society, explored the difficulties of disability experience and social stigma in Vancouver's downtown east-side. It played as part of the city's annual Fringe Festival in a church in East Vancouver, a modest residential area traditionally associated with immigrant settlement. Funded primarily by the province of BC, the production included a broad range of society members who self-identify as disabled. These two productions operate at different ends of emerging debates concerning theatre and disability. They can be fruitfully compared in terms of their origins, aims, funding sources, targeted audiences, and casts. All of these aspects can be situated in two contrasting urban neighbourhoods, places that mark more than locations, but also different social contexts, institutional linkages, audiences and reception possibilities.

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**Rosalind Kerr**, University of Alberta

Queering the City: Glimpses of the Lesbian Phallus in 3 Lesbian Plays

Alex Butler's *Black Friday*, Shawna Dempsey and Lori Millan's *Growing Up Suites, I and II*, and Corinna Hodgson's *Privilege* all feature recognizable city landscapes in their widely diverse pieces featuring lesbian protagonists engaged in painful searches to enter into representation beyond the heterosexual imperative. In their respective refusals to be properly socialized as castrated females, each of the protagonists exposes dangerous gaps in the expected formulation of normative sexual identities by displaying their possession of the forbidden lesbian phallus. In these cases the lesbian phallus is si(gh)ted in many different configurations as a movable body part that when claimed by females operates to "unveil or expose . . . a desire that is produced through a prohibition" (Judith Butler, *Bodies that Matter*, 86).

Alex Butler's femme protagonist Terry, combines her defiant coming out with a trip back from her Toronto base to her home in Cape Breton in search of salvaging her father's reputation; Dempsey's performance of her adolescent female persona pits her unnamable and unspeakable desires for various female

"others" against the bleak hetero-conformity of the Scarborough suburbs in the early 60s; Hodgson's accused school girl Ginny finds herself slammed up against the upper middle-class family-medical-legal-private school institutions that hold her within the hetero-normalizing thrall of the big city.

By tracing the presence of the lesbian phallus in these three representative plays, I hope to suggest that the coming of age of lesbian theatre in Canada cannot be separated from the queering of Canadian cities.

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**Ric Knowles**, University of Guelph

Performing Intercultural Toronto

The larger project of which this proposal forms a part, "Performing Intercultural Toronto" examines theatrical activity in Toronto as a case study in the theory and practice of inter-, cross-, and multi-cultural theatre and performance. It focuses on the ways in which such work has contributed to the rehearsal and (re)construction of social identities, subjectivities, and cultural memories, and concentrates on the period since the Canadian Multiculturalism Act (Bill C-93) was passed in 1988 .

In its promotional literature over the past two decades, the City of Toronto has regularly made two major claims: to be the world's most multicultural city and to be the third most active theatre centre in the English-speaking world. To what extent is the first claim reflected in the second? To what extent might Toronto serve as a "case study" for an examination of the critically contested issues of theatrical interculturalism and Canadian multiculturalism? And to what extent can the developing field of performance studies help to analyze what it means, and what types of cultural work it engages, to "perform intercultural Toronto"?

Within this theoretical framework I will begin by theorizing and historicizing intercultural theatrical activity in Toronto within the social, cultural, and legislative context of official multiculturalism and immigration, in particular as it relates to arts and culture. I will then consider, from two different perspectives, contemporary theatrical activity in Toronto that emerges from diverse cultures: "grass-roots" theatrical interculturalism and "mainstream multiculturalism."

Given the limitations of what can be done in 20 minutes, this paper will "map" the larger project, sketching out the broader picture of interculturalism in Toronto theatre.

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**Parie Leung**, University of British Columbia

Theatron on the Grass: Urban Performances in the Idyllic City

In 2002, Vancouver-based theatre company, Boca Del Lupo, pioneered the first free, fully-professional, outdoor, all-ages summer theatre set in North America's third largest city park, Stanley Park. Since then, it has consistently produced and performed new works, almost annually, in this urban environmental setting, exploiting found spaces amidst trees, lagoons and other natural elements in the park for a range of theatrical effects. Artistic director, Sherry J. Yoon, and artistic producer, Jay Dodge, two of five founding members of Boca, have been dedicated to developing new works of physical theatre which aim to create innovative and extraordinary interactions between performers, spaces and audiences. Scenographic choices in *The Last Stand* (2002), *Lagoon of Lost Tales* (2003) and *Vasily the Luckless* (2005) each configured performer and audience relationships

differently. In all three productions, however, Yoon, Dodge and their collaborators used the urban venue of Stanley Park as narrative, inviting audiences to experience the park in unique ways. The urban setting of these performances also enabled Boca's contribution to the "Spirit of Vancouver" city campaign, aimed at reviving Vancouver's sense of community pride and spirit. I will outline the policies and practices which have both permitted and encouraged the company to produce works in the park and suggest ways in which their works both re-imagine idyllic urban spaces and activate them through performance. Research for this paper draws on media archives, newspaper articles, production reviews and interviews with members of Boca and the National Parks Board – the main sponsor for Boca's summer offering in the park.

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**Kay Li**, University of Toronto

Performing the Globalized City: Contemporary Hong Kong Theatre

This paper explores how contemporary Hong Kong theatre is intent on presenting the city as globalized and cosmopolitan. Not only do the performances show the metamorphosis of Hong Kong from a colonial outpost of the British Empire to an international financial centre newly reunited to a modern rapidly developing China, they represent a city keen and proud to be part of a global community. Such global affinity counterbalances the claims to colonialism and nationalism, and shows how essential it is for Hong Kong to remain a city with a complex identity encompassing the Western, the national Chinese and the global.

With the resumption of sovereignty over Hong Kong by the People's Republic of China in 1997, theatrical performances in the city have the additional task of mediating between a past under British colonial rule and a future loaded with promises under the "One Country Two Systems" principle in the Special Administrative Region. Performances in contemporary Hong Kong theatre not only present the complicated and sometimes contradictory claims of colonial and national identities, they are also spaces for an ongoing dialogue between these

large issues and diverse gender, racial, social, political, economic and ideological groups making up the city of Hong Kong. The multiple discourses present Hong Kong as a cosmopolitan city, and urge the audience to promote and practice this global mindset actively to maintain the unique identity of Hong Kong.

These issues reappear in a large variety of performances, ranging from adaptations from traditional Chinese literature and modern Western plays, to new local plays focusing on either a single hero or a whole community. The paper will be presented with multimedia, and rare excerpts from productions in Hong Kong will be shown as illustrations.

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**Mark McCutcheon**, University of Guelph-Humber

"Dancing is not a crime": Staging diversity in the iDance rallies

This paper investigates the production of hegemonic and counter-hegemonic versions of cultural diversity in the iDance rallies held at Toronto's Nathan Philips Square in 2000 and 2001. First outlining Toronto's dance music culture and the "war on raves" that began in the late 1990s, I then discuss how the iDance events staged a performance of dance culture as a neoliberal, normative form of "multicultural tourism" to protest the crack-down on "raves" by local authorities. Analysis of differences

between how the 2000 and 2001 iDance events were planned and orchestrated reveals how counter-hegemonic forms of cultural diversity emerged in these performances to work against the institution of iDance as an annual "cultural tourism" event for the city. In its failure to become Toronto's version of Berlin's annual Love Parade (whose suspension also signals a decline in the international dance music industry), iDance also differs from Pride and Caribana, two local annual events with which its organizers had forged tactical alliances, and from the Detroit Electronic Music Festival, to which organizers pointed as a model for dance-oriented cultural tourism. I conclude this paper with some reflections on causes of the global decline of dance music popularity, chiefly the urban flows of transnational capital, and the social threat that official powers perennially perceive in dance, and on the implications of this decline for sustaining diversity in cultural production and performance.

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**Michael McKinnie**, University of Birmingham

Theatrical Knowledge, Urban Knowledge: On the Critical Conjunction of Theatres and Cities

Taking the conference theme as its starting point, this paper explores conceptual, historical, and methodological challenges that making a conjunction between the urban and the theatrical poses for performance research. Research into theatre and the city is often predicated on two related assumptions: by looking at theatre we can gain knowledge about the city, and by looking at the city we can gain knowledge about theatre. This paper argues that these assumptions may be valid, but that the process by which we gain such knowledge is more transitive and complex than is commonly acknowledged in performance research, and therefore deserves further investigation.

Conceptually, framing theatre as urban (and, conversely, framing the city as theatrical) involves identifying both mechanical and structural links between theatre and the city. Examples of mechanical (or direct) links between theatre and the city are often straightforward to locate: when a play incorporates the urban environment into its dramaturgical landscape, for instance. Examples of structural (or indirect) links between theatre and the city may be more difficult to trace: when transnational economics, local real estate markets, and a theatre company's building requirements intersect, for instance. How can performance research effectively theorize the way in which the conjunction between theatre and the city relies on both mechanical and structural links?

Historically, theatre has taken place not only in urban environments, but also in suburban, semi-rural, and rural ones. The critical representation of theatre as displaying urban features, and the city as displaying theatrical features, calls into question the extent to which the ostensibly urban practices of theatre have been historically dependent on non-urban environments and ecologies, and the extent to which the emergence of "the urban" as a distinct geographic category of the environment may have been, to some degree, theatrically inflected.

Finally, making a conjunction between theatre and the city poses methodological problems for performance research. What are the methodological challenges posed by the adoption of geographical concepts and methods by theatre studies, and what are the consequences of this critical appropriation?

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**James McKinnon**, University of Toronto

Old York Plays Itself: Theatre as a Site/Sight of Community in Toronto, 1810-1830

Because of its inaccessibility, low population, lack of a dedicated theatre space, and hostile press, performances in early Toronto were relatively few and far between until the 1840s. Researchers seeking evidence of aesthetic and material practices have found little worthy of discussion in the available documents (comprising advertisements, personal letters, reviews, and anti-theatrical polemics), which focus instead on such seemingly peripheral concerns as describing the audience's clothing and waxing nostalgic about the late greats of the London stage. Yet if the evidence says little about the techniques and aesthetic standards of the early Toronto stage, this only indicates that, for the spectators, such matters were relatively unimportant. What the documents do show is that conceptions and reception of theatre in early Toronto, whether positive or negative, were rarely determined by aesthetic or artistic criteria at all, but by shifting and contested beliefs, values and attitudes about the roles of theatre in society and in their community. For early Torontonians, I will argue, theatre was not where citizens went to watch plays, but to watch each other, and the social significance of going to the theatre fluctuated radically as moral and political authority shifted from the aristocracy to the middle-class between 1810 and 1830: the whim of the governor or, later, the newspaper editor, could transform a seedy tavern into a respectable venue of high art – or vice versa.

**Katherine McLeod**, University of Toronto

Sounding the City — George Elliott Clarke's *Québécoisité* and Hybrid Urban Performances

Issues of performing the city inevitably lead to the question: what does a city *sound like*? I intend to pursue this very question in terms of how it informs the recent jazz opera, *Québécoisité*, with its libretto written by George Elliott Clark and music composed by D.D. Jackson. Set in the streets of Quebec City, the libretto cites geographic icons, such as the Château Frontenac, that define Clarke's poetics as preoccupied with the visual politics of place. Moreover, in performances held in Guelph and Vancouver, the performed sound *Québécoisité* extends beyond the visual by acoustically representing and challenging a *sound* of the city. In this case, the city in question is not only a centre of urban Quebec but also one that emerges from the jazz opera as a microcosm for urban soundscapes of Canada. What I am interested in is how *Québécoisité* speaks to larger questions of urban representation — for instance, how does the acoustic form, in particular, destabilize otherwise fixed representations of urban space? Opera has been utilized by Clarke in *Beatrice Chancy*, yet in *Québécoisité* he turns his attention towards the multicultural *sound* of Canadian urban space — an attention to sound that I hear as participating in dialogue with previous acoustic national projects, such as Glenn Gould's radio documentary, *The Idea of North*, producing a polyphonic sound of rural Canadian landscape. Another point of comparison in terms of the critical potential of embodying the city occurs in Toronto-based dancer Andrea Nann's recent performance of excerpts from Michael Ondaatje's *In the Skin of a Lion*, a novel that performs its own textual mapping of early-twentieth-century Toronto. Placing Clarke's jazz opera within the context of these interdisciplinary approaches to mapping the body upon the city, my paper will explore the potential for acoustic performance to both map and un-

map urban space. I hear this un-mapping as occurring when the complexity of a form such as jazz opera meets the complexity of urban politics, producing a clash that, although perhaps not harmonious, is critically productive in its dissonances. Considering how we as listeners desire to hear the sound of a city, I ask what dissonant sound calls for in our practices of listening to the city, or rather to the multiple sounds that continue to construct our understanding of urban soundscapes.

**Yana Meerzon**, University of Ottawa

An Ideal City – from Lessing's dramatic utopia to Brodsky's dialogical distopia

In his famous description of an ideal city, Plato finds no place for either poets, or artists, or exiles. Taking Plato's view of an ideal city as a point of departure, this presentation discusses two dramatic texts, Lessing's "Nathan the Wise" (1779), constituting the start of Enlightenment, and Brodsky's "Marble" (1982), celebrating its end, portraying an ideal city as a model of geopathology and nostalgia, the crossroads of exilic narratives.

**Khai Nguyen**, University of California, Berkeley

"Living within the Butcher's Skin:" New Images of the Human Being in *Truong Ba's Soul in the Butcher's Skin* and the Vietnamese theater of the Renovation

This paper focuses on Luu Quang Vu, a major playwright of the *doi moi*, or renovation period in Vietnam. Luu's plays reveal the relationship between performance and human rights through two major ways: they emerged during a brief time of free artistic expression in contemporary socialist Vietnam, and they perform a vision of human dignity that challenges the political and social status quo. *Hon Truong Ba-Gia Hang Thit (Truong Ba's Soul in the Butcher's Skin)*, was one of Luu's hugely popular plays during the government's adoption of the 1986 *doi moi* policy of "creative freedom" and "free circulation" of works not considered "reactionary." The short lived period ended with the collapse of the Soviet Union and the Tiananmen Square massacre in 1989, when Vietnam reinstated the state sanctioned "socialist realist" criteria for art. *Truong Ba's Soul* centers on the conflict between the body and the soul in the main character Truong Ba, whose soul is put into the body of a butcher in order to preserve his life. Truong Ba struggles to maintain his dignity in a foreign body, and finally chooses to give up his life to preserve the purity of his soul. A human being must live with dignity or not at all; that is, he must live in an environment that supports his pure soul, rather than subsist in a depraved and impoverished setting that will ultimately corrode his own will. A study of critical articles and reception to Luu's play in major Vietnamese journals reveals that his emphasis on the need for a good "body" or "environment" calls for the evaluation of the socialist "environment" and the well-being of citizens, or souls, within it. This play is an example of the ways that Vietnamese contemporary performance challenges the social and political status quo by performing images of what it means to be a human being: a human being thrives in an honest, nurturing relationship between the soul and the body, between the human self and his environment.

**Glen Nichols**, Université de Moncton

"Moncton Sable" and the Rejuvenation of Acadian Theatre in Moncton

Since the mid-1990's Moncton Sable has been at the centre of a rejuvenation of Acadian theatre in south-east New Brunswick. Founded by Louise Lemieux, a renowned lighting and stage designer, and several graduates of the drama program at the Université de Moncton, the company has produced a modest number of productions (approximately one per year) which have been marked by scenographic and dramaturgical innovation far outstripping the size or number of their shows. Most of their pieces have evolved with the collaboration of Acadian novelist and poet, France Daigle, whose work incited their imagistic, exploratory, improvisational approach to creative theatre. The titles of some of their earlier works point to this poetic style that explored the ramifications of the element in question without worrying about plotlines and narrative structures: *Sable* [sand, and hence the company's name], *Foin* [hay], *Craie* [chalk]. This paper will examine how their more recent work builds on this imagistic foundation while moving to develop other playwrights and encourage other artists.

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**Anne F. Nothof**, Athabasca University

Sarah Bernhardt's Edmonton Apotheosis at the Empire

In January 1913, at the age of 68, Sarah Bernhardt performed the fifth act of Dumas' *La Dame aux Camelias* at the second Empire Theatre in Edmonton. She was on tour with Martin Beck's New York company, providing a tragic finale to the vaudeville acts which comprised the first half of the show. Her response to Edmonton was euphoric, despite the "ferociously piercing cold"; and she prophesied that "with remarkable rapidity it will be ravishingly beautiful."

Edmonton playwright, Stewart Lemoine, brings Bernhardt and her vision of Edmonton into the present in his latest play, *At the Zenith of the Empire* (Varscona Theatre, November 2005). Her ironic comments on the conditions under which Edmontonians survive underscore a tenacious local pride, and the opportunity to live "free of old notions." Her observations on the vibrant Edmonton theatre scene in the early 19<sup>th</sup> century point to the current scene, and posit the social value of theatre practice and attendance. By enacting the response of Edmonton citizens to her visit, Lemoine comments on contemporary audiences. In replaying the scenario of Dumas' play in terms of two local lovers, he shows that life indeed imitates art. He also celebrates the interaction of local theatre artists and community by deconstructing his characters as actors in his own theatre company, Teatro La Quindicina. The "muses" are "Alberta's daughters." The Empire in which Bernhardt performed would eventually be demolished, but the theatre experience will continue.

*At the Zenith of the Empire* is a witty meta-theatrical and meta-historical representation of a city which interrogates the many intersections of theatre and community.

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**Rob Ormsby**, University of Toronto, Mississauga

Putting Citizen Shakespeare to Work?

This paper examines how the theatre company ShakespeareWorks models citizenship through the performance of Shakespeare, as well as the company's relationship as a corporate artistic citizen to the city of Toronto. ShakespeareWorks was formed in 1998 when the Ontario Government removed Shakespeare from the provincial curriculum. At the height of political tensions between Ontario and its capital, the Toronto-centered company members began teaching Shakespeare performance

workshops in area schools, and view themselves as doing what government failed to do: developing citizens through education. Furthermore, the custom-built

waterfront theatre erected for ShakespeareWorks' inaugural production in 2004 was deeply embedded in the geographical, cultural and political life of the city. Yet ShakespeareWorks does not explicitly perceive itself in terms of its relationship to Toronto. Instead, the company understands itself as serving Shakespeare, and through that service, it seeks to overcome differences of race, gender, and history through appeals to the "common humanity" supposedly inherent in the playwright's scripts, rather than interrogating specifically Torontonians or even Canadian political and social questions. I propose to examine the contradictions that emerge

between the company's historically defined civic identity and the liberal humanist universalism implicit in their educational and theatrical projects. Specifically, I will explore what kinds of citizens ShakespeareWorks hopes to create, the benefits and shortcomings of such citizenship, and how the community of students and public audiences perceive Shakespeare functioning in their civic lives.

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**Eric Paul Parent**, UQAM

Chronos or Scripting the City Through Real-Life Simulations

*Chronos*, a real-life simulation produced by Eric Paul Parent, premiered on July 16, 2005.

Real-Life Simulations (RLS) are interactive and immersive theatrical plays which transcend Augusto Boal's methods and Janet Cardiff's audio and video walks. RLS combine authentic urban locations with a part factual, part fictional intrigue. The goal of RLS is to transform the participant-spectators into the main characters of the intrigue. RLS provide the participant-spectators with the impression that they are taking part in their own movie or that they have stepped into the shoes of their favourite fictional hero.

During the simulation, eight participant-spectators, in collaboration with a team of eight actor-improvisers, act in real-time, and in real locations, such as the Montreal Subway, the Olympic Stadium's Press Gallery or just a simple apartment. As the action unfolds in the streets of Montreal, micro-cameras, hidden on the actors, serve as objective witnesses and allow the participant-spectators to review and analyse their "performances" after the event's conclusion.

Although at the beginning of the RLS the participant-spectators are informed of the theatrical convention, everything is put into place, from props to acting, reinforcing their belief in the reality of the situation offered by the actors. Based on the theories of play as an essential part of Human Social Development, Real-Life Simulations serve as a laboratory where people can rehearse life and learn to become the "directors" of their own social roles.

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**Helen Parkinson**, University of Western Ontario

Spatial Interventions: Reading Visual Transgressions in the Public Sphere as Forms of Radical Democratic Inscription

The term "spatial intervention" defines a functional and diverse group of visual practices, including graffiti, installation work, poster work and other forms, that intervene in public space with-

out social or legal legitimization. Frequently, these products are without title or authorial claim – they are afloat in public space. However, such work disrupts the unsuspecting viewer's visual field provoking a singular response defined by the interrelation of the subject, object and context. Through the theoretical framework of "general history" as described by Michel Foucault, this paper explores a variety of alternative visual interventions in a manner that is attentive to their impact upon the public realm that they inhabit. Furthermore, this paper proposes a general method for critically encountering these diverse practices. Intervention work, I propose, intervenes between public and private space – introducing elements of discourse foreign to public expectation or desire. By making their presence known without recourse to social sanction, interventions offer a forum for public expression for those without a public platform. Visible between expected social and public codes of presentation intervention works are situated in a liminal space as both internal and external to the discursive formation of the public. Through non-structured practices that favour interruption, discovery, contextuality, marginalization, anonymity, in-between-ness and conversation spatial interventions promote a radical visual democracy. Through an analysis of the signification and significance of such work, I propose that interventions be assessed as a generalized practice through which praxis may be attained.

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**Chandrika Patel**, University of Exeter

Underground - Overground Asian Theatres: Diaspora Space and 'Play-ing' In Contested Terrains

In this paper, I aim to explore the notion of 'Diaspora space' (Brah 1996) in context of language and English based Asian theatres in UK. I examine the period in which the English based Asian theatres emerged, in the context of the 'underground' language based theatres and possible interpretations of their co-existing identities of their non-funded and funded status in UK. The language based theatres in Gujarati, Bengali and Urdu/Hindi were first reported in Naseem Khan's *The Arts Britain Ignores* in 1976. Her conclusion of them being 'hole and corner affairs' still ring true in 2005 as they continue to be mostly connected to community and cultural venues as opposed to 'theatres', unlike their funded contemporaries such as Tara and Tamasha theatre companies. I examine the 'community framework' behind the endurance of the language based theatre practices and their sustained popularity despite their 'inferior status amongst British Asian Theatre practitioners'.

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**Wes. D. Pearce**, University of Regina

"Pride, Prejudice and Performance: Pride Parade as City"

Pansy Man and Sissy boy were quoted as saying "we're here to save Pride from heterosexuality"

This paper is an examination of the complex (and sometimes uneasy) relationship that surrounds annual urban pride celebrations. It could be argued that early demonstrations for 'gay liberation' and 'gay and lesbian rights' began as somewhat disorganized agitprop theatre. The events were politically charged and almost always spawned by an outrageous act by civic authorities (usually the police). The evolution of the big urban parades has probably eclipsed society's growing tolerance/acceptance of gay and lesbian people and in many cities the 'last Sunday in June' has become a huge tourist event. This paper seeks to examine how gay pride parades perform the city. Pride parades

(more than most other civic parades) seem to provide an interesting study in theatrical practice because while often not being traditional theatre the lines between participant, spectator and performing site can be quite intermingled. But Pride Week Toronto works very hard to 'perform' Toronto as something other than it is and Pride Prince George fights very hard to 'perform' Prince George in a way that many of its residents don't wish to see. The shape of large Pride celebrations may be changing shape and focus and I think it is telling that in 2005, the Toronto Star's Rosie DiManno writes that "yesterday's parade could have used a shade more rude, lewd and crude".

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**Don Perkins**, University of Alberta

Enlightening Shadows: Exposing the City in Daniel David Moses' "City Plays."

My paper looks at the Trickster roles the city of the living plays against the ghost- and spirit-city of the dead in two of Daniel David Moses' "city plays": *Coyote City* and *City of Shadows*. I refer to the Trickster not as a being, but as suggested by Allan Ryan, as a doing, and by Lewis Hyde: "Trickster is the great shape-shifter, which I take to mean not so much that he shifts the shape of his own body but that given the materials of this world, he demonstrates the degree to which the way we have shaped them may be altered" (*Trickster Makes This World*, 91).

Moses has recalled being the only student in a tutorial group "who disagreed with the assumption that profit was an essential motive in human nature." The profit motive, expressed as material appetite and the drive to commodify, is a negative throughout Moses' city plays. Ironically, since the two cities are contiguous—not analogies but homologies, different developments out of a common origin that reproduce yet challenge each other-- the negative becomes exposed for what it is partly by exposure to its own "shadow."

That is, the two cities might even be seen to serve as transparencies for each other, in terms suggested by Homi Bhabha, in "Signs Taken for Wonders," "processed into visibility through the technologies of reversal, enlargement, lighting, editing, projection, not a source, but a re-source of light."

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**Allan Pero**, University of Western Ontario

Media and the Universal Athlete: The Spaces of Cocteau's *Wedding on the Eiffel Tower*

As is well-known, Jean Cocteau coined the term "universal athlete" to describe an apparently impossible figure: an individual who would single-handedly write, present, costume, furnish with musical accompaniment, play and dance a theatrical piece. By way of substitution, Cocteau offers a metaphor for this impossible figure: "the friendly group." In Cocteau's play, the group is allegorized as both a substitution/extension of the human body; the body is a kind of excess, manifesting a spatial tension of metaphor and metonymy. Yet a problem surfaces: how can something substitute (be a metaphor) and extend (be metonymic) at the same time? Such a problem redounds upon his thinking about Paris (on Bastille Day) as a cultural site. But another question I will address arises: why does the ceremony take place on the Eiffel Tower? Eiffel was one of the pioneers of "weightless architecture," a space in Modernity that alters, contorts, or eliminates the consistency of masses and volumes. This spatial disruption informs the role of media in the poetics of bodies and voices. The architectural "symbol" of Paris is a

symptom of the re-imagining the relation of body and voice to media. Rather than fall into the snare of imagining the “reduction” of bodies to “machines” or objects, Cocteau’s staging of the text suggests that the technologies of media *produce* bodies that paradoxically resist incorporation. In this sense, Paris itself is a medium or the ground that necessarily affects how the body performs the city.

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**Jacqueline Petropoulos**, York University

Diasporic Spaces in Djanet Sears’ *Harlem Duet*

This paper seeks to address the conference theme of the city and theatre by discussing the significance of the city as a diasporic space in Djanet Sear’s *Harlem Duet*. As Leslie Sanders argues, Harlem in this play serves as an important international, gathering place for subjects of the African diaspora. As I intend to argue, the city also accretes various historical and cultural meanings related to African American social and political struggles, as depicted in the play’s use of multiple time frames and locations to serve as a backdrop for the present action of the play. Not merely a locus of African American history and culture, this play depicts its protagonist as a Canadian exile; it also uses the signifier “Canada” to depict the absent father figure, whose relationship to the protagonist Billie is ambivalent at best. This paper proposes to examine this question of exile and diaspora space in *Harlem Duet* in order to think further about the kinds of meanings around home and identity that figure into Sears’ depiction of cityspace. I frame this discussion with theories on African Canadian diasporic representation drawn from the work of Dionne Brand and Rinaldo Walcott. Brand’s theories prove particularly relevant to Toronto as a locale, which she reads as a gathering place with less positive connotations than the Harlem of Sears’ play. Brand’s theories, however, help us to understand why Sears might prefer to set her play in “an elsewhere” rather than in her own homeland. In so doing, my paper seeks to consider how the concept of diaspora space in Sears’ text destabilizes nationalist frames and borders of cultural identity in order to advance cross-cultural dialogues and transnational political struggles with respect to the representation of race.

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**Natalie Rewa**, Queen’s University

Engaging an urban imagination – Levine and Lévesque

A scenographer’s engagement with the city is the focus of this paper. The design of a city maps human experience onto the landscape so that performance interventions which are site-specific highlight the spectator’s participation in an accretion of urban culture. Recent examples of the city in the selected work of designers Michael Levine and Danièle Lévesque suggest that the inscription of the urban onto the stage confronts it as ideological expression and not merely as a representation of place for interaction. I propose to discuss how the City becomes an object of observation both in the process of design and in the experience of the performance in the work of these two scenographers. Prominent in the discussion shall be recent examples from the work of these two scenographers. Michael Levine’s scenography for opera – *The Ring Cycle* mounted by the Canadian Opera Company (2004-2006) and selected examples of work for the Paris Opera – take up the city as the physical and historical expression of desire and aspiration. Danièle Lévesque’s scenography repositions the city as she deploys specific locations or objects filled with connotations in the design of *L’Asile de la pureté* (2003, 2004) and *L’Addoration* (2005). The

presence of City in these scenographies shall be considered as dynamic source of knowledge and which when expressed in the material terms of the *mise en scène* engages the spectator in a parallel narrative to the immediate human action.

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**Judith Rudakoff**, York University

Recovering/Uncovering: Heritage Reclamation and The Clanwilliam Arts Project in South Africa

An introduction to the heritage reclamation project initiated by Mark Fleishman and Cape Town’s Magnet Theatre in 2001 which takes the form of an annual 10-day arts residency for young children and youth in the rural town of Clanwilliam, South Africa. This presentation will introduce Magnet Theatre’s work in Clanwilliam from the perspective of the project’s three fold goals: to provide access to the arts for school age children who have been denied access; to train student facilitators to work in rural areas in arts development; to attempt to reconstitute the lost heritage of the /Xam by reconnecting story and landscape. It will refer to Fleishman’s extensive research into the /Xam and the historical transcription work of Bleek and Lloyd from their collection housed at University of Cape Town.

Clanwilliam is located 300 kilometres outside of Cape Town on the N7 highway that runs north to Namibia along the western side of the South Africa, 60 kilometres from the coast in the foothills of the Cedaberg Mountain range. Permanently settled since 1725 and originally known as Jan Disselsvalleij, the town’s name was changed to Clanwilliam by Sir John Cradock in 1814 who named it after his father-in-law, the Earl of Clanwilliam. With only a few thousand inhabitants, and like all rural South African towns, it is split down the middle: on one side an affluent fast-growing, mostly white area known as the Town and on the other side, a sprawling, run-down area occupied by the black population, known as the Township. Surrounded by farmland – rooibos (red bush) tea and citrus - and wilderness area, Clanwilliam has a fast developing tourism market focussed on wild flowers in springtime and the extensive rock art in the surrounding wilderness areas. The rock art is evidence of the fact that the area was inhabited for centuries prior to the colonial arrival by the /Xam, a group of San (Bushman) hunter-gatherers who were the real first-peoples of what we now know as South Africa.

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**Birgit Schreyer**, University of Toronto

Marveling in the Absence of the Real Thing: The Performance of Representation by the new Canadian Embassy in Berlin

“[I]dentity is a marker of an imagined authenticity.” (A.Filewod)

Since the collapse of the Eastern Bloc and the fall of the Iron Curtain, the landscape of countless European cities has been subject to massive changes, both visibly and ideologically. The location of the newly re-opened Canadian Embassy in Berlin, Germany, is the former no-man’s land and death zone of the Berlin Wall; yet this very piece of land is now destined to turn into a metaphor for a fresh, better, and progressive era in Germany’s (and Europe’s) history of international relations. The new building itself incorporates remarkable features that make it visually attractive and intellectually stimulating but also unique within international embassies in Germany. Instead of closing itself off from public life by strictly regulated public access and a hidden location, the Canadian Embassy’s architectural and infrastructural concepts signal a very different approach: it was

designed to represent the qualities of the Canadian people and their country: open, accessible, diverse and innovative.

My specific interest lies in the performative character of this representation of culture and nation. What do the features of this “performance” convey, which facets of Canadian identity does this – extremely selective - representation offer? How do specific space and time conditions come into play, and how do the receptive environment (“audience”) and the “performer” respond to, and model, one another? Representation and performance of nationhood have been an issue of debate in Canada from the early settlements to the late 20<sup>th</sup> century. This paper explores how this form of representation, the “performance” of the Canadian Embassy, fits into the “tradition” of performing national identity.

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**Gavin Semple**, University of Calgary

The Urban Mise en Scène and the Politics of Representation

Referencing Marxist theories and phenomenology -- a platform of critical/political phenomenology -- this paper examines the effects of systems of representation and their respective technologies on the urban mise en scène and the performance transactions between that urban mise en scène's fictions, narratives, myths, and “lifestyle” ideals and the nature of representation in current theatre scenographies.

More specifically, it compares the intersections, contingencies, and influences of theories of contemporary city and community planning, the interrelationship of architectural space and body, clothing and fashion, furniture ergonomics, to a variety of scenographies and performances in both urban and theatrical settings.

How do urban ideologies impact local and often diverse cultural practices and forms and how are these mediations and transformations reflected in individual theatre companies and theatre in general? Can cultural/political systems – frames, structures, perspectives, and mindsets -- be critiqued and challenged within traditional models of theatre practice created and subsidized by these same cultural/political models? In cultures whose prereflective perceptions are predominantly scientific and technological are the purposes of art being confused, obfuscated, restricted, and controlled by economic exigencies and mediations, narrowing the field of inquiry, critique, and creation as a consequence?

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**Paula Spurdakos**, University of Toronto

An Actress's Story: The Lonely Road of Margaret Bannerman

By the mid-1920s, Toronto-born Margaret Bannerman (1896-1976) was so celebrated a performer in London's West End that the English critic M. Willson Disher could say of her, with only a small degree of hyperbole, that everybody in England knew who she was. This was largely on the strength of what another critic, W.A. Darlington, called her “amazing performance” as Lady George Grayston in Somerset Maugham's satirical play *Our Betters*, which became the talk of the town, and ensured *Our Betters* the unusually long run of 548 performances. Less than 15 years later, however, two failed marriages, a nervous breakdown and a string of box-office failures had taken their toll, and when in 1940 an offer arrived from the manager of Toronto's Royal Alexandra Theatre to repeat her most famous success, she was virtually penniless. Although her career as a constantly

employed performer continued for another three decades in the United States, onstage in regional theatres, on cross-country tours and in films, Margaret Bannerman has been lost to history; her story essentially forgotten. This paper will serve as a brief introduction to a remarkable theatre life that, for all of its distinctive elements, in many ways is emblematic of the capriciousness of celebrity and of the lonely and precarious existence of any actress, in any time.

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**Mariette Thériège**, University of Ottawa

Secondary school drama / theatre education and the question of identity in a minority context

In this day and age, one can hardly be unaware of the importance to give to the concept of identity, whether in the urban or rural context. The concept of identity – closely linked to the representation each person has of himself, as well as to the improved status of individual differences – is evolving ever more rapidly because the current social reality is more and more often combined with a conception of diverse identity. On the face of it, translating the respect of each person's identity into teaching strategies within the school context, and taking part in the promotion of a sense of relatedness with a community prove to be an arduous task. Moreover, when this task is to be performed in the context of a linguistic minority, it represents a major challenge. The aim of this presentation is therefore to reflect upon the role of drama/theatre in identity construction within secondary schools. We base our reflection on 58 interviews of students from three French-language secondary schools in Ontario. The content analysis of these interviews rises to a questioning of the conditions that need to be in place in order to promote the recognition and the importance of drama/theatre in schools, and the sense of commitment of parents and community to artistic events. The presentation also mentions the difficulties in identity that are inherent in the context of Ontario's francophone linguistic minority.

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**Mark Turner**, University of Toronto

Re-Presenting the Outports: Interpolations of Rural Newfoundland and Labrador in Two Plays by Michael Cook

When Michael Cook came to Newfoundland and Labrador in 1965 he quite consciously decided to appropriate the cultural material of his adopted home as the subject for his plays. A native of London, England, and descendent of Anglo-Irish parents, Cook undoubtedly perceived a certain degree of equivalence in the cultural material of his birthplace and his adopted home. But the dramatic tradition to which his own writing is indebted – namely European modernism – is itself wholly other to the dramatic traditions practised throughout the province. Moreover, in taking St. John's (the urban centre of the province) as his adopted home, his understanding and interpretation of the culture(s) of rural Newfoundland and Labrador were influenced, if not somewhat marginalised, through this specific and unique urban lens. To say that a certain degree of antipathy exists between St. John's and the remaining rural parts of the island is itself an understatement; the former is often criticised by the latter for its inability to demonstrate understanding and sensitivity of its cultural practices. Writing from this vantage point, one which can be read as a colonially informed one, Cook's plays offer us a unique understanding of the cultural material of rural Newfoundland and Labrador. This paper will examine the construction of the rural Newfoundland and Labrador other in *The Head*,

*Guts and Soundbone Dance* (1973) and *Jacob's Wake* (1975) through a discussion of (1) literary style; and (2) the influence of urban perceptions and stereotypes of rural Newfoundland and Labrador.

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**Anton Wagner**, York University

Canada's Cultural Revolution: Creating the Perfect City

On June 21, 1944 a delegation representing 16 national arts organizations read a ringing manifesto to the House of Commons Special Committee on Reconstruction and Re-establishment on Parliament Hill in Ottawa. Speaking on behalf of several thousand artists, their *Brief Concerning the Cultural Aspects of Canadian Reconstruction* asserted that the creative arts stood in a key position in the culture and industrial development of the whole nation. The artists' *Brief* was particularly concerned with the lack of distribution of the arts in Canada. "Millions of persons living in Canada have never seen an original work of art, nor attended a symphony concert or a professionally produced play," the delegation stated. "Millions have opportunities neither for realizing their own talents nor for achievement in post-educational fields."

The utopian 1944 *Brief* called for a governmental body such as a Ministry of Culture or a National Arts Board, substantially increased funding for the National Gallery, the National Film Board, the National Archives and the CBC; the establishment of a National Library, a state theatre supplemented by a chain of regional theatres; a national orchestral training centre; the promotion of Canadian art and artists internationally as "the face of Canada abroad" and the funding, at an additional cost of \$10 million, of 550 community art centres in cities and towns throughout Canada.

This paper will highlight the main cultural leaders in this movement towards cultural democracy, how they organized across Canada, how the government responded, and how this movement, culminating in the founding in December of 1945 of the Canadian Arts Council, now the Canadian Conference of the Arts, lay the groundwork for the Royal Commission on National Development in the Arts, Letters and Sciences in 1949 and the founding of the Canada Council in 1957.

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**Sarah G. Waisvisz**, McGill University

"This only is the witchcraft I have used": *Harlem Duet* as a Feminist Adaptation of *Othello*

Rather than attempting to label Shakespeare or his plays as feminist, this paper is interested in what happens *after* Shakespeare, and in how feminist readers and writers work to "remember Shakespeare differently" (Neely 244). What exactly is at stake here? Must feminist writers transgress and cross the boundaries of the Shakespearean canon in order to reconcile or redress issues in his work that they find incompatible? Keeping in mind Shakespearean critic Linda Bamber's strategy which "locates the feminism in the critic-- not in the author or even the work" (2), I am interested in feminist revisions of Shakespearean plays, and how these adaptations, as acts of resistance, interrogate and interpret the 'original' Shakespearean plays from a feminist perspective and re-write and re-shape Shakespeare with tremendous consequences.

Canadian writer Djanet Sears's 1997 play *Harlem Duet* is a feminist adaptation that "remembers" Shakespeare's *Othello*

"differently." With Elizabeth Grosz's criteria for a feminist text as my rubric, I will show how *Harlem Duet* ultimately shifts how Shakespeare's *Othello* can be read. By creating a charged space for dialogue about race and relationships within the black context that is othered into non-existence in *Othello*, *Harlem Duet's* focus on contemporary race relations, assimilation, and racial solidarity cannot be undervalued. Sears successfully "exorcises" the ghosts haunting Shakespeare's *Othello* by not shirking from, indeed by highlighting, the racial tensions of current North American society. *Harlem Duet* demonstrates how adaptations are sometimes collaborative, sometimes oppositional, but always in fervent dialogue with the original text.

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**Jerry Wasserman**, University of British Columbia

New Collective Creation on the West Coast

The current renaissance in Vancouver theatre has been driven in part by three companies, founded in the mid-1990s, that have revitalized and re-invented the traditions of collective and collaborative creation that so energized Canadian theatre in the 1970s. Newworld Theatre, Boca del Lupo and The Electric Company have embraced theatrical internationalism in place of the nationalist and regionalist ideology advocated by companies like Theatre Passe Muraille, The Mimmers' Troupe, Tamah-nous, and the *Paper Wheat* collective in the seventies. The multicultural composition of the companies, their embrace of new technologies and their interest in site-specific performance also distinguish them from their predecessors. Largely graduates of local theatre programs, these artists have committed to making theatre in their home community but have at the same time pursued local, national and international collaborations that reflect the 21<sup>st</sup> century perspective of Vancouver. I want to look briefly at the history, composition and agendas of the three companies, begin to explore their innovative working methods and new creative configurations, and cite plays by each of them as case studies in the making of a bold new cultural ecology that has transformed Vancouver into a power centre and model for the new Canadian theatre.

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**Robin Whittaker**, University of Toronto

Fitful Lives and Flicked Switches: The Reviewer and Theatrical Professionalization in Edmonton in the 1960s

*The Edmonton Journal's* Women's Section editor Ruth Bowen heralded the opening of the first sustained professional theatre in Edmonton with proper socialite prose: "First on stage at The Citadel were the dignitaries who participated in the formal opening of the beautiful little theatre which the erstwhile Salvation Army citadel had become.... The curtain was down, the stage lighted, great baskets of gold and bronze chrysanthemum stood at either side and a ribbon was cut by the Lieutenant-Governor, the Hon. J. Percy Page.... This was a social occasion.... For tonight, the first play [will be attended by] a gilded audience.... They are the patrons who are supporting the first season of eight plays by reserving the house for \$100. There will be a buffet supper."

Taking postcolonial metaphors of national and professional "maturation" and "reperformance" as its backdrop, this paper considers the shifting focus of theatre commentary in *The Edmonton Journal* during the 1960s as a product (and a catalyst) of early theatrical professionalization in Canada. By comparing media attention on amateur theatre practice with that of profes-

sional theatre practice before and after the opening of Edmont-  
ton's Citadel Theatre in 1965, the paper studies one important  
example of the effect of print-media commentary on the devel-  
opment of Canadian theatre during the mid-Twentieth Century.  
At the same time, it recovers the voices of several forgotten  
theatre reviewers in what is now among Canada's most prolific  
theatre-producing cities.

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**Ann Wilson**, Guelph University

The Importance of Being Earnest and the City

Wilde's *The Importance of Being Earnest* insistently maps  
London. In addition to Jack having been left in a leather bag in  
the cloakroom at Victoria Station (235), Wilde refers to London  
in *Earnest*: Algernon's flat in Half-Moon Street (217); Jack's  
alter ego, Ernest, having a flat at B. 4 The Albany (222); Lady  
Bracknell's purported concerns around education and ensuing  
violence in Grosvenor Square (223); and, Jack's house in  
Belgrave Square (223). Most of the references to London in  
*The Importance of Being Earnest* are to prestigious residential  
addresses which are identifiers of class.

An exception to the clear implication of residential addresses  
with class is towards the end of Act One when Algernon pro-  
poses to Jack that after dinner they might "trot round to the  
Empire" (239). The Empire Theatre of Varieties was a music  
hall in Leicester Square which, in 1894, had been embroiled in  
a controversy around licensing that hinged on charges of im-  
morality: "indecent on display on the Empire stage itself, and  
prostitution going on its second-tier promenade" (Donohue).  
Algernon's suggestion that he and Jack go to the Empire carries  
implications relating to class: the upper-class Algernon wants to  
venture to a music-hall which attracted the "regular music-hall  
audience, augmented by the high-toned, well-heeled gentle-  
man (actual or would-be)" (Donohue). The Empire, purportedly  
"the most luxurious venue in Leicester Square and in Britain  
itself" invited patrons to partake in the performance of erotics,  
whether the fare was offered on stage or in the promenade  
(Donohue). This flouting of respectability is an aspect of Alge-  
rnon's tendency towards dandyism which, as Alan Sinfield has  
argued, is predominantly an effect of class rather than signifying  
homosexuality. Yet, within the eroticized sphere of the Empire,  
both in terms of its on and offstage offerings, dandyism includes  
dissident sexual behaviour which, in the terms of Wilde's trial,  
two months after *The Importance of Being Earnest* was first  
performed, begin the consolidation of the homosexual as a rec-  
ognizable, visible type.

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**Jonah Winn-Lenetsky**, University of Minnesota

*Contestations of Identification: Drag Performance and Queer  
Tourism in Key West*

This paper is an attempt to formulate the relationship between  
queer subjectivity formation, performance and networks of queer  
tourism. My methodology utilizes drag performance and other  
cultural texts generated in and around one of the world's top  
GLBT tourist destinations: Key West, Florida. This small Atlantic  
island is at the center of a revision of what it means to identify  
as Gay/Lesbian/Bisexual or Transgender at the beginning of the  
twenty-first century. Through an examination of cultural texts  
and performances surrounding Key West during the last five  
years, I show how these representations bring GLBT subjects  
into language and simultaneously appropriate places and

histories, remapping them within the late capitalist discourses  
of queer tourism. Scholars have generally considered male drag  
subversive and destabilizing of gender and sexual categories.  
Through an analysis of two specific drag performances, I argue  
that drag in Key West has a dual function as both conservative  
and interrogative. Conservative drag performances reaffirm  
traditional gender and sexual categories, while interrogative  
ones question even the confining sexual categories produced  
by traditional male drag performance itself.

Through analyzing Key West, it is possible to examine the rapid  
claiming of both the spaces and histories of Key West during  
the 1980's and 90's by the GLBT tourist market. This erasure  
also extends to the other communities and cultures who have  
dominated the island during its history and makes invisible the  
bodies and labor of the service workers and immigrants cur-  
rently on the island.

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**Sarah Wise**, University of New South Wales

Koorioke

A Koorioke night happens when a karaoke event is planned  
at the pub in Redfern, the inner city Aboriginal community  
at the heart Sydney. The bar is temporarily set up with a  
monitor, speakers and microphone, and it shifts into a space of  
contingency. This is a relational space, originally configured as  
a place for veterans to drink and gamble and reconfigured as  
a space for a community with huge variety. The heterogenetic  
mix includes Aboriginal people from all over Australia as well  
as many generations of immigrants brought into one venue for  
public interaction. Networks form as a screen produces lyrics  
chosen from a common library, and unexpected conjunctions  
are born of song in a public and relational space.

During this theatrical performance of singing someone else's  
song a character is created, one that is momentarily alienated,  
and at the same time freed. The boundaries of social condition-  
ing are tested in this public and playful place. Koorioke has a  
playful nature. It is an ephemeral space, where unexpected  
behaviours intervene with the pub ambience. In this place  
there is reflexive interaction, where social relations can be re-  
thought and new ways of engaging with others are tried. Public  
interactions are reconfigured, as possibilities are tried out. Any  
interaction that does not work is dropped aside as playfully as it  
was introduced. As public relations are reconfigured, Koorioke  
allows for a political endeavour under the guise of a playful per-  
formance space.

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Sarah Wishart

Scrambling to remember: in the wake of the changing city

Often I notice new buildings in London without being able to  
remember what had been there before. Histories change almost  
overnight and the new surfaces don't show any remnants of  
the old. This makes re-development feel like something covert,  
something that happens in the dead of night; something that  
moves like a ghost; something that we don't notice until it is too  
late. The construction of new buildings, new centres, and new  
shops seems essential to a city's identity, yet in contrast the  
identities and histories erased in the process feel marginal.

The trouble with re-development is not that it is a ghost, but  
rather that it silences the ghosts left in its wake.

There is, therefore, an understandable anxiety about development within the communities it affects, a fear that something is going to be lost. I will examine the importance of capturing these spectral histories by looking at the work of Graeme Miller. Miller's audio installation

'Linked' in London's eastern suburbs, is an attempt to re-insert lost stories back into a space deeply scarred and affected by development. This project raises questions about how we can read and write ourselves back into an altered landscape, and what are the responsibilities of

performance in enabling people to view a different terrain. If theatre has the ability to create landscapes and worlds, how does it do that upon a new surface that appears to be resistant to the ghosts?

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**Claire Wootten**, University of Calgary

Scene to Seen: The National Ballet School Acts Locally

Over a 46-year history, the National Ballet School has been a significant force in positioning Canada as a world-class leader in ballet training. In keeping with founder Betty Oliphant's vision, the School continues to offer international-level conservatory training for dancers and a comprehensive training program for dance teachers. The success of these programs is seen on stages around the globe. But what of more local effect? In what ways is the National Ballet School, as an iconic site of performance and pedagogical training, engaging with the more immediate community—its city? Under the innovative artistic directorship of Mavis Staines, the School's image has shifted from monastic enclave to beckoning cultural partner. From open houses to open classes to the transparent walls of Project Grand Jeté, the National Ballet School is demystifying itself and the art form.

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**Karolina Wróbel**, Tufts University

Urban Agenda: Celebrating Jewish Heritage and Culture in Poland; A case study of the Jewish Festival in Kraków

The annual Jewish festival in Kraków, Poland, has served as a cornerstone in celebrating Jewish heritage and culture on Polish soil for seventeen years. In July of every year downtown Kraków is transformed into a stage turning every city inhabitant and passer-by into an audience member and participant in Jewish music, theater and dance. The city is the venue in which different generations, ethnic and religious groups can come together in the same space and time to interact and celebrate Jewish culture. The choice of the city is in itself significant. Kraków, located in Southern Poland about one hour drive from Oświęcim (Auschwitz), the most notorious concentration camp, had a large Jewish population prior to the Holocaust. It is perhaps the location that makes Kraków such a fitting site for celebrating Jewish life and culture where millions have perished only six decades earlier. It signifies the rebirth of Jewish culture on Polish soil.

The cyclical nature of the festival reinscribes the importance of the festival as a local, national and international event serving as a reminder of Poland's multiethnic and multicultural past. As such, the Jewish festival helps to manifest Jewish culture as part of Poland's national identity and memory. The popularity of the festival attests to the fact that performance and theatre can function as educational vehicles with potential to question, if not challenge, notions of national self-perception. In essence, the

festival helps to legitimize Jewish culture in Poland's collective memory by transforming the city into a subversive political platform through performance.

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**Keren Zaiantz**, University of Toronto

Historic District or Designer Ghetto?: The Containment of Toronto Artists in the Gooderham and Worts Distillery District

In Toronto, the on-going spectacularization of the city's dominant cultural institutions and spaces – namely, aesthetic renovations of the Royal Ontario Museum, Art Gallery of Ontario, Canadian Opera Company, Distillery district, and Yonge-Dundas intersection – stand in relief to neoliberal municipal and provincial strategies that have instantiated unprecedented income disparities, mass transportation shortages, homelessness and public housing crises (Keil and Boudreau 2005). Of all the urban renewal projects listed, the Gooderham and Worts Distillery district has had the most dramatic influence on the Toronto theatre community since the emergence of regional playhouses in the early 1960s and alternate playhouses in the early 70s. Previously, Toronto theatre companies Nightswimming, Mammalian Diving Reflex, Native Earth Performing Arts, Necessary Angel, and several other organizations were spread out across neighbourhoods in the city. Now these diverse companies generate art in the same touristed locale. What are the implications of positioning self-consciously political, non-profit theatre companies in a tourist zone? The theatre companies' mass-move into the renovated Case Goods warehouse, where most of the troupes reside, represents a remarkable shift in the alternate theatre movement, which sought out "indeterminate" urban spaces in the Annex and Queen West neighbourhoods. Unlike neighbourhoods, tourist zones are apolitical spaces that detach themselves from the social and political contingencies of the here-and-now. This detachment is most visible in Distillery "events" (interior home decorating shows, arts and crafts booths, festivals, etc.) which cater to "comfortable" middle class patrons and reflect a desire to ignore the "hard local realities" that border its grounds.

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**Belarie Zatzman**, York University

Off the Wall: Performing Memory

From the ghetto walls of the city of Warsaw, to the walls of broken glass in the cities of Germany (Kristallnacht); from contemporary art practices in which film clips of the disappeared Jewish population were projected onto neighbourhood walls in Berlin (Attie, *Writing on the Wall*, 1991-1993) to beyond the fourth wall of Canadian classrooms, this paper will examine the performance of memory. Focusing on issues of post-memory and Holocaust education through the fine arts, the paper describes a narrative inquiry project which acknowledged the rupture between what is absent and how we might now recall and represent it. How do we move toward the performance of memory with youth as co-creators, when we must be awake to the act of staging histories "both remembered and not remembered, transmitted and not transmitted" (Horowitz 1998)? How do we address personal and public memory in the aesthetic space made available by arts education? In juxtaposing historical events against their experience of becoming, we can begin mapping the landscape of memory in order to help shape the kind of relationship young people establish with the historical past. From the particular sites of the scarred ground of the city, to the reflexive, embodied, aesthetic experience of the participants, this paper will highlight

ways of challenging and questioning “difficult knowledge” (Britzman 1998), while supporting students’ sense of agency and shared authority in re-telling and remembering.

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**Joanne Zerdy**, University of Minnesota

Mobilizing Scottish Heritage: Aesthetically Political Spaces in Edinburgh

This paper explores the ways in which local heritage is mobilized in the production of a post-national identity, focusing on the Scottish capital’s re-imagining of itself as a crucial node in a global knowledge economy. “Edinburgh Inspiring Capital,” the city’s re-branding campaign, highlights the capital’s literary, artistic and scientific contributions to international forums. This slogan foregrounds creativity and mobility, appearing on buses winding through the city streets and tourism websites offering travel options to visitors. The political content of much Scottish heritage, originally produced as part of the project of nationalist resistance, has been evacuated, reduced to iconic images of “traditional” Scottish life. Edinburgh’s new “brand” mediates Scottish identity by locating the city’s influence in its ability to both re-infuse heritage with political meaning and attract capital to *the* capital through its mobilization of culture. The political and artistic drives of two city spaces, the Scottish Parliament building and the Traverse theatre, emphasize the mobility made visible on the sloganized buses that connect them and embody the merging of local and global communities through their position in the city and Scottish culture at large. Through its architectural design and its “Festival of Politics” agenda, the Parliament creates an artistic and political alliance based on mobility, a harnessing of the past and placement of rural elements in the urban landscape. The Traverse, which has physically and artistically re-positioned itself in the capital, frames itself as a crossroads for new “home-grown” Scottish writing and touring productions to other transnational sites.

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**Katie Zien**, Northwestern University

Stabbing in the Dark: Performing History and Memory in the Kowloon Walled City

Kowloon Walled City, a contested territory within Hong Kong from the mid-nineteenth century until its destruction in 1993, was variously characterized as a “dark twin,” a land war, a den of vice, and a rural community existing outside of time. In this paper, I argue that the city, whose walled borders were invoked long after their demolition by the Japanese during World War II, exemplifies both a negative space and an ongoing definitional process. While extant, the Walled City was employed as a photo-negative device, reinforcing through contrast Hong Kong’s clean, modern identity and the tumultuous diplomatic relationship between Britain and China. As this relationship changed before, during, and after the colonial period, each nation in turn shifted its rhetoric regarding the Walled City, until the need for such othering was eliminated with Hong Kong’s handover to China and the ensuing secret agreement to raze the built space and re-place its residents.

In its several manifestations, the Walled City has served as an example of the ongoing attempt to locate, map, and memorialize the concept of “city” in the public imaginary. I will focus specifically on the handover period, which saw the post-demolition construction of a historically anachronistic public park on the

site of the Walled City to preserve its “spirit” while displacing its bodies and buildings. I will also discuss last-minute efforts to preserve the City in photography and architecture modeling. How do these methods of preservation resituate the politics of the Walled City? What do they reveal about the city as community, and what do they omit or deny? And, importantly, what factors constitute(d) the “city” in the Walled City? I will examine the relationships between shifting borders, representations of public space, and deployment of memory and selective forgetting in the performance of urban history.

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**Cynthia Zimmerman**, Glendon College, York University

Double Vision and Jennie’s Story

Jennie’s Story is about a young prairie wife who, shocked by the discovery that she had been sterilized years before, commits a wrenching suicide. Playwright Betty Lambert had been told this true story by her mother; thoughts on the tragedy continued to haunt her. Current critical thinking, including my own, has emphasized the play’s dark events, the revenge of the protagonist, the awful hypocrisy of the survivors, and Betty Lambert’s own abiding pessimism. However, director Bill Glassco (National Arts Centre:1986) recognized that the work includes another underlying theme, one encapsulated by the poetry of Gerald Manley Hopkins. “God’s Grandeur,” quoted repeatedly in the play, was Betty Lambert’s favourite poem. She requested that it be recited at her Memorial Service. Beginning with man’s plight as “Crushed,” blighted, “seared,” the poem ultimately celebrates nature’s plenitude. In this paper I will argue that the spirit of its comfort is actually woven throughout the fabric of the play and offers, subtly, a more hopeful way of accommodating this tragedy.

To access this alternative framework, which even Lambert might have wished to have made more pronounced, is to shift focus away from Jennie’s heroic though futile “sacrifice.” It is to look instead to her husband, the one who has learned the painful rituals of atonement which can sustain him. It is through his eyes that one realizes a vision of humanity that is harsh, unflinching, and yet also cautiously optimistic.

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## Prix Robert G. Lawrence Prize

It is a great pleasure to announce the 2005 winner of the Robert G. Lawrence prize selected at the annual conference, held this past May in London, Ontario. Each year the prize recognizes an outstanding conference presentation by an emerging scholar. The selected paper was by Kim Solga of the University of Western Ontario and the selection committee had this to say about her paper:

“Kim Solga’s paper offered an eloquent and agile argument that proposed an intriguing synthesis of theoretical models from a variety of disciplines. These were then applied with insight and originality to a challenging dramatic work. The result was an innovative and seductively articulated application of diverse yet complementary analytical strategies.”

On behalf of the Association, I’d also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

Glen Nichols

## Conference Program: Toronto, York University, 2006

Conference sessions will take place in Accolade East Building (Room #s TBA)

### FRIDAY, MAY 26

Pre-Conference: Canadian Women Playmakers, Playwrights Guild (see page 6 for schedule)

### SATURDAY, MAY 27

8:30-9:00 Coffee

9:00-9:15 Introduction and Welcome

Glen Nichols (Association President) and Laura Levin (Conference Chair)

9:15-10:00 Plenary Speaker

Imagining the Theatrical City

**Joanne Tompkins**, University of Queensland

This presentation was made possible through the generous support of the Canadian Federation of Humanities and Social Sciences.

10:00-10:15 Coffee

10:15-11:45 Concurrent Sessions

#### 1 - Urban Countercultures #1: Pride/Parade/Performance

Pride, Prejudice and Performance: Pride Parade as City

**Wes D. Pearce**, University of Regina

'Dancing is not a crime:' Staging regulation and diversity in the iDance rallies

**Mark McCutcheon**, University of Guelph

Sexy Religion in the City: Sisters Do It Better!!!

**Jason B. Crawford**, Graduate Theological Union, Berkeley

#### 2 - City/Body/Media

The Microscope and the Universal Athlete: The Spaces of Cocteau's *Wedding on the Eiffel Tower*

**Allan Pero**, University of Western Ontario

My Body in Plastic: A Tourist Goes to Body Worlds in 2005 – and 1853

**Stephen Johnson**, University of Toronto

More Than Enticement: An Iconographic Analysis of Advertisements for Theatre Responding to AIDS

**Virginia Anderson**, Tufts University

11:45-12:00 Coffee

12:00-1:30 Playing Around Town: Established and Emerging Playwrights

Chair: **Nina Arsenault**, Organizer: **Kim Byrd**

Participants: **Ronnie Burkett, Judith Thompson, A. Holloway, and Salvatore Antonio**

1:30-2:45 **Lunch, Sponsored by Atkinson Faculty of Liberal and Professional Studies**

2:45-4:15 **Concurrent Sessions**

**1 - Urban Countercultures #2: Fashioning the Self/Fashioning the City**

Joint session with the Canadian Women's Studies Association (CWSA)

Addicted to Paris: The Fashion-Obsessed Female Body in the American City, 1890-1910

**Marlis Schweitzer**, University of Pennsylvania

Hot Materiality: Imaging a Queer Performance Architecture

**Kim Solga**, University of Western Ontario

Women, Witnesses, and Words: Gynocentric Historiography and the 'bals des victimes'

**Sarah Nixon Gasyna**, University of Toronto

**2 – Theatrical Migrations**

A Tense Meeting: Exploring the Dramaturgy of Collaborative Intercultural Theatre

**B.A. Freeman**, University of Toronto

Urban Monologues: a comparative study of the urban monologue play in Ireland and Canada

**Lisa Fitzpatrick**, University of Ulster at Magee

"I've never been with seven Aboriginal women before!": Performing the Rez in Edmonton's 2005  
Premiere of *The Rez Sisters*

**Christopher Grignard**, University of Alberta

4:15-4:30 **Break**

4:30-6:00 **Concurrent Sessions**

**1 - Split (Civic) Personalities**

West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space

**Kirsty Johnston**, University of British Columbia

The Schizophrenic City: Londoned Derry, Derry-London and the re-constitution of space  
through performance

**Jonathan Harden**, University of Ulster

*Social Acupuncture Live: Diplomatic Immunities* and the Aesthetic of Civic Engagement

**Andrew Houston**, University of Waterloo

**2 - Theatre and Cultural Policy**

Canada's Cultural Revolution: Creating the Perfect City

**Anton Wagner**, York University

Equity in Canadian Theatre? Some Observations from Phase One of the Women's Initiative

**Rebecca Burton**, University of Toronto

Fundraising, Building, and Wrangling in the Media: Political Dances around New  
Facilities for Canada's National Ballet School

**Norma Sue Fisher-Stitt**, York University

8:00 **Evening Performance: 10 Days on Earth, by Ronnie Burkett**

Location: Canadian Stage Company, Berkeley Street Theatre, 26 Berkeley St. (416-368-3110)

\*See newsletter for info about purchasing group tickets.

## SUNDAY, MAY 28

8:30-9:00 Coffee

9:00-11:00 Concurrent Sessions

**1 - The Electronic Archive**Chair: **Denis Salter**, McGill University

Why Is It Taking So Long?: The Winding Road to TheatreMuseumCanada.ca

**Kate Barris**, Theatre Museum Canada / Musée Théâtre Canada

Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project

**Daniel Fischlin**, University of Guelph, and Canadian Adaptations of Shakespeare

The Electronic Site As Artifact

**Ed Mullaly**, University of New Brunswick, Fredericton, Atlantic Canada Theatre**2 - Early Urban Women**I want riches and position and standing among the other nations of the world: @ Edith Lelean Groves *The Wooing of Miss Canada* and the creation of imperial subjects in children's drama of First World War Toronto**Kym Bird**, York University

Performing [for] the Urban Housewife

**Christian Bock**, University of Osnabrück/University of Victoria

Sarah Bernhardt's Edmonton Apotheosis at the Empire

**Anne Nothof**, Athabasca University

An Actress's Story: The Lonely Road of Margaret Bannerman

**Paula Spurdakos**, University of Toronto**3 - Graduate Seminar #1: Performing Urban, Performing Rural**Respondents: **Ric Knowles**, U of Guelph, and **Joanne Tompkins**, U of Queensland

Mermaid Theatre(s) of Nova Scotia: At Home (And) Abroad

**James B. Ashby**, University of Toronto

Undressing Toronto the Good: The Reverend R.B. St. Clair vs. the Star Burlesque Theatre

**Alexis Butler**, University of Toronto

Stanley Park as Vancouver's Fourth Wall: Performing or Bracketing the City in Boca Del Lupo's Roving Summer Spectacles?

**Krista Charbonneau**, UBC and **Amanda Lockitch**, University of Toronto

'Taste the Welcome of the City': Middletonian Representations of Early Modern London

**Rebecca Clyburn**, Memorial UniversityStaging the Geography of Exclusion: The Representation of Urban and Suburban Toronto in *Unless***Natalie Corbett**, University of Toronto

Spatial Interventions: Reading Visual Transgressions in the Public Sphere as Forms of Radical Democratic Inscription

**Helen Parkinson**, University of Western Ontario

*Theatron* on the Grass: Urban Performances in the Idyllic City

**Parie Leung**, University of British Columbia

Re-Presenting the Outposts: Interpolations of Rural Newfoundland and Labrador in the Plays of Michael Cook

**Mark David Turner**, University of Toronto

Contestations of Identification: Drag Performance and Queer Tourism in Key West

**Jonah Winn-Lenetsky**, University of Minnesota

11:00-11:15 **Coffee**

11:15-12:45 **Concurrent Sessions**

**1 - Post-9/11 Performance**

Myth, Propaganda and Terror: A Political Divertimento

**Helen Gilbert**, Royal Holloway

NYC City as Post 9/11 Purgatory in Stephen Adly Guirgis' *the Last Days of Judas Iscariot*: A Canadian Site Specific view of an American moral dilemma

**David Ferry**, Appledore Productions/Resurgence Theatre Company

Performing What We Applaud, Applauding What We Perform: Narrative of Gendered Ethnicities on the Toronto Stage, Post 9/11

**Christine Louise Estima**, York University

**2 - Canadian Approaches to Performing Shakespeare**

Staging a Shakespeare History in Quebec: Jean Gascon's Production of *Richard II*

**Jane Baldwin**, Boston Conservator

Aspects of the Real: Perspectives on Canadian Acting of Shakespeare

**Brian Smith**, University of Calgary

'Is there no respect of place, persons, nor time in you?': Staging *Twelfth Night* in a Contemporary Western Canadian Setting

**Patrick Finn**, St. Mary's University College

12:45-2:00 **Playwrights Canada's Press Launch and Lunch**

2:00-3:30 **Concurrent Sessions**

**1 - Urban Erasures: Memory, Site, Loss**

Recovering/Uncovering: Heritage Reclamation and The Clanwilliam Arts Project in South Africa

**Judith Rudakoff**, York University

Off the Wall: Performing Memory

**Belarie Zatzman**, York University

Ghostly Borders: Historical Performance and the Usurpation of Memory in the Kowloon Walled City

**Katherine Zien**, Northwestern University

**2 - Negotiating the City/Negotiating Alterity**

Negotiating Diasporic Identities: H. Jay Bunyan's *Prodigals in a Promised Land* and Rana Bose's *Baba Jacques Dass and Turmoil at Cote-Des-Neiges Cemetery*

**Caroline De Wagter**, Université Libre de Bruxelles

Enlightening Shadows: Exposing the City in Daniel David Moses' 'City Plays.'

**Don Perkins**, University of Alberta

Diasporic Spaces in Djanet Sears' *Harlem Duet*

**Jacqueline Petropoulos**, York University

**3:30-3:45 Break**

**3:45-5:45 Concurrent Sessions**

**1 - Re-Viewing the Critics**

Fitful Lives and Flicked Switches: The Reviewer and Theatrical Professionalization in Edmonton in the 1960s

**Robin Whittaker**, University of Toronto

4 Star Puppet Protest

**Nicholas Hanson**, University of Lethbridge

Performing Disability: The politics of being on stage in Toronto theatre culture and Disability Culture

**Rachel Gorman**, University of Toronto

Old York Plays Itself: Theatre as a Site/Sight of Community in Toronto, 1810-1830

**James McKinnon**, University of Toronto

**2 - Site-Specific Play**

Blur Street: The Web as Performance Site

**Kathleen Irwin**, University of Regina and **Laura Levin**, York University

Chronos or Scripting the City Through Real-Life Simulations

**Eric Paul Parent**, Université du Québec à Montréal

Performing Flâneurie or 'Wo/andering' the Streets of Toronto

**Natale Alvarez** and **Natalie Harrower**, University of Toronto

**3 - Theatres of Displacement**

Langer's Periphery: Pushing the 'Periphery' to the Center

**Veronika Ambros**, University of Toronto

An Ideal City – from Lessing's dramatic utopia to Brodsky's dialogical distopia

**Yana Meerzon**, University of Ottawa

Cities Along the Way: the Changing Spaces of Taijiquan from Martial Art to Actor Training Protocol

**Daniel Mroz**, University of Ottawa

**5:45-6:00 Break**

**6:00-7:30 Performance Art Workshop: Johanna Householder**, Ontario College of Art & Design  
Joint session with the Canadian Women's Studies Association (CWSA)

Pre-registration is recommended for the workshop as space is limited. Register by emailing Laura Levin at [levin@yorku.ca](mailto:levin@yorku.ca)

**5:00- President's Reception**

**MONDAY, MAY 29**

8:00-8:30 Coffee

8:30-10:00 Concurrent Sessions

**1 - Staging the Nation**

Marveling in the Absence of the Real Thing: The Performance of Representation by the new Canadian Embassy in Berlin

**Birgit Schreyer**, University of Toronto

Modern Montréal, National Québec: Expo 67's symbolic universe

**Erin Hurley**, McGill University

Performing the Globalized City: Contemporary Hong Kong Theatre

**Kay Li**, University of Toronto

**2 - Designing the City**

The Urban Mise en Scène and the Politics of Representation

**Gavin Semple**, University of Calgary

Engaging an urban imagination – Levine and Lévesque

**Natalie Rewa**, Queen's University

'Moncton Sable' and the Rejuvenation of Acadian Theatre in Moncton

**Glen Nichols**, Université de Moncton

**3 - Graduate Seminar #2: Performing Culture, Performing Identity [\*8:30-10:30\*]**

**Respondents:** Helen Gilbert, **Royal Holloway**, Lisa Wolford Wylam, **Bowling Green SU**

Fresh Off The Boat?: The [liability] of theatre in the construction of [immigrant] identity

**Jordana Commisso**, University of Toronto

The Materialities of Theatrical Transmission and Montréal's Multilingual Imaginary

**Michael Darroch**, McGill University

Timelines and Traces: looking for the 'distinct' in Québécois theatre development

**Kate Jamin**, University of Victoria

'A Christian in the Revolution?' The Negotiation of Christian Vietnamese Identity in the Performance of Vietnamese Anti-Colonialism

**Khai Nguyen**, University of California, Berkeley

Underground-Over ground Asian Theatres: Diaspora Space and its contested terrains

**Chandrika Patel**, University of Exeter

This only is the witchcraft I have used?: *Harlem Duet* as a Feminist Adaptation of *Othello*

**Sarah Waisvisz**, McGill University

Koorioke

**Sarah Wise**, University of New South Wales, Sydney

Urban Agenda: Celebrating Jewish Heritage and Culture in Poland; A case study of the Jewish Festival in Kraków

**Karolina Wróbel**, Tufts University

Mobilizing Scottish Heritage: Aesthetically Political Spaces in Edinburgh

**Joanne Zerdy**, University of Minnesota

10:00-10:15 **Coffee**

10:15-11:45 **Concurrent Sessions**

**1 - Dissident Sexualities**

The Importance of Being Earnest and the City  
**Ann Wilson**, University of Guelph

'Under the Guise of Night': John Herbert and Homosexual Performativity in Post World War Two Toronto  
**J. Paul Halferty**, University of Toronto

Square Dancing in the Deckhouse: Constructing and Performing White Masculinity Aboard the *Era* and the *Neptune*, 1903-04  
**Heather Davis**, University of Guelph

**2 - A Tyranny of Documents: The Theatre Historian as Film Noir Detective**

Chair: **Stephen Johnson**, University of Toronto at Mississauga/St. George

With documents presented by:

**Peter Cockett**, McMaster University  
**Jennifer Roberts-Smith**, University of Toronto  
**Paul Babiak**, University of Toronto  
**Rachel Mansfield**, Tufts University  
**Paul Stoesser**, University of Toronto  
**Linda Burnett**, Algoma UC, Laurentian University

11:45-12:45 **Talonbooks Launch and Lunch**

12:45-2:15 **Plenary Session: Performing Toronto**

Performing Intercultural Toronto  
**Ric Knowles**, University of Guelph

Staging Districts  
**Susan Bennett**, University of Calgary

Theatrical Knowledge, Urban Knowledge: On the Critical Conjunction of Theatres and Cities  
**Michael McKinnie**, University of Birmingham

2:15-2:30 **Break**

2:30-4:00 **Concurrent Sessions**

**1 - Urban Development**

Historic District or Designer Ghetto?: The Containment of Toronto Artists in the Gooderham and Worts Distillery District  
**Keren Zaiontz**, University of Toronto

Scrambling to remember: In the wake of the changing city  
**Sarah Wishart**, Independent Scholar

Close Encounters: Building, Imagining, and Experiencing the New Europe  
**Milija Gluhovic**, University of Toronto

## 2 - Emerging Textualities

The dramaturgy of magic: The creation of children's theatre using literature and process-centred construction methods

**Claire Borody**, University of Winnipeg

Theorizing Storytelling

**Shannon Hengen**, Laurentian University

Taking a Walk with Judith Thompson: Flânerie Tames the *Lion in the Streets*

**Brecken Rose Hancock**, University of New Brunswick

## 3 - Performing Dance and the City

The Intersection between Ghanaian performance and the City of Toronto

**Modesto Amegago**, York University

The Dance Belt

**Carol Anderson**, York University

Scene to Seen: The National Ballet School Acts Locally

**Claire Wootten**, York University

- 4:00-4:15**      **Board Chartered Bus to Distillery**  
Bus tickets may be purchased at the ACTR info desk during lunch on May 27, 28, & 29.
- 4:15-5:30**      **Transportation, Drop-off at Performance Site in the Distillery District**
- 5:30-6:30**      **Performance/Walking Tour: A People's History Distilled** by Stephen Seaborn, Linda Turner and Kim Hume (Red Brick Historical Society)
- 6:30-7:30**      **Concurrent Events at The Enoch Turner Schoolhouse in the Distillery District**  
Location: Enoch Turner Schoolhouse, 106 Trinity Street, one block east of Parliament, just south of King Street E. (The King 504 streetcar stops right at Trinity Street.)
- 6:30-7:30: Pre-banquet Reception in The Salon for conference participants**
- 6:45-7:30: Post-Performance Roundtable Discussion in The Schoolroom**
- Confirmed Participants include:  
**Stephen Seaborn**, Red Brick Historical Society  
**Chris Kelk**, Actor  
**Shawn Micallef**, [murmur] project
- 7:30-9:30**      **ACTR Banquet in The West Hall at Enoch Turner Schoolhouse**  
A limited number of tickets are available so make sure to purchase yours early.
- 9:30-**            **Bus Returns to York University with stops at Congress hotels in North York**

## **TUESDAY, MAY 30**

- 8:30-9:00**      **Coffee**
- 9:00-10:30**    **Roundtable Plenary: State of the Profession in Canada**  
Participants TBA
- 10:30-10:45**   **Coffee**

**10:45-12:15 Concurrent Sessions****1 - Canadian Women and Geographies of Exclusion**

Joint session with the Canadian Women's Studies Association (CWSA)

Double Vision and *Jennie's Story*

**Cynthia Zimmerman**, Glendon College, York University

Queering the City: Glimpses of the Lesbian Phallus in 3 Lesbian Plays

**Rosalind Kerr**, University of Alberta

*The Unnatural and Accidental Women* in Vancouver: Piercing the City Audience's Armour of Anonymity

**Sarah Banting**, University of British Columbia

**2 - Sounding the City**

Sounding the City — George Elliott Clarke's *Québécois* and Hybrid Urban Performances

**Katherine McLeod**, University of Toronto

Sounding Out the Stage: Radix Theatre's *Swedish Play*

**Chris Eaket**, Carleton University

Toronto 1959: Citing Modernity, Siting Modernities in *Boom, Baby, Boom!*

**Nancy Copeland**, University of Toronto

**12:15-1:30 Lunch Break****Women's Caucus Lunch Meeting****1:30-3:00 Concurrent Sessions****1 - Student/Artist/Citizen**

Youth Performing Urban

**Kathleen Gallagher**, OISE/University of Toronto

Putting Citizen Shakespeare to Work?

**Rob Ormsby**, University of Toronto at Mississauga

Secondary school drama/theatre education and the question of identity in a minority context

**Mariette Th  berge**, University of Ottawa

**2 - Mobilizing the Local**

New Collective Creation on the West Coast

**Jerry Wasserman**, University of British Columbia

Refining space and focus in the country: PEI's Victoria Playhouse

**George Belliveau**, U of British Columbia, and **Graham Lea**, Victoria Playhouse

Playing the Small City: Whose Show is it, Anyway?

**James Hoffman and Ginny Ratsoy**, Thompson Rivers University

**3:00-3:15 Break****3:15-4:45 Annual General Meeting****4:45-5:00 Break****5:00-6:30 Old/New Exec Meeting**

