

alt.theatre: cultural diversity and the stage 8 3 (2011).

Little, Edward. "Avoiding the Missionary Position in the Bibliothèque Nationale du Québec." Editorial. *alt.theatre: cultural diversity and the stage 8.3 (2011)*: 6-9.

Abstract: Edward Little explains his hopes for "The Neighbourhood Theatre" (TNT) an outreach project involving Theatre and Oral History students conducting interviews and creating intimate performances. The article outlines the first public announcement of the project at the Bibliothèque nationale du Québec and the community-university partnership potential that inspired its concept and will inform its practice.

Keywords: Oral history, community-university collaboration, verbatim theatre, community-engaged theatre

Names: *Life Stories of Montrealers Displaced by War, Genocide, and other Human Rights violations*, Oral history and performance working group, The Neighbourhood Theatre (TNT), Teesri Duniya Theatre, Bibliothèque nationale du Québec, University of the Streets Café, Concordia's Institute for Community Development, Jimmy Ung, Judith Woodsworth, Lorne Shirinian, Henry Greenspan, Sandeep Bhagwati

Wasserman, Jerry. "Transcultural Cross-Dressing: Zouave Performance from the Crimea to Michael Jackson." *alt.theatre: cultural diversity and the stage 8.3 (2011)*: 10-17.

Abstract: Jerry Wasserman journeys through the fascinating history of Zouave performance after discovering a reference to a troupe named Captain McDonald's Trained Indians that inspired his investigation. The article explains the history of the Zouave military unit, the consequent hybrid performance form and the details of the transgressive performances of a variety of troops and troupes and their opportunities for cultural cross-dressing across race and gender. Wasserman traces the legacy of Zouave performance in the military drill style moves of the late Michael Jackson.

Keywords: Zouave performance, Orientalism, Aboriginal performance, African-American performance

Names: Zouave, Captain McDonald's Trained Indians, Michael Jackson, Vivandières, Les Belles Zouaves, *Jartine, the Pride of the 14th*, Aurora Zouaves, Great Zouave Parade, The Celebrated Zouave Drill, Junaluska Zouaves

Jestrovic, Silvija. "Seeing Better: The Modernist Legacy and its Transformations." *alt.theatre: cultural diversity and the stage 8.3 (2011)*: 18-22.

Abstract: Silvija Jestrovic considers *Verfremdung* in two contemporary productions: Brecht's *Mother Courage* at the National Theatre in London and

Christopher Schlingensief's *Ausländer Raus!* in Vienna. Jestrovic argues that the concept of making the familiar strange, embodied in Brecht's concept of *verfremdung*, was an integral part of the avant-garde and one of the most important legacies of European modernism, aesthetically and politically. The article compares and contrasts Debra Warner's 2009 London production of *Mother Courage* with Christoph Schlingensief's *Ausländer Raus!* in Vienna, Austria in 2000. Despite the former productions commitment to Brecht's methodology Jestrovic states that it fails to be politically thought provoking. By contrast, *Ausländer Raus!*, a performance intervention in which a group of asylum seekers were placed in a container in the city centre in reaction to the anti-immigration stance of Joerg Haider's far-right Freedom Party, departs radically from Brecht's methodology but is closer to his theory of *verfremdung* in its political resonance and impact.

Keywords: Verfremdung

Names: Bertolt Brecht's *Mother Courage* (at the National Theatre in London, UK, 2009), Deborah Warner, Tony Kushner, Fiona Shaw, Christoph Schlingensief's *Ausländer Raus!* (Vienna, Austria, 2000), Wiener Festwochen

Hurley, Erin. "What Consolation? *Incendies* on stage and screen." *alt.theatre: cultural diversity and the stage* 8.3 (2011): 23-28.

Abstract: Erin Hurley follows Wajdi Mouawad's *Incendies* from stage to film and considers the implications of its cross-media adaptation. Hurley recalls the details of the four productions of *Incendies* she experienced that led to her trepidation about seeing the Denis Villeneuve's adaptation of the play to film. She states her concerns about losing the essence of the plays performativity in its transition to a different medium because *Incendies* relies on the power of words and is self consciously theatrical. She commends Villeneuve's adaptation for taking the story, setting, characters, and themes and reformulating them for his own genre. The article contains details of the story and various productions and explores how the film captures the essence of the play and diverges from it.

Keywords: Theatre to film adaptation

Names: Wajdi Mouawad, *Incendies*, *Scorched*, Denis Villeneuve, Théâtre du nouveau monde, Théâtre de Quat'Sous, Centaur Theatre, Tarragon Theatre, Linda Gaboriau, Festival transamériques (FTA), Place des Arts, Richard Rose, Hussein Sami, Sophie Goulet, Alex Poch-Goldin, Sergio Di Zio, Alon Nashman, David Fox, Nicola Lipman, Kelli Fox, Valerie Buhagiar, Janick Herbert, Richard Thériault, Isabelle Leblanc, Reda Guerinik, Éric Bernier, Gérald Gagnon, Marie-Claude Langlois, Isabelle Roy, Andrée Lachappelle, Annick Bergeron, Lubna Azabal, Rémy Girard

Thomas, Isaac. "Gas Girls." *alt.theatre: cultural diversity and the stage* 8.3 (2011): 29-32.

Abstract: Isaac Thomas searches for some light in the dark world of Donna-Michelle St. Bernard's *Gas Girls* in his review of Theatre Passe Muraille's production. Thomas reviews the play in great detail: the story of Lola and Gigi, two sex workers who trade themselves for gasoline, which they then sell. Set in Zimbabwe the play is about maintaining hope in the face of adversity in order to survive. The article contains a detailed synopsis and analysis of the production that evokes the music of the play and the fates of its characters.

Keywords: *Gas Girls*, Review

Names: Dienne Waboso, Nawa Nicole Smith, Donna-Michelle St. Bernard, Theatre Passe Muraille, Philip Adams, Peter Bailey, Jamie Robinson, *Gas Girls*

Akin, Philip. "Lynn Nottage-Simply Complex." Dispatch. *alt.theatre: cultural diversity and the stage* 8.3 (2011): 33.

Abstract: Philip Akin on *Ruined* and directing the plays of Lynn Nottage. Akin reflects on the importance of a complexly developed character in the formation of a rich theatrical experience.

Keywords: Lynn Nottage

Names: Philip Akin, Lynn Nottage, Kate Whoriskey, *Ruined*, *Intimate Apparel*, *POOF!*, *Crumbs from the Table of Joy*

Couture, Selena. "Dispatch." Dispatch. *alt.theatre: cultural diversity and the stage* 8.3 (2011): 33.

Abstract: Selena Couture on *Ali and Ali 7: Hey Brother (or Sister) Can You Spare Some Hope and Change?* at the Vancouver East Cultural Centre. Couture reflects on the follow up to *The Adventures of Ali and Ali and the axes of Evil: A Divertimento for Warlords* and the change in tone since this initial production. The humor and antics are juxtaposed with the sense of the frightening unpredictability of life as a stateless refugee.

Keywords: Political comedy

Names: Camyar Chai, Marcus Youssef, Raugi Yu, Laara Sadiq, Guillermo Verdecchia, *The Adventures of Ali and Ali and the axes of Evil: A Divertimento for Warlords*, Vancouver East Cultural Centre, *Ali and Ali 7: Hey Brother (or Sister) Can You Spare Some Hope and Change?*

McKinnon, James. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 8.3 (2011): 35-38.

Thompson, James, Jenny Hughes and Michael Balfour. *Performance in Place of War*. London, New York and Calcutta: Seagull Books, 2009.

Abstract: A review-essay by James McKinnon of *Performance in Place of War* by James Thompson, Jenny Hughes, and Michael Balfour. The book focuses on conflicts that have some connection to the history of British intervention or colonization. Though the book is specific rather than expansive it opens avenues and methods up to the reader for future research. The book's authors seek to "locate, document, and highlight [performances] that seek in their own terms to counter, resist, or cope with war while acknowledging the systems within which they are embedded." The volume is divided into five sections, each with a theme to frame the discourse. Consisting mainly of case studies followed by "interludes", extracts from interviews with performers and spectators, McKinnon states that the book makes significant advances in an under-explored field.

Keywords: Middle East, Africa, Sri Lanka, Northern Island, Kosovo, case studies

Names: Butterfly Peace Garden (Sri Lanka), the Exodus Festival (Manchester), *The Lysistrata Project*, *This is Camp X-Ray*, *Habuze Iki*, *Laughter Under the Bombs*

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Little, Edward. "With a Vengeance." Editorial. *alt.theatre: cultural diversity and the stage 8.2 (2010)*: 6-9.

Abstract: Edward Little unpacks the drama of "National Security" and explores the case of the US government versus Assange in the Wikileaks controversy, the revelation of horrific truths of crimes against humanity and the shocking rightwing response to Assange. Little describes the situation as a new reality, one that provokes artists to create a theatre of political new realisms concerned with speaking truth to power. The editorial contains a list of theatre companies and artists that have brought this political new realism to Montreal's stages.

Keywords: Wikileaks, Assange, Steig Larsson, *WikiRebels*

Names: Project Porte Parole (*Santé*, *Montréal la blanche*, *Seeds*, *Sexy Béton*), Teesri Duniya Theatre (*Truth and Treason* by Rahul Varma, directed by Arianna Bardesono at the Monument Nationale), Philippe Ducros (*L'Affiche*), Table d'Hôte Theatre (Mike Payette & Mathieu Perron produced Guillermo Verdecchia & Marcus Youssef's *A Line in the Sand* at the Segal Centre Studio), Canadian Association for Theatre Research, The MT Space (*The Last 15 Seconds*), Imago Théâtre (Pierre-Michel Tremblay's *Champ de Mars: A Story of War*), Infinithéâtre (David Fennario's *Bolsheviki*)

Couture, Selena. "Frames of Mind: *Beyond Eden* and *The Edward Curtis Project*." *alt.theatre: cultural diversity and the stage 8.2 (2010)*: 10-17.

Abstract: Selena Couture muses on the power of framing in her review of the Vancouver productions of plays by Bruce Ruddell and Marie Clements. Couture reflects on the plays in the 2010 Cultural Olympiad (part of the cultural considerations of the Olympic committee mandate) and questions the way corporate Olympic media investment brings significant attention but may consequently misframe events. Bruce Ruddell's *Beyond Eden* is based on a significant event in BC/Canadian/Aboriginal culture: the 1957 expedition to remove the totem poles at Ninstints on Haida Gwaii by UBC anthropologist Wilson Duff and Bill Reid. Couture argues that the play's neutrality, stemming from its lack of internal point of view and aided by the stylistic choices to frame the story, ultimately weakened the play. Couture also reviews *Edward Curtis*, a play that explores the idea of cultural framing through Curtis' staged photos presented as ethnographic works. His pictures of "vanishing" Aboriginal people entered the public consciousness as truthful representations of Indian people and constructed them romantically, disconnecting them from their actual lives.

Keywords: 2010 Cultural Olympiad, First Nations theatre, Aboriginal theatre

Names: Bruce Ruddell's *Beyond Eden* (Vancouver Playhouse), Marie Clements' *The Edward Curtis Project* (North Vancouver's Presentation House), Vancouver Olympic Organizing Committee (VANOC), Theatre Calgary, John Mann, Tom Jackson, Cameron MacDuffee, PuSH Festival, Rita Leistner, Tamara Podemski, Talking Stick Festival, Full Circle First Nations Performance (Margo Kane), Ostwelve, First Ladies Crew, Anna Marie Sewell, Daina Ashbee

Boulton, Isabelle Zufferey. "Le Peuple invisible." *alt.theatre: cultural diversity and the stage* 8.2 (2010): 18-22.

Abstract: Isabelle Zufferey Boulton interviews Jean-Marc Dalpé about his French adaptation of Tomson Highway's *Dry Lips Oughta Move to Kapuskasing*. Dalpé describes his feelings on seeing the original production of *Dry Lips...* and his intention to recreate that for the French-Canadian audience in his new translation. Jean-Marc elaborates on the details of adapting rhythm and humor and discusses writing for a specific audience and the different ways the play might speak to different audiences.

Keywords: Adaptation, First Nations theatre, Aboriginal theatre, Cree language

Names: Jean-Marc Dalpé, Tomson Highway, *Dry Lips Oughta Move to Kapuskasing*, Robert Dickson, *The Rez Sisters*, *Le Peuple Invisible*, Richard Desjardins, Drew Hayden Taylor

Johnson, Marcia. "A Canadian Playwright in Mumbai: Thoughts from the Eighth International Women Playwrights Conference." *alt.theatre: cultural diversity and the stage* 8.2 (2010): 23-25.

Abstract: Marcia Johnson shares her experiences of the November 2009 International Conference. From the administrative complexities and confusions of

getting into the conference to the day-to-day activities once in Mumbai. In addition, Johnson gives a concise history of the Triennial International Women Playwrights Conference and talks about her fellow 2009 women playwrights.

Keywords: Eighth Triennial International Women Playwrights Conference

Names: Mumbai, Women Playwrights International (WPI), Playwrights Guild of Canada, Hope McIntyre, Academy of Theatre Arts, University of Mumbai, Stree Mukti Sanghatana (Women's Liberation Organization), Margaret Hollingsworth, Joan MacLeod, Leanna Brodie, Beverly Cooper (*Innocence Lost: A Play About Steven Truscott*), Trina Davies (*Shattered*), Christine Estima (*Central Line*), Tara Goldstein (*Harriet's House*), Jordan Hall (*Kayak*), Melissa Major (*Art is a Cupboard; Butterfly*), Gail Nyoka (*Mrs. Seacole*), Sally Stubbs (*Herr Beckmann's People*), Marcia Johnson (*Say Ginger Ale*), Arundhati Venkats, Meg Barker, Jyoti Mhapsekar, Shabani Azmi, *Spekt*, PACT, Rebecca Burton, Rita Fraticelli

Coleman, Layne. "Clap Your Hands and Say Yeah." *alt.theatre: cultural diversity and the stage* 8.2 (2010): 26-34.

Abstract: Layne Coleman takes us on a journey to the Alberta tar sands in his reflections on the process of creating *Highway 63* in Fort McMurray. Layne's article shares details of the plays inception, his collaboration with its young co-creators, and his personal transition from Artistic Director of Theatre Passe Muraille to this new collective project. The article is a behind the scenes look at the process of making theatre collectively from rehearsal to performance and includes description of meeting and interviewing people who became part of the play. Layne recalls the initial distrust of the community, how the group put aside their political agendas to represent the views and conflicts of the people of Fort McMurray, and the emotional burden of facing the disheartening future outcomes for the planet.

Keywords: Collective creation

Names: Layne Coleman, Fort McMurray, Georgina Beaty, Jonathan Seinen, Greg Gale, Charlotte Corbeil-Coleman, *Highway 63*, National Theater School, Architect Theatre, Azumith Theatre (Edmonton), Downstage (Calgary), Upintheair (Vancouver), The Cameron House (Toronto), Andy McKim, Theatre Passe Muraille (Backspace)

St. Bernard, Donna-Michelle. "Roadside (Self) Interrogation-Gas Girls." *Dispatch. alt.theatre: cultural diversity and the stage* 8.2 (2010): 35.

Abstract: Donna-Michelle St. Bernard on writing *Gas Girls*, the story of two young sex trade workers, Lola and Gigi, who exchange services for gasoline, a commodity only available on Zimbabwe's black market.

Names: *Gas Girls*, Donna-Michelle St. Bernard, Herman Voaden Playwrighting Competition, Queen's University, Thousand Islands Playhouse, Zimbabwe

Drouin, Jennifer. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 8.2 (2010): 36-38.

The Shakespeare's Mine: Adapting Shakespeare in Anglophone Canada. Ric Knowles. Ed. Toronto: Playwrights Canada Press, 2009.

A Certain William: Adapting Shakespeare in Francophone Canada. Leaneore Lieblein. Ed. Toronto: Playwrights Canada Press, 2009.

Abstract: Jennifer Drouin reviews *The Shakespeare's Mine* and *A Certain William*, anthologies of Shakespearean adaptations from anglophone and francophone Canada. The article considers the choice of adaptations and reasons for their inclusion; all the works focus attention on issues of class, gender, race and ethnicity and are representative of topics broached in Canadian and Québécois adaptations since the 1960's. The article compares Lieblein's and Knowles' introductions and bibliographies and considers the complicated definition of adaptation itself.

Keywords: Québécois adaptations of Shakespeare

Names: Ric Knowles, Leaneore Lieblein, *Claudius* (Ken Gass), *Save from the Waters* (Daphné Thompson), *Harlem Duet* (Djanet Sears), *The Maleceet Hamlet* (Yves Sioui Durand & Jean-Frédéric Messier), *Shakespeare's The Merchant of Venice in Auschwitz* (Tibor Egervari)

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Little, Edward. "What's so funny?" Editorial. *alt.theatre: cultural diversity and the stage* 8.1 (2010): 6-9.

Abstract: Edward Little explores the connection between dramatic irony and the current economic, social and environmental crisis.

Keywords: Stock market, auto industry, government bailouts, oil spill, Tar Sands, watchdogs

Names: Molière, *Tartuffe*, BP, Tony Clements, Stockwell Day, Jane Danzo, Munir Sheikh, Pat Stogran, Steven Harper, Rick Salutin

Luhning, Holly. "Accountability, integrity, and *Benu*: An interview with d'bi. young." *alt.theatre: cultural diversity and the stage* 8.1 (2010): 10-17.

Abstract: Holly Luhning speaks with d'bi young about her play *Benu* and about the imperative for personal integrity in politics, art, and mothering. d'bi outlines the artistic, social and political framework through which she views her environment

and makes her work. Additionally, d'bi frankly discusses her personal and professional development as a black woman, artist and mother and reflects on her own participation in the system of capitalism and accountability to her ancestors and children.

Keywords: Dub poetry, black, queer, African-Jamaican, monodramatic biomyth, *Orplusi* principles

Names: d'bi.young, *Benu*, Théâtre La Chapelle, Wombanfestro trilogy

smith, charles c. "Town Hall on Cultural Pluralism in Performing Arts." *alt.theatre: cultural diversity and the stage* 8.1 (2010): 18-20.

Abstract: Charles C. Smith reports on the vibrant combination of practitioners and researchers at Toronto's CCPAMO Town Hall, the first Town Hall convened by Cultural Pluralism in Performing Arts Movement Ontario (CPPAMO), a movement conceived to empower Aboriginal and ethno-racial artists, at the Scarborough Campus of the University of Toronto on January 29 and 30, 2010. Smith outlines the attendees and events including panel discussions, workshops and performances by a variety of speakers including artists, practitioners, producers and researchers based in Toronto.

Keywords: cultural pluralism, Aboriginal, contemporary dance, diasporic people, ethno-racial, South-Asian

Names: Sampradaya Dance, Nathaniel Dett Chorale, Little Pear Garden Theatre Collective, Centre for Indigenous Theatre, Sparrow in the Room, fu-Gen Asian Theatre, b current, Why Not Theatre, urban arts, backforward collective, Culture Days, Canada Council Stand Firm, Obsidian Theatre, the Collective of Black Artists, CanAsian Dance, Teya Peya Productions, Markham Theatre, Oakville Theatre, Rose Theatre (Brampton), Kevin Ormsby (Kashadance), Ajay Heble (Guelph Jazz Festival), Santee Smith (Kaha:wi Dance), Brian Webb (Canada Dance Festival), Tim Whalley (Scarborough Arts Council), Sara Diamond (Ontario College of Art and Design), Sampradaya Dance Creations' *Samvad* (AD, Lata Pada. Performed by Nadine Jackson, Meena Murugesan, Shelley Ann McLeod, N'dere Nimon Headly-Lindsay, Santosh Naidu, Meredith Zwicker), Michael Greyeyes, Charmaine Headley.

O'Toole, Emer. "Universality and Difference: The Politics of Peter Brook's *11* and *12*." *alt.theatre: cultural diversity and the stage* 8.1 (2010): 21-27.

Abstract: Emer O'Toole considers the limitations of Peter Brook's "third culture" in the London, UK production of *11* and *12*. The play is based on Amadou Hampâté Bâ's autobiographical book, *Vie et Enseignement de Tierno Bokar, Le Sage de Bandiagara*, set in French colonial Mali in the 1930's and 40's and it explores the dispute between religious commitment and clan loyalty. O'Toole investigates the success of Brook's multi-ethnic casting as a means to prevent the audience from Othering the actors and thereby establishing a culture of links rather than of

representation. O'Toole questions the validity of not engaging with cultural difference in order to find those links and posits that aiming for universality ignores the cultural specificity and dynamics of Bâ's Mali to privilege a euro-centric viewpoint.

Keywords: French colonialism, third culture, Mali, euro-centrism, Islam, Africa

Names: Toshi Tsuchitori, Marie-Hélène Estienne, Amadou Hampâté Bâ, Wole Soyinka, Peter Brook

Brown-Vélez, Jessica M. "Forging Community and Transnational Identity: Eti! East Africa Speaks! July 2008." *alt.theatre: cultural diversity and the stage* 8.1 (2010): 28-33.

Abstract: Jessica M. Brown-Vélez writes about the 2008 Eti! East Africa Speaks! Project to create a new artistic community across national and continental borders. The Project brought together East African theatre artists with students, scholars, and activists for a two-week residency at Dartmouth followed by five days in New York City. The residency was a forum to create and develop performances through a series of workshops, rehearsals, screenings and discussions. In New York the participants met a diverse group of artists for themed workshops offering a range of viewpoints and ways of working. Brown-Vélez outlines Eti!'s success in offering a space to support East African artists and in its outreach aims for networking and consciousness raising.

Keywords: East African theatre and performance, global identity, cross-cultural theatre, Theatre of Testimony, Total Theatre, The Author's Voice

Names: *Mtumishi wa Umma/Public Servant*, Parapanda Theatre Lab (Eva David Nyambe, Mgunga Mwa Mnyenyelwa, Mrisho Mpoto), Robert O. Aywang, Andrea Kalima, Laura Edmonson (Dartmouth College, New Hampshire), Roberta Levitow (founder of the online international community for theatre exchange, *Theatre Without Borders*, Charles Mulekwa, Hope Azeda, *The Other Side of the Moon*, Deborah Asiiimwe, Mumbi Kaigwa, Liesl Tommy, Tracey Scott Wilson, Lynn Nottage, Robert O'Hara, Carl Hancock Rux, Ruben Polendo, Ping Chong, Migdalia Cruz, Kia Corthron (*Force Continuum*), Okwui Okpokwasili, Okello Kelo Sam/Robert Ajwang'/Laura Edmondson (*Forged in Fire*), George Seremba (*Come God Rain*), Mona Mwakalinga

Sing Turner, Valerie. "GENesis: The Evolution of Discomfort." Dispatch. *alt.theatre: cultural diversity and the stage* 8.1 (2010): 34.

Abstract: At GENesis, the first Asian-Canadian theatre conference, Valerie Sing Turner considers how discrimination is being redefined as discomfort.

Keywords: Asian-Canadian theatre

Names: Rick Shiomi, Karen Shimakawa, Marjorie Chan, Derrick Chua, Chris Gatchelian, Andrew Cheng

Homsi, Nada. "The Last 15 Seconds in Montreal." Dispatch. *alt.theatre: cultural diversity and the stage* 8.1 (2010): 35.

Abstract: Nada Homsi reports on the production of *The Last 15 Seconds* in Montreal at the MT Space, a play about Syrian American filmmaker Mustapha Akkad and his daughter Rima, killed by a suicide bomber in Amman, Jordan.

Keywords: *The Last 15 Seconds*

Names: Festival Transamériques, Teesri Duniya Theatre, Kitchener-Waterloo's The MT Space, Canadian Association for Theatre Research, Mustapha Akaad, Majdi Bou-Matar, Anne-Marie Donovan, Pam Patel, Homsi Nada, Alan K. Sapp, Trevor Copp

Nunn, Robert. "Review." Book Review. *alt.theatre: cultural diversity and the stage* 8.1 (2010): 36-38.

Canada and the Theatre of War, Volume I. Donna Coates and Sherrill Grace. Eds. Toronto: Playwrights Canada Press, 2008.

Canada and the Theatre of War, Volume II-Contemporary Wars. Donna Coates and Sherrill Grace. Eds. Toronto: Playwrights Canada Press, 2009.

Abstract: Robert Nunn reviews the two-volume series *Canada and the Theatre of War*, edited by Donna Coates and Sherrill Grace, an anthology of plays about war by Canadian playwrights. The first volume is comprised of plays about World War I and World War II; the second volume considers contemporary wars in our time and shifts the focus from Europe to the Middle East.

Keywords: Theatre of War, Canadian Identity, World War I, World War II, contemporary wars

Names: Donna Coates, Sherrill Grace, *The Lost Boys: Letters from the Sons in Two Acts 1914-1923* by R.H. Thomson, *Soldier's Heart* by David French, *Mary's Wedding* by Stephen Massicotte, *Dancock's Dance* by Guy Vanderhaeghe, *Vimy* by Vern Thiessen, *Ever Loving* by Margaret Hollingsworth, *None Is Too Many* by Jason Sherman, *Burning Vision* by Marie Clements, *Game of Patience/Jeux de patience* by Abla Farhoud, translated by Jill Mac Dougal, *Scorched/Incendies* by Wajdi Mouawad, translated by Linda Gaboriau, *A Line in the Sand* by Guillermo Verdecchia and Marcus Youssef, *The Monument* by Colleen Wagner, *Palace of the End* by Judith Thompson, *Man Out of Joint* by Sharon Pollock

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Little, Edward. "Canada's Theatre of War." Editorial. *alt.theatre: cultural diversity and the stage* 7.4 (2010): 6-9.

Abstract: Edward Little juxtaposes the Stephen Harper government's cuts in arts funding and increases in budgets, loans, grants and investments in the military sector. Little makes a correlation between the wars Canada is involved with and the domestic battlefield where public interests are privatized in opposition to the interests of the public and spun as economic recovery and national security. The article likens the machinations of the government to a theatre of war. Its manipulations appear scripted and formulaic; a country is characterized as being in need of saving in order to justify militarization and to claim the spoils of warfare.

Keywords: Theatre of War

Ducros, Philippe. "Public Notice." *alt.theatre: cultural diversity and the stage* 7.4 (2010): 10-17.

Abstract: Québec theatre artist, Philippe Ducros, describes the impact of seeing posters of martyrs on his first journey to occupied Palestine, an experience that provided the impetus for his play *L'Affiche*. *L'Affiche* explores the quotidian impact of militarization on Palestinians and Israelis and the inevitable violence that accompanies occupation. Inspired by interviews, the play investigates the process of martyrization, through the destinies of the family of a martyr and the soldiers involved in his death. Ducros' article is also a personal account of his internal journey to understand and justify his own motivations for visiting the despair of occupation to tell these stories.

Keywords: Palestine, Israel, occupation

Names: *L'Affiche*, Théâtre Espace Libre, Écriture Vagabondes, Monique Blin, Le Carrefour International de Théâtre de Québec, Philippe Ducros.

Bardesono, Arianna. "Seeing Like a Child Sees." *alt.theatre: cultural diversity and the stage* 7.4 (2010): 18-21.

Abstract: A conversation with a friend causes director Arianna Bardesono to consider how the fear that engenders discrimination can be eradicated. Bardesono contemplates race and ethnicity during the rehearsal process for Rahul Varma's *Truth and Treason*, a play that questions the international politics and aggression of the Iraq war. Bardesono details the cross- (multi) cultural experience of collaborating with an ethnically diverse cast and production team and describes how each person informed the process by showing music, art, readings and film from their own cultural perspective, which ultimately enriched their shared creative experience.

Keywords: Teesri Duniya Theatre

Names: *Truth and Treason*, Rahul Varma, Monument National, Teesri Duniya Theatre, Alex Ivanovici, Warona Setshwaelo, Christine Khalifah, Ivan Smith, Karim Babin, Abdelghafour Elaaziz, Khadim Al Sarraf.

Dellamora, Michelle. "Groping Through Darkness, Stumbling Into Light? Reflections on *Night*, a collaborative creation by Human Cargo." *alt.theatre: cultural diversity and the stage* 7.4 (2010): 22-25.

Abstract: Dellamora considers Human Cargo's theatrical exploration of Canada's Northern communities in *Night*. Not the "saccharine narrative" Dellamora feared it would be, *Night* looks at the well-intentioned actions of the character Daniella Swan, an anthropologist from Toronto. Swan is determined to repatriate the remains of an Inuit man back to his Pond Inlet community on North Baffin Island from the museum in Toronto where she works. She meets the deceased man's granddaughter, sixteen year old, Piuyuq, and as their lives intertwine Swan must face painful reactions to her presence from within the community and the hardships the community endures. *Night* addresses questions of responsibility and blame but underlying the darkness is an optimistic message. Director and writer Christopher Morris structured the piece as collaboration between northern, southern and Icelandic communities. Written in a mixture of English and Inuktitut and developed in cooperation with local artists, the piece was originally workshopped in Pond Inlet.

Keywords: Inuit, Aboriginal, Inuktitut, Inuit, repatriation, Icelandic, Pond Inlet, North Baffin Island

Names: National Arts Centre (NAC), Christopher Morris, Linnea Swan, Abbie Ootova, Mike Berrier, Michelle Monteith, Peter Hinton

Ormsby, Rob. "Loss, change, and the troubling persistence of memory." *alt.theatre: cultural diversity and the stage* 7.4 (2010): 26-32.

Abstract: Rob Ormsby talks with Guillermo Verdecchia about directing *Rice Boy* at the Stratford Shakespeare Festival. Ormsby and Verdecchia discuss the production of *Rice Boy* as part of Stratford Shakespeare Festival's mandate to produce more intercultural theatre, and delve into the conflicts of non-traditional casting and the value of alternative dramaturgies and pluralities of approach.

Keywords: Non-traditional casting, color blind casting, intercultural, classical

Names: Stratford Shakespeare Festival, Sunil Kuruvilla, Antoni Cimolino, Des McAnuff, Guillermo Verdecchia, Araya Mengesha, Rahul Bhaneja, Sam Moses, Anita Majumdar, Sanjay Talwar, Deena Aziz, Robert Blacker, Sharada Krishnamourthi, Thomas Payne, Jessica Porrier-Chang, Anand Rajaram

Capraru, Jennifer. "A View from the Field." Dispatch. *alt.theatre: cultural diversity and the stage* 7.4 (2010): 33.

Abstract: Capraru, artistic director of Rwanda's Isôko Theatre, responds to Lisa Ndejuru's article in Vol. 7.4., which criticized her reflections on directing *The Monument* with Rwandan artists in Vol. 6.3. As defense against Ndejuru's suggestions of appropriation and irresponsibility Capraru cites her fieldwork and draws it in contrast to Ndejuru's position of academic safety and disconnection from the production itself.

Keywords: Rwanda

Names: *The monument* by Colleen Wagner, Lisa Ndejuru, Montreal Life Stories, Isôko Theatre

Winslow, Robert. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 7.4 (2010): 34-37.

Whittaker, Robin C. *Hot Thespian Action! Ten Premiere Plays from Walterdale Playhouse*. Edmonton: Athabasca UP, 2008.

Abstract: Robert Winslow revisits the last fifty years of Edmonton's vibrant amateur theatre scene and provides context and description of the playwrights and plays within the scene at large.

Keywords: Walterdale, Edmonton

Names: Walterdale Playhouse, 4th Line Theatre, Wilfred Watson, Phoenix Theatre, Workshop West, Edmonton Fringe, Brad Fraser, Warren Graves, George F. Walker, Gordon Pengilly, Barbara Supergia, Geoffrey Ursell, Mary Glenfied, Trevor Schmidt, Mark Stubbings, Jonathan Seinen, Scott Sharplin

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Varma, Rahul. "When Politics Gets Personal." Editorial. *alt.theatre: cultural diversity and the stage* 7.3 (2010): 4-6.

Abstract: Rahul Varma examines the separation of the personal from the political in the creation of theatre. Varma criticizes this tendency and instead views personal and political stories not as competing truths but as aspects of story that must coexist because in our times all art is created under the cloud of war and artists have a responsibility to respond.

Keywords: Afghanistan, Iraq, 9/11, political theatre, Abu Ghraib

Names: Habib Tanvir, Tony Kushner, Roland Barthes, Bertolt Brecht, *Dust* by Jason Maghanoy

Faucher, Martin. “Do We Really Want Art in this Country?” *alt.theatre: cultural diversity and the stage* 7.3 (2010): 7-9.

Abstract: Martin Faucher wrote this opinion piece during his term as president of *Le Conseil Québécois du Théâtre*. It was first published in *Le Devoir* on 31 March 2009 as “*Veut-on vraiment des arts en ce pays?*” The English-language translation is by Neil Kroetsch. Faucher equates the Harper government’s cuts in arts funding to a movement to eliminate support for culture. The 2006 Conservative government’s installation marks the reassessment of the value of programs to fund Canadian arts at home and abroad. As many as sixteen programs have been abolished and art has been re-imagined as an activity to promote Canada rather than a tool for social, economic and diplomatic development. Theatre, unlike sports and the military, must now justify its profitability, a policy that has negative effects for individual artists and organizations alike.

Keywords: Arts policy

Shearer, Katie. “Staging Oppression on the Québec Stage: *Une truite pour Ernestine Shuswap* at Théâtre Espace Go.” *alt.theatre: cultural diversity and the stage* 7.3 (2010): 10-15.

Abstract: Katie Shearer reviews the Montreal production of *Une Truite pour Ernestine Shuswap*, Tomson Highway’s exploration of the absurdity of government regulation and use of aboriginal lands. Highway’s play explores the resilience of indigenous people, particularly women, faced with restrictions on their rights to hunt and fish. Shearer considers the conditions of performance that are necessary for theatre to work towards positive understanding and social change including implicating the audience in order to educate its non-indigenous members about Aboriginal perspectives of Canadian society. Shearer cites access to and contextualization of the performance as significant factors in engendering change and considers the success of the production with this in mind. She commends Théâtre Espace Go for anticipating the information and misinformation the audience might already possess by including maps, terminology and historical texts in its lobby display to situate the play. As the first production of this play in French in Montreal Shearer discusses the intricacies of language and nuance and the colonial implications and complexities of invoking parallels between the oppression of indigenous peoples and that of Francophone Québécois.

Keywords: Aboriginal/First Nations theatre

Names: *Une Truite pour Ernestine Shuswap*, Tomson Highway, Théâtre Espace Go

Banting, Sarah. “Courting Audiences across the Neighborhood Divide: *Bruce-The Musical* in the Downtown Eastside.” *alt.theatre: cultural diversity and the stage* 7.3 (2010): 16-23.

Abstract: Sarah Banting considers the success of *Bruce-The Musical's* aim to bridge the communities of Vancouver's West and East Sides. *Bruce-The Musical* is an original play dramatizing the life of Bruce Erikson, a Vancouver activist and city-councilor who founded the Downtown Eastside Resident's Association (DERA) in the 1970's. *Bruce-The Musical* was performed on the Eastside and about the Eastside for an audience not considered to be traditionally theatre going. Encouraged to attend by the affordable ticket prices made available by Theatre in the Raw, the producing company who addressed itself primarily to a neighborhood audience so they might "equip current residents with an understanding of how their community came to be what it is." Bob Sarti, the writer, and Jay Hamburger, the director, also wished to garner support for the production from Vancouver's wealthier Westside in order to support the production financially and to spread the play's vision of the Eastside as a "great little neighborhood." Banting outlines the collaborator's intentions to advertise citywide and also to draw politicians running for mayor and city council into the audience to highlight the Downtown Eastside as a worthy constituency. Although the ideals of producers were not fully realized Banting acknowledges their intentions and ultimately measures the success of the production by her personal experience as an outsider to the community.

Keywords: Community-engaged theatre

Names: *Bruce-The Musical*, Bruce Erikson, Jay Hamburger, Vancouver's Downtown Eastside, Bob Sarti

Courtney, Elizabeth. "*Algarabia Danza: A Collaboration between Puente Theatre and TriPOD Dance Collective.*" *alt.theatre: cultural diversity and the stage* 7.3 (2010): 24-29.

Abstract: Elizabeth Courtney takes us on a hypnotic journey through a performance where cultural linguistic boundaries disappear in a physical exploration of language as pure sound. The Puente Theatre and TriPOD Dance Collective collaboration explore improvised movement to the sounds of different languages. Courtney describes the distinct place of each voice and their blending together in a kind of "synaesthesia" a state in which sense responses to perceptions can be rearranged so that sound can be seen and movement heard. Hugh Macpherson, a dancer and choreographer outlines how the rehearsal process for the choreography and improvisation gave them the opportunity to respond to a range of languages for their actual sound value and not for their worth in meaning. Lina de Guevara, the founder and artistic director of Puente Theatre, explains that within the chosen languages she searched for lyricism, sonorousness and percussiveness. Among the languages spoken by the poetry readers from the Puente community were Swahili, Japanese, Cree, Spanish, Tamil, Chinese, Russian, English, French and old English. Lori Hamar, a dancer/choreographer and one of the founding members of triPOD, clarifies that because the meaning of the text was unknown the audience and the artists had nothing but the movement upon which to base their responses and therefore shared a connected experience. Karun Thanjavur describes how he came to realize that understanding the Tamil he spoke in the performance confused and

diluted his responses initially but when he grew to understand that the dancers were intermediaries to the meaning he became free to be playful.

Keywords: Dance/theatre experimental work

Names: The Puente Theatre, TriPOD Dance Collective, Lina de Guevara, Karun Thanjavur, Hugh Macpherson

Wong, Adrienne. "Vancouver Wrecking Ball." *Dispatch.alt.theatre: cultural diversity and the stage* 7.3 (2010): 30.

Abstract: Adrienne Wong considers Vancouver's Wrecking Ball and the provincial government's cuts to arts funding. The Wrecking Ball was begun in Toronto in 2004 to engage the theatre community. In 2010, playwrights, filmmakers and performers were challenged to contemplate "a world without Art." Wong discusses some of the participants and wonders if the Wrecking Ball was successful in raising awareness to the cuts in arts funding nationally and provincially.

Keywords: Arts funding, provincial funding

Names: The Wrecking Ball, Vogue Theatre, Grey Square, Lee Su-Feh, Justine Chambers, Denis Simpson, Mark Leiren-Young, Arts Puppies, Camyar Chai, Daniel MacIvor, Carmen Aguirre, Linda Griffiths, Monster Theatre, Tim Byrnes, Eastside Carnival Band, Alliance for Arts and Culture

Howard, Ruth and Savannah Walling. "Reflections on a cross country collaboration in community arts training." *Dispatch. alt.theatre: cultural diversity and the stage* 7.3 (2010): 31.

Abstract: Savannah Walling of Vancouver Moving Theatre and Ruth Howard of Jumblied Theatre (Toronto) report on the Downtown Eastside Arts4All Institute, six days of learning and idea sharing to explore the principles and practices of art that engages with and builds a community.

Keywords: Arts4All

Names: Vancouver Moving Theatre, Jumblied Theatre, Terry Hunter, Varrick Grimes, Keith MacNair, Cathy Stubington, Lina de Guevara, Judy Marcuse, Rosemary Georgeson, Bruce Ray, Jill P. Weaving, Susan Gordan, Carnegie Community Centre, Community Arts Council of Vancouver, DIES Heart of the City Festival, Downtown Eastside, UBC's Humanities 101, Ukrainian Hall, Vancouver Board of Parks and Recreation

Ruffo, Armand Garnet. "Book Review." *Book Review. alt.theatre: cultural diversity and the stage* 7.3 (2010): 32-36.

Hengen, Shannon. *Where Stories Meet: An Oral History of De-ba-jeh-mu-jig Theatre*. Toronto: Playwrights Canada Press, 2007.

Osawabine, Joe and Shannon Hengen, ed. *Stories from the Bush: The Woodland Plays of De-ba-jeh-mu-jig Theatre Group*. Toronto: Playwrights Canada Press, 2009.

Abstract: Ruffo reviews *Where Stories Meet* and *Stories From the Bush*-two books about Manitoulin Island's De-ba-jeh-mu-jig Theatre. Both texts position De-ba-jeh-mu-jig as the first professional theatre company in an extensive First Nations' dramatic tradition. *Where Stories Meet: An Oral History of De-ba-jeh-mu-jig Theatre* looks at the development of the company from 1981 to the present with first hand accounts by Artistic Directors of the past and present. *Stories From the Bush: The Woodland Plays of De-ba-jeh-mu-jig Theatre* contains examples chosen by Artistic Director Joe Osawabine of the "woodland plays" the company produces.

Keywords: Aboriginal, First Nations, Debaj, oral history, woodland plays

Names: Wikwemikong Unceded Indian Reserve, Manitoulin Island, Tomson Highway, Alanis King, Kenneth Charlette, Native Earth Performing Arts, Saskatchewan Native Theatre Company, Audrey Debassige Wemigwans, Rose Marie, Marjorie Trudeau, Ron Berti, Larry Lewis, *The Rez Sisters*, National Aboriginal Arts Animator Program, Norval Morrisseau, Julie Cruikshank

alt.theatre: cultural diversity and the stage 7 2 (2009).

Little, Edward. "Never Again." Editorial. *alt.theatre: cultural diversity and the stage 7.2 (2009)*: 4-9.

Abstract: This letter from the editor considers the progress of the 3rd year of the project, Life Stories of Montrealers Displaced by War, Genocide, and Other Human Rights Violations. Edward Little reflects on the November 2009 conference "Remembering War, Genocide, and Other Human Rights Violations: Oral History, New Media, and the Arts" as an opportunity for a diverse group of academics, artists and activists to share practices and ideas. Many of the presenters were concerned with the complexity of balancing commemoration while also engaging with a culture of "never again." The editorial describes the keynote speeches of the conference, the practitioners, performances and projects associated with Life Stories as well as the effects of Canadian legislation on immigrants and asylum seekers.

Keywords: Genocide, Armenian Georgetown Boys, Jason Kenney, Safe Third Country Agreement, Playback Theatre

Names: Life Stories of Montrealers Displaced by War, Genocide, and Other Human Rights Violations, Parks Canada, Lachine Canal, Redpath Sugar Factory, "Remembering War, Genocide, and Other Human Rights Violations: Oral History,

New Media, and the Arts”, Concordia University, Lorne Shirinian, Henry Greenspan, Project Refuge, MP Bill Siksay, Federal Department of Peace, Linda McQuaig, Oral History and Performance (OHP), Sandeep Bhagwati’s “Gesturing Within a Realm of Shadows”, OHP Playback Theatre Ensemble, Nisha Sajani, “Untold Histories”, Rahul Varma, Teesri Duniya Theatre, “Stories Scorched from the Desert Sun”, Hourig Attarian, Rachael Van Fossen, Lorna Roth, Warren Linds, Tim Schwab, David Fennario, “Bolsheviki”, *Balconville*.

Ndejuru, Lisa. “A view from the diaspora.” *alt.theatre: cultural diversity and the stage* 7.2 (2009): 11-15.

Abstract: Lisa Ndejuru reflects on Jennifer Capraru’s report on Isôko’s production of *The Monument* in Rwanda entitled “Memory, Memorial, and *The Monument*: Contested Memories in Rwanda, A Field Report” in *alt.theatre* volume 6.3 (2009). Ndejuru commends Capraru’s ethical considerations of aesthetic representation in her report and her bravery in transporting *The Monument* to Rwanda to attempt to bridge cultural divides, and for Isôko’s commitment to nurturing Rwandan authors, actors, and playwrights. However, Capraru’s report raises serious issues for Ndejuru, in particular she questions whose vision was being realized, who made the decisions and whether power was shared with Rwandans. In addition, Ndejuru outlines her profound concerns regarding the vulnerability of a post-trauma audience.

Keywords: Rwanda, genocide, Kinyarwanda, Rwandan-Canadian

Names: Isôko, *The Monument*, Jennifer Capraru, Colleen Wagner, “Memory, Memorial, and *The Monument*”, ISANGANO, Life Stories of Montrealers Displaced by War, Genocide, and Other Human Rights Violations, *Montreal Life Stories* project

Al-Saber, Samer. “A Theatrical *Awda*: Palestine, *Sahmatah*, Refugees, and Going Home.” *alt.theatre: cultural diversity and the stage* 7.2 (2009): 16-23.

Abstract: Samer Al-Saber explores the political and emotional power of theatre through *Sahmatah*-a play that faces head-on the 1948 catastrophe (Nakba) of Palestine on a very personal level. *Sahmatah: Memory of Stones*, co-authored by Hanna Eady and Edward Mast and directed by Eady, was first produced in 1998 by the Al-Midan Theatre in Haifa and continues to be remounted today. The production was presented upon the remains of the village of Sahmatah, which was erased by Israeli bulldozers following the forced expulsion of the indigenous Palestinian population and the subsequent settlement of Jewish immigrants. Al-Saber connects the traumatic events of 1948 depicted in the play to current Palestinian and Israeli historical scholarship that sheds light on the extent to which the ethnic cleansing of Palestine was orchestrated by the Israeli government and military. The play highlights intergenerational conflict and the importance of memory transferal by depicting the relationship between a former resident of Samatah and his incredulous grandson, an israelized Arab, who eventually becomes open enough to hear his grandfather’s untold story. Al-Sabar reflects on

the impact of the production in reaffirming the local theatrical movement, in supporting a process of de-Israelization within the Arab population of Israel, and as an act of resistance.

Keywords: Palestine, Sahmata, Haifa, Israel, Arab, Operation Hiram, Jewish National Fund, Nakba, Oslo Peace Accord

Names: Al-Midan Theatre, Hanna Eady, Edward Mast, Loutuf Nuwayser, Mysara Masri, *Sahmatah: Memory of Stones*, *Palestinians: The Making of a People* (by Baruch Kimmerling and Joel Migdal). *The Ethnic Cleansing of Palestine* (Ilan Pappé), Abu Soheil, Habeeb Boulos, James Gelvin, Edward Said

Walling, Savannah. "Excavating Yesterday: The Birth, Growth, and Evolution of a Resident Artist in the Downtown Eastside." *alt.theatre: cultural diversity and the stage* 7.2 (2009): 24-28.

Abstract: Savannah Walling reflects on her personal and professional journey as an artist in and of Vancouver's Downtown Eastside. Walling expresses the dynamism of the neighborhood, its diversity, mom and pop stores and cultural centers, when she and her husband, Terry Hunter, first moved there in 1973. Walling describes the neighborhood transformation as the economy changed in the 80s and 90s to become Canada's poorest postal code in the face of job losses, off shoring, loss of affordable housing and the growth of a visible drug trade. Though issues remain the neighborhood is vital and functioning and its cultural energy has inspired the interdisciplinary artistic work of Walling and Hunter. Alongside the history of the Downtown Eastside Walling recalls the artistic history of the numerous companies and projects she and her husband have engendered that take inspiration from their local community including Vancouver Moving Theatre. Walling outlines the funding difficulties for interdisciplinary companies that are not easily categorized to fit government notions of artistic disciplines. In 2002 Walling and Hunter received an invitation by the Carnegie Community Centre to create a community play for, with, and about the Downtown Eastside. Despite their doubts regarding scale, timing and resources for the project they accepted the challenge for the opportunity to give back to the community that continues to inspire them.

Keywords: Downtown Eastside, Vancouver, Coast Salish

Names: Burrard Inlet, Downtown Eastside, Vancouver Moving Theatre, Terry Hunter, Savannah Walling, Carnegie Community Centre, Mime Caravan, Terminal City Dance, *Samarambi: Pounding of the Heart*, "Drum Mother", "Blood Music", Dance and Theatre Offices of the Canada Council, *The House of Memory*, *The Good Person of Setzuan* (with Ruby Slippers and Touchstone Theatre), *Tales from the Ramayana* (with Mandala Arts), *Luigi's Kitchen* (with Alberta's Trickster Theatre), Strathcona Artist at Home Festival,

Backman, Nicholas. "Writing Peace: Can art be a powerful tool in building peace in the context of *Truth and Treason*?" *alt.theatre: cultural diversity and the stage* 7.2 (2009): 29-32.

Abstract: In the winning essay of Teesri Duniya's "Writing Peace Contest," high school student Nicholas Backman muses on how art can build peace through the evocation of compassion. The contest, for under 19's in Quebec, was conceived to encourage students to attend live theatre and to add their voices to contemporary social debates. Backman reflects on the media politics of representation engaged to justify Operation Iraqi Freedom and the role that art can play in countering popular opinion in favor of empathy and compassion.

Keywords: Middle East, Iraq, War on Terror, Osama bin Laden, Operation Iraqi Freedom

Names: Rahul Varma, *Truth and Treason*, "Bridges of Hope" by Jaswant Guzder, "Dialogues for Peace" by Phil Carpenter, "Writing for Peace", Nicholas Backman, Teesri Duniya

Bulmer, Alex. "*It Happened in a Tent.*" Dispatch. *alt.theatre: cultural diversity and the stage* 7.2 (2009): 33.

Abstract: Alex Bulmer reflects on the Theatre Centre/Abit Omen/Die in Debt production of *The Book of Judith*. Written by Michael Rubinfeld and inspired by author, lecturer and community mobiliser, Judith Snow. Alex Bulmer describes her experience as an actor in the show from her perspective as a member of both the theatre and disability community.

Keywords: Disability and theatre

Names: *The Book of Judith*, Theatre Centre/Abit Omen/Die in Debt, Michael Rubinfeld, Judith Snow, Sarah Stanley,

Nunn, Rob. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 7.2 (2009): 34-36.

Mojica, Monique and Ric Knowles, ed. *Staging Coyote's Dream: An Anthology of First Nations Drama in English, Volume II*. Toronto: Playwrights Canada Press, 2009.

Abstract: Rob Nunn reviews the second volume of *Staging Coyote's Dream: An Anthology of First Nations Drama in English*, edited by Monique Mojica and Ric Knowles. Nunn describes all the plays within the collection as addressing the ravages of racism and colonialism and shares descriptive detail about a number of the stories and styles of the works within this volume. He identifies a common aesthetic that is rooted in storytelling, ritual and the avant-garde tradition and defines the playwrights and producers of these works as a collaborative community that speaks to the evolving tradition of Native theatre.

Keywords: Aboriginal, First Nations, Cree, Native playwrights, La Conquista, avant-garde, one-woman shows

Names: Tomson Highway, *Please Do Not Touch the Indians* by Joseph A. Dandurand, *The Scrubbing Project* by Turtle Gals Performance Ensemble (Jani Lauzon, Monique Mojica, Michelle St. John), *Trail of the Otter* by Muriel Miguel, *Governor of the Dew: A Memorial to Nostalgia and Desire* by Floyd Favel, Spiderwoman Theatre, Native Earth Performing Arts, De-Ba-Jeh-Mu-Jig Theatre, *More Than Feathers and Beads* by Murielle Borst, Open Theatre, Jerzy Grotowski, *Annie Mae's Movement* by Yvette Nolan, *The Indian Medicine Shows* by Daniel David Moses, *Path With No Moccasins* by Shirley Cheechoo, *Confessions of an Indian Cowboy* by Margo Kane, *Burning Vision* by Marie Clements.

alt.theatre: cultural diversity and the stage 7 1 (2009).

Little, Edward. "Spin." Editorial. *alt.theatre: cultural diversity and the stage 7.1* (2009): 4-7.

Abstract: Edward Little considers contemporary social and political spin on a range of topics including right wing debunking of the efficacy of public healthcare and offshore tax evasion by Canada's five biggest banks. Little juxtaposes the Harper government's worldview of art as expressed by their pitiful funding in contrast to the massive amount of taxes left unpaid by the aforementioned banks. Little reflects on the dangers of progressive voices triggering and perpetuating a conservative worldview by using "policy speak" to gain broad appeal.

Keywords: Spin, healthcare, arts policy and funding, Canada Council for the Arts, economic bailouts, "mutual inhibition"

Names: John Mighton's *Body and Soul*, Fraser Institute, Mark Rovere, Brett Skinner, Donald Gutstein, Stephen Harper, Yann Martel, Ryan Campbell, UQAM, offshore tax evasion, George Lakoff, Rex Murphy, Teesri Duniya, Independent Jewish Voices, Medical Aid for Palestinians, Caryl Churchill, Mark Ravenhill

Wasserman, Jerry. "All White All Right? Vancouver Theatre Artists Talk About Vancouver's Monochrome Stages." *alt.theatre: cultural diversity and the stage 7.1* (2009): 8-19.

Abstract: Jerry Wasserman publishes letters from his Vancouverplays website about the absence of non-white faces on Vancouver's stages. A letter from theatre artist David C. Jones, in which he stated that of the numerous plays he'd recently seen in Vancouver visible minorities were conspicuously absent, initiated the online conversation. A flurry of responses to his letter confirmed that others shared the opinion that the polycultural make-up of the city was barely reflected onstage or in the audience. Wasserman's article includes an introduction to twelve letters

that reflect a variety of experiences and opinions from within Vancouver's theatrical community. The subject of the letters include a frank admission of shortcomings in imaginative casting from director Morris Panych, reassurance of facilitations for change from Annabel Kershaw of Canadian Actors' Association, Lesley Ewen's experience of exclusion, and Valarie Sing Turner's reflection on the notion of tradition as a matter of perspective.

Keywords: non-traditional casting, color-blind casting, Vancouver theatre

Names: David C. Jones, Paulo Reis Ribeiro, Morris Panych, *The Constant Wife*, Arts Club, Annabel Kershaw, Canadian Actors' Equity, Valerie Sing Turner, Camyar Chai, Grace Chin, Susanna Uchatius, Terrific Theatre, *The Glass Box*, Lesley Ewen, David Diamond, PACT, Brenda Leadley, *Where the River Meets the Sea* by Patti Flathers, Max Reimer, Playhouse Theatre Company

Keleta Mae, Naila. "Angry Black Bitch Sister Nigger Sexualized Performances for the Nations." *alt.theatre: cultural diversity and the stage* 7.1 (2009): 20-25.

Abstract: Naila Keleta Mae's analysis of her own published performance poem contemplates how black women in Canada manage their sexualized performances in black nationalisms from Canada, Jamaica, and the U.S. Keleta Mae explores the "outrageous imaginaries" of black femininity and the interplays of race, gender, and class in her poem.

Keywords: black feminism, black literary studies, autoethnography, performance art

Names: *this is my rant*, Naila Keleta Mae

Roy, Anusree. "Building a Theatre Without Walls." *alt.theatre: cultural diversity and the stage* 7.1 (2009): 26-31.

Abstract: Anusree Roy talks with Artistic Director Andy McKim about his vision for an accessible and inclusive Theatre Passe Muraille. McKim, who became Artistic Director in 2007, outlines his artistic and personal objectives, which include distinguishing the work of Theatre Passe Muraille from that of other Toronto Theatre companies. McKim confirms his continuing support for collaborative works and for that of independent artists, emerging artists and intercultural work. He reflects on the importance of Theatre Passe Muraille serving as a space to bring artists and projects together in one place and to offer a range of work. In addition to his chosen repertoire McKim talks about the distinctive projects and styles of Theatre Passe Muraille's 6 resident companies and of the future of the company as a whole in the context of Canadian theatre development.

Keywords: Toronto, Theatre Passe Muraille

Names: Theatre Passe Muraille, Andy McKim, Factory Theatre, Tarragon Theatre, Paul Thompson, Layne, Coleman, Anusree Roy, Anita Majumdar *The Misfit*,

Deepa Mehta, Andy Jones, Tracy Dawson, Volcano Theatre Company, Obsidian Theatre Company, Carlos Bulosan Theatre, Theatre Rusticle, Small Wooden Shoe, 2b Theatre Company, The BUZZ Festival, Daniel David Moses, Native Earth, *Letters to My Grandma*, BASH'd, Harold Green Jewish Theatre Company, Convergence Theatre of *Yichud/Seclusion*, *Future Folk* by Sulong Theatre Collective, *Such Creatures* by Judith Thompson, Carmen Aguirre's *The Refugee Hotel*, Maja Ardal's *You Fancy Yourself*, and Allyson McMackon's *Birnam Wood*.

Varma, Rahul. "For what I have to say-the medium was the theatre." Dispatch. *alt.theatre: cultural diversity and the stage* 7.1 (2009): 32.

Abstract: Rahul Varma celebrates the life and influence of Habib Tanvir (1923-2009), founder of India's first professional company dedicated to tribal artists, particularly with regards to their collaboration on Varma's plays *Bhopal* and *Truth and Treason*. Varma proclaims Tanvir's influence on the work of Teesri Duniya Theatre and lauds him for his ability to weave cultural traditions with a contemporary socio-political context.

Keywords: Habib Tanvir

Names: Habib Tanvir, Rahul Varma, Teesri Duniya Theatre, *Bhopal*, *Truth and Treason*

Nolan, Yvette. "The Ekstasis of Rita Joe." Dispatch. *alt.theatre: cultural diversity and the stage* 7.1 (2009): 33.

Abstract: Yvette Nolan on rehearsing the Western Canada Theatre and the National Arts Centre co-production of *The Ecstasy of Rita Joe*. Nolan considers the resonance of workshopping the play forty years after its original 1969 production. The new company's process entailed redressing the issues and imbalances of a story told by a non-Native playwright and realized by a non-Native cast and crew to shifting the gaze to retell the story with people who understand the experience first hand.

Keywords: Aboriginal, First Nations

Names: Yvette Nolan, Western Canada Theatre, National Arts Centre, George Ryga, Frances Hyland, Michelle St John, Jennifer Kreisberg, Native Earth Performing Arts

Saxton, Juliana. "Opportunities to converse civilly across ... differences." Book Review. *alt.theatre: cultural diversity and the stage* 7.1 (2009): 34-36.

Prentki, Tim and Sheila Preston, ed's. *The Applied Theatre Reader*. London, New York: Routledge, 2009.

Abstract: Juliana Saxton reviews *The Applied Theatre Reader*, edited by Tim Prentki and Sheila Preston. This text brings together the many different kinds of

applied theatre practices. The six sections are divided as the Poetics of Representation; Ethics of Representation; Participation; Intervention; Border Crossing and Transformation. Each section offers text on the philosophy in addition to the practice and explores questions of aesthetics, ethics, and assessment.

Keywords: Applied Theatre, Theatre for Development, Theatre in Health Education, Prison Theatre, Poetics of Representation, Ethics of Representation, Participation, Intervention, Border Crossing and Transformation, Playback Theatre

Names: Adrian Jackson, Mikhail Bakhtin, John Willett, Augusto Boal, Edward Bond, Dorothy Heathcote, Paolo Freire, Chantal Mouffe, bell hooks, Antonio Gramsci, Majid Rahnema, Zakes Mda, Henry Giroux, Ngugi wa Thiong'o, and Renato Constantino, Jonathan Fox, Jenny Hughes, Simon Ruding, Jan Selman, Josie Auger, Jane Heather, Julie Salverson, Ann Herrman, Clean Break, Liselle Terret, Dale Byam, Michael Etherton

alt.theatre: cultural diversity and the stage 6 4 (2009).

Little, Edward. "Are We There Yet?" Editorial. *alt.theatre: cultural diversity and the stage 6.4 (2009): 4-7.*

Abstract: Edward Little considers the trajectory of the first ten years of alt.theatre since its first publication in 1998 and its intention to connect artists within and across cultures in an exploration of the promise and potential of culturally diverse theatre. Little examines the health of alternative discourse and its resistance to corporate controlled mainstream media, and considers how far theatre has come in the applied theatre sense and the complexities of inclusion.

Keywords: Mainstream media, alternative media, applied theatre, community-engaged theatre

Names: *The National Post, Globe and Mail, alt.theatre, Canada Council's Artists and Communities Collaboration Program, "Stand Firm", Professional Association of Canadian Theatre, Regional Theatre Network*

Carter, Jill. "Shaking the Paluwala Tree: Fashioning Internal Gathering Houses and Re-Fashioning the Spaces of Popular Entertainment through Contemporary Investigations into Native Performance Culture (NpC)*." *alt.theatre: cultural diversity and the stage 6.4 (2009): 8-13.*

Abstract: Jill Carter's conversations with Spiderwoman Theatre's founding Elders inspire her to explore the theatrical marginalization of ageism that cuts across all cultures-and to create theatre to challenge it. Carter considers the logistical reasons why elder people are not represented on the stage such as resources and investments that may be required to be inclusive and traces Monique Mojica's

efforts to secure funding to be able to include her mother in her work and move towards dismantling the structures that threaten to keep her mother from the stage. In addition, Carter recalls the reactions of her students to the production and the treatment of their own grandparents by their communities. This article was the winner of the 2009 Canadian Association for Theatre Research/ Association Canadienne de la recherche théâtrale Robert Lawrence Prize.

Keywords: Native theatre, First Nations, Aboriginal theatre, Indigenous theatre, ageism, Paluwala Tree, storyweaving

Names: Spiderwoman Theatre, Muriel Miguel, Elizabeth Miguel (aka Lisa Mayo), Gloria Miguel, *Persistence of Memory*, Monique Mojica, *Chocolate Woman Dreams the Milky Way*, Oswaldo (Achu) DeLéon Kantule, Floyd Favel, Aboriginal Studies Program (University of Toronto), Graduate Center for the Study of Drama, Centre for Aboriginal Initiatives, "Story-ing the Human Being", Jackman Humanities Institute, Robert Gill Theatre, *Something Old, Something New, Something Borrowed, Something Blue*, Brock University, Candace Brunette (*Omushkego Water Stories*), Erika Iserhoff, Kuna, Swampy Cree

Linden, Sonja. "Welcome to Ramallah: Two Authors in Search of a Play." *alt.theatre: cultural diversity and the stage* 6.4 (2009): 14-19.

Abstract: Sonja Linden balances the personal with the political in her journey as co-author of *Welcome to Ramallah*-a play about displacement of the Palestinian people. In the wake of a performance at the Arcola in London, Linden reflects on the complexities of writing a play about life in the occupied territories and of collaborating on that play's creation. The article takes us through the collaborative process, the routes the play could have taken and how those involved surmounted their different backgrounds. Linden and Adah Kay sought to write a play that considered the origins of the conflict, the 1948 Nakba and its absence from mainstream international media. Linden outlines their hopes and intentions for the play and considers the public and press reception of the production.

Keywords: Nakba, Palestine, Israel

Names: Adah Kay, Sonja Linden, Arcola, Ramallah, Sara Masters, iceandfire theatre, Defence for Children International/Palestinian Section, *Crocodile Seeking Refuge*

Hurley, Clarrisa. "Peering through the Prism: Visible Minority Performers outside Canada's Urban Centres." *alt.theatre: cultural diversity and the stage* 6.4 (2009): 20-25.

Abstract: Clarrisa Hurley reviews Onelight Theatre's Prismatic conference in Halifax, a three day event consisting of a colloquium, open-mike session, workshop and showcase at Neptune's Studio Theatre. The conference considered the accomplishments of visible minority artists based in smaller city centres and the challenges they continue to face. Some of the issues discussed and which

Hurley highlights include a pervasive sense of frustration with Canada's shortcomings as a diverse, cultural environment outside of Toronto, Vancouver and Montreal. Hurley's article includes a number of engaging personal accounts from a variety of theatre artists with diverse backgrounds. Hurley recalls the high emotions at the panel discussion as individuals wrestled with questions of cultural appropriation and authority and underscored the need for outreach, cultural funding and pressure for change.

Keywords: Visible minority performers, cultural appropriation, Aboriginal theatre, Caribbean Diaspora, "devised theatre"

Names: Neptune Studio Theatre, Halifax, Prismatic, Onelight Theatre, Canada Council, provincial government of Nova Scotia, Dalhousie University, Shahin Sayadi, Maggie Stewart, Jake Damberg, Christopher Shore, Theatre Nova Scotia, Lina de Guevera, Puente Theatre, Sheila James (Equity Office of the Canada Council), Rhoma Spencer, Theatre Archipelago, Alex McLean, Zuppa Circus, Sherry Yoon, Boca del Lupo Theatre, Cathy Martin, Chief William Nevin, Arirang, Ziya Tabassian, El Jones, Shauntay Grant, Maria Osende, Deep River Boys, Honourable Mayann Francis

Stachurski, Jakub. "More Than a Metaphor." *alt.theatre: cultural diversity and the stage* 6.4 (2009): 26-28.

Abstract: Jakub Stachurski highlights some of the personal stories that emerged in the panel discussions held as part of Teesri Duniya and newworldtheatre's production of *My Name is Rachel Corrie* at Monument Nationale in Montreal. *My Name is Rachel Corrie* is based on Corrie's diary and correspondence prior to her death in 2003 by an Israeli Defense Force (IDF) bulldozer while protesting the destruction of Palestinian homes. The article includes stories from her parents, a former soldier in the IDF and other voices from different countries and cultures that speak to the resonance of Rachel Corrie's words beyond her short life.

Keywords: Israel-Palestine Conflict

Names: Rachel Corrie, Alan Rickman, Katharine Viner, *My Name is Rachel Corrie*, Monument-Nationale, Teesri Duniya Theatre, newworldtheatre, Ronit Yarosky, Cindy Corrie, Tali Goodfriend, Craig Corrie, Aaron Lakoff, Rachad Antonius, Stephen Block, Rahul Varma, Sarah Stanley

Freeman, Barry. "The Geopolitics of Invisibility in Ahmed Ghazali's *The Sheep and the Whale*." *alt.theatre: cultural diversity and the stage* 6.4 (2009): 29-34.

Abstract: Barry Freeman reflects on the (unbridgeable?) gap between himself as spectator and the refugees being re-presented in the TPM production and English language premiere of Ahmed Ghazali's *The Sheep and the Whale* in 2007. Freeman wrestles with the visible and invisible elements of the refugee's story and whether a spectator can and should be able to engage and disengage with it. The play is set aboard a cargo ship in the straight of Gibraltar and tells the story of an

African refugee, a stowaway, hiding in the ship's shipping container. Freeman's article considers the ethics and aesthetics of presenting this story.

Keywords: Refugees

Names: Ahmed Ghazali, *The Sheep and the Whale*, Theatre Passe Muraille (TPM), Cahoots Theatre Projects, Modern Times Stage Company, CultureLink, Crossing Gibraltar, Karim Morgan

Lippman, Abby. "What Should We Tell Them?" Dispatch. *alt.theatre: cultural diversity and the stage* 6.4 (2009): 35.

Abstract: On May 3 2009 a bilingual cast of ten women presented the English and French versions of Caryl Churchill's *Seven Jewish Children: A Play for Gaza* as a staged reading for three performances. Abby Lippman considers the importance of Churchill's play in tackling the difficult subject of how we talk to children about war and human rights issues. Lipman underscores the need to attempt to engage in a discussion of the issues despite controversy and accusation.

Keywords: Israel-Palestine conflict

Names: Caryl Churchill, Independent Jewish Voices Montreal (IJVM), Joceylne Doray, Rose Plotek

Leroux, Louis Patrick. "How Does One Even Say Memory in Arabic?" Dispatch. *alt.theatre: cultural diversity and the stage* 6.4 (2009): 36.

Abstract: Louis Patrick Leroux reflects on a production of Wajdi Mouawad's *Seuls* at the Théâtre Aujourd'hui, a play that explores questions of cultural Otherness, exile and identity.

Keywords: Cultural Otherness

Names: Wajdi Mouawad, Robert Lepage, Théâtre Aujourd'hui, Jean-Claude Germain

Menon, Jisha. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 6.4 (2009): 37-39.

Gilbert, Helen and Jacqueline Lo. *Performances and Cosmopolitics: Cross-Cultural Transactions in Australasia*. London: Palgrave Macmillan, 2007.

Abstract: Jisha Menon reviews Helen Gilbert and Jacqueline Lo's *Performances and Cosmopolitics: Cross-Cultural Transactions in Australasia*. Gilbert and Lo critically examine the politics in the practice of cosmopolitanism, drawing a distinction between it and state-sponsored multiculturalism within Australasia. The review provides descriptive detail of the central concerns of each chapter of the book. Subjects include: refugees and forced migrants, indigenization and

Asianization of performance practices, and issues connected to colour-blind casting and the normativity of whiteness.

Keywords: Australasia, Indigenization, Asianization, cosmopolitanism, Aboriginal

Names: Adelaide International festival, John Romeril (*The Floating World*), Frank Theatre Austral Asian Performance Ensemble, Zen Zen Zo Physical Theatre

alt.theatre: cultural diversity and the stage 6 3 (2009).

Little, Edward. "The Iconoclastic Imperative." Editorial. *alt.theatre: cultural diversity and the stage 6.3 (2009)*: 4-7.

Abstract: In the wake of the financial crisis and the extreme profits garnered by banks Edward Little examines the role of community-engaged theatre in revealing the human and ecological costs of corporate capitalism. Community engaged theatre, dedicated to social, cultural and economic justice advocates support of collective action over neo liberal individualism.

Keywords: Financial crisis, neoliberalism, community-engaged artists

Names: Canadian Centre for Policy Alternatives, Social Sciences and Humanities Research Council's Community-University Research Alliance (CURAs), Community Engaged Performance and Exhibition Arts in Small Cities Conference (Thompson Rivers University, Kamloops, BC), "Stand Firm" (Canada Council for the Arts and Department of Canadian Heritage)

Forsyth, Louise. "Stripping Off Patriarchal Trappings-What Tools Remain for Making Theatre?" *alt.theatre: cultural diversity and the stage 6.3 (2009)*: 8-13.

Abstract: Louise Forsyth examines the 1976 Québec play *La nef des sorcières* as a compelling model that challenges and transforms a sexist and ethnocentric Canadian theatre industry. Forsyth reveals that despite Rina Fraticelli's ground breaking report exposing the exclusion of women from all branches of Canadian theatre, little has changed in the twenty-five years since the study. Forsyth investigates the link between profitability and creative authority and advocates direct confrontation with canonical and patriarchal thinking. Despite the dynamic contribution by women to Quebec's avant-garde theatre since the 1970s, plays such as *La nef des sorcières* have largely been ignored by historians and scholars. Forsyth suggests that we already have alternate models to establishment norms that point the way for the development of non-sexist forms.

Keywords: Women in theatre

Names: Rina Fraticelli (*The Status of Women in the Canadian Theatre*), Rebecca Burton (*Adding it Up: The Status of Women in Canadian Theatre: A Report on the*

Phase One findings on WEquity in Canadian Theatre: The Women's Initiative, Nellie McClung Theatre (Winnipeg), Women's theatre cooperative (Vancouver), Redlight Productions (Toronto), Nightwood Theatre (Toronto), Le Theatre des Cuisines and Le Theatre Experimental des Femmes (Montreal), Les Folles Alliees (Quebec), *La nef des Sorcieres*, *Le Theatre du Nouveau Monde Martha Blackburn*, Marie-Claire Blais, Nicole Brossard, Odette Gagnon, Luce Guilbeault, Pol Pelletier, France Theoret, Marcelle Ferron, Francoise Berd, Louisette Dussault, Michele Magny, Denise Boucher, Jovette Marchessault, France Vezina, Jeanne-Mance Delisle, Buddies in Bad Times, Touchstone Theatre

Capraru, Jennifer. "Memory, Memorial, and *The Monument*: Contested Memories in Rwanda, a Field Report." *alt.theatre: cultural diversity and the stage* 6.3 (2009): 14-23.

Abstract: Jennifer Capraru looks at the potential healing power of creative energy, and describes her journey with *The Monument* through post-genocidal Rwanda. Capraru outlines the complexities and sensitivities of producing and performing this applied theatre production in which several members of the cast were survivors themselves. Capraru examines if theatre can help to heal a post-genocide society or if it causes further trauma. The article explores the possibility for the prevention of genocide ideology through education and using theatre as a tool to raise social consciousness. Capraru explains how she came to mount *The Monument* and the various workshops in French and English and the post-show discussions that move towards Capraru's vision for the potential for theatre to aid in unity and reconciliation.

Keywords: Rwanda, applied theatre, genocide

Names: Rwanda, Colleen Wagner's *The Monument*, Genocide Memorial of Gisozi, National University of Rwanda (Butare), Jaqueline Umubyeyi, Jean Paul Uwayezu, Solange Umuhire, Sonia Uwimbabazi, Munyarukumbuzi, Nirere, Ben Butera, Claude Kamba, L'Association des Veuves du Genocide (AVEGA), ISÔKO

MacArthur, Michelle. "Patrolling Our Borders: Critical Reception of Lisa Codrington's *Cast Iron*." *alt.theatre: cultural diversity and the stage* 6.3 (2009): 24-30.

Abstract: Michelle MacArthur analyzes the role of reviewers as (willing or unwilling) border crossing guards in her consideration of the critical response to Lisa Codrington's *Cast Iron*. *Cast Iron* is a one-woman show about Libya Atwell, a patient in a Winnipeg nursing home inspired by Codrington's own Barbados born grandmother. The article focuses on the reviews by Kamal Al-Solaylee (*Globe and Mail*) and Robert Crew (*Toronto Star*) who claimed the play was incomprehensible because of its Bajan dialect and that it undermined the legitimacy of the play as a piece of Canadian theatre. MacArthur considers the reviewers to be border guards to a tradition of Canadian theatre that "Others" and deligitimizes non-mainstream voices and reveals a social anxiety related to language. MacArthur cites the importance of popular responses such as blog reviews and audience talk-back

sessions, which showed the success of the piece in creating alliances across gender, race and class, and asserted the significance of plays that are condemned by mainstream and academic critics.

Keywords: Bajan, AfriCanadian

Names: Nightwood Theatre, Obsidian Theatre, Tarragon Theatre, Alison Sealy-Smith, Jon Kaplan (*NOW Magazine*), J. Kelly Nestruck (*Torontoist*), Kamal Al-Solaylee (*Globe and Mail*), Robert Crew (*Toronto Star*), "Talking Black: Canadian Women speak out on the politics of language", Kelly Thornton, International Women's Day, *Nestruck on Theatre*

Macfarlane, Heather. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 6.3 (2009): 31-33.

Nunn, Robert, ed. *Drew Hayden Taylor: Essays on his works*. Toronto, Buffalo, Lancaster: Guernica, 2008.

Abstract: Heather Macfarlane considers a new collection of essays on Drew Hayden Taylor, the Ojibway-Anishnaabe stand-up comedian, journalist, short story writer, novelist and script writer. Often described as a humorist, Taylor's play traverse the fine line between comedy and tragedy and the essays within this volume address the complexities of humor, post-colonialism and spiritual tourism within his work. Robert Nunn, retired and esteemed theatre professor, contextualizes Hayden's work and the volume includes his interview with the playwright.

Keywords: Oral storytelling, Aboriginal, First Nations, Indigenous, Native humour

Names: Robert Nunn, *Toronto at Dreamer's Rock*, De-ba-jeh-mu-jig Theatre Group, Rob Appleford ("Misrecognition and 'Indian Humour'"), Kimberly Blaeser, Louis Althusser, Sherman Alexie, Elizabeth Cook-Lynn, Vine Deloria Jr., Yvette Nolan, Birgit Däwes ("How Native is Native If You're Native?"), Thomas King, *alterNatives*, Jonathan Dewar, Kristina Fagan ("The Spiritual Tourist in the Plays of Drew Hayden Taylor"), *The Baby Blues*, *The Buz' Gem Blues*

Varma, Rahul. "Scorched is Dry as a Bone." Dispatch. *alt.theatre: cultural diversity and the stage* 6.3 (2009): 35.

Abstract: Rahul Varma considers the efforts of Wajdi Mouawad's *Scorched* to reveal the truth of the machinations of the forces behind the scenes in Lebanon's dark history and questions the value of a play that is detached from its political context. Varma accuses the director Richard Rose of generalization, exoticisation and cultural insensitivity in the Centaur Theatre presentation of the Tarragon Theatre production.

Keywords: Lebanon, Middle East

Names: *Scorched* by Wajdi Mouawad, Centaur Theatre, Tarragon Theatre, *A Leaf in the Whirlwind* by Jodi Essrey, Aparna Sindhoor, Richard Rose

De Guevara, Lina. "Reflections on Making Art in a Small City." Dispatch. *alt.theatre: cultural diversity and the stage* 6.3 (2009): 36.

Abstract: Lina de Guevara reflects on being an artist in Victoria, British Columbia and its importance to the identity of Puente Theatre. She considers the realities specific to Puente in response to her involvement with the November 2008 PRISMATIC conference in Halifax, Nova Scotia and organized by Onelight Theatre.

Keywords: PRISMATIC, PUENTE Theatre, community engaged theatre

Names: PRISMATIC, Onelight Theatre, PUENTE Theatre, Theatre of the Oppressed, Augusto Boal, "Wordplay"

***alt.theatre: cultural diversity and the stage* 6 2 (2008).**

Little, Edward. "Cultural Mediation." Editorial. *alt.theatre: cultural diversity and the stage* 6.2 (2008): 4-7.

Abstract: Edward probes the rise of cultural mediation at the 2008 International Forum organized by *Culture pour tous* to establish cultural mediation as a professional field so that it might be recognized, formalized and funded. Little addresses the intentions and expectations of the forum to represent cultural mediation as a means by which to bridge diverse cultures. Little's editorial addresses the conflict in the forum's failure to acknowledge the role cultural mediation can play in cultural exclusion and the lack of culturally diverse communities at the forum despite cultural mediation's roots across ethnic and culturally diverse lines. Little suggests the central challenges to cultural mediation will be to effect meaningful inter-cultural, inter-sectoral and diverse socio-economic participation and partnerships.

Keywords: Cultural mediation, community-engaged arts, participatory arts

Names: *Culture pour tous* (International Forum), Ministry of Culture, Communications, and the Status of Women, Paul Langois; Cultural Action and Partnerships for the City of Montreal, Bill Coleman (Lemieux and Company/ *Point Shoes and Pow Wow*), William Cleveland (Centre for the Study of Art and Community, Seattle/ *Art and Upheaval: Artists on the World's Frontlines*), Melanie Fernandez (Harbourfront Centre, Toronto/ Planet IndigenUs, Culture Shock: Voices of an Emerging Generation Youth Arts Festival), Jean Caune

Perkins, Don. "Freeing the Phoenix." *alt.theatre: cultural diversity and the stage* 6.2 (2008): 8-13.

Abstract: Don Perkins follows the process that led to the staging of *The Forbidden Phoenix* – a fusion of Chinese and Canadian history, myth, Peking Opera styles, and Western musical theatre – at Edmonton’s Citadel Theatre. The initial incarnation of the play was a documentary history and its most recent presentation was as allegorical musical. The piece was inspired by the story of Chinese laborers in Canada and the conditions under which they lived, worked and survived in the face of social and institutional discrimination and victimization. Perkins, via conversation with playwright Marty Chan, shares the process of incorporating the music and movement and the challenges in creating a hybrid world that needed to work for people that understood the historical connections and those that did not. Perkins also considers the complex issue of appropriation inherent in work that borrows from and re-imagines a traditional, cultural form.

Keywords: Peking/Beijing/Jing Ju Opera, Chinese-Canadian

Names: *The Forbidden Phoenix*, Marty Chan, Robert Walsh, Ron Jenkins, Citadel Theatre (Edmonton), *Best Left Buried*, Theatre One (Nanaimo), “Sprouts Festival”, Ben Henderson, Running with Scissors Theatre, William Lao

Halba, Hilary. “Conversations between Cultures: Aspects of Bicultural Theatre Practice in Aotearoa/New Zealand.” *alt.theatre: cultural diversity and the stage* 6.2 (2008): 14-19.

Abstract: Hilary Halba and New Zealand’s Kilimogo Productions, in their navigations between the territories of theatre and *Maori* life world practices, provide a model for decolonizing theatre praxis and producing a truly bicultural theatre event. Halba unpacks the complexities of the term bicultural in relation to theatre and the specifics in relation to her company. The article underscores the site of meaning (whether it is a space intended for theatre, community activity or marae) where each culture perceives the other as an agent of knowledge, which is shared. History is retold and Maori sovereignty over intellectual and cultural property reaffirmed. The article traces the inception and development of Kilimogo Productions and discusses the protocols, customs and rituals that make the frame into which the practice of theatre is set. The theatre event, as described by Halba was developed with a Maori ethos and so the original meanings and intention of rituals is observed in order to acknowledge and retain them.

Keywords: Bicultural theatre, Aotearoa/New Zealand, Maori, Treaty of Waitangi

Names: Aotearoa/New Zealand, Kilimogo Productions, Maori Theatre Trust, Rore Hapiipi (Te Ika a Maui Players), He Ara Hou (Wellington), Paul Maunder (Theatre of the Eighth Day), Taki Rua Productions (Wellington), *Otepoti/Dunedin*, Rangimoana Taylor, Cindy Diver, Awatea Edwin, Roma Potiki, Rua McCallum, *Mauri Tu* (Hone Kouka), Reihana Haronga, Huata Holmes

Wilkinson, Lydia. "Creating a Canadian Odyssey: George Elliott Clarke's Global Perspective in *Trudeau: Long March/Shining Path*." *alt.theatre: cultural diversity and the stage* 6.2 (2008): 20-24.

Abstract: Lydia Wilkinson discusses Clarke's re-imagined multifaceted PET as an embodiment of Canada's evolving multiculturalism and globalism. Wilkinson recounts her five occasions seeing George Eliot Clarke's performance of PET in his play *Long March/Shining Path*. Focusing on Trudeau's world travels and international relations, Clarke and D.D. Jackson sketch him as an adventurer, a "romantic, chevalier, feisty, swashbuckling, Napoleonic, Caesarian, Ulyssean, Maoist character." Wilkinson states that the production draws on PET's multiculturalism by representing culturally diverse Canada onstage by dispensing with colorblind casting by to overlap ethnic-cultural identities. The author considers how Clarke, in performing Trudeau, undermines the "truth" of his telling and his political purpose for the strategy. Instead he uses the play to turn Trudeau into a symbol of multiculturalism that can exist outside of and even in contradiction to the established historical record and who is as self-consciously constructed as any other rendering of the public figure.

Keywords: Multicultural policy, Pierre Elliot Trudeau, ethno-cultural identity

Names: *Trudeau: Long March/Shining Path*, Harbourfront Centre, Enwave Theatre, D.D. Jackson, George Elliott Clarke, *Canadian Theatre Review*, Hart House

Doolittle, Lisa and Lauren Jerke. "Talking global, performing local: *Something to Declare*." *alt.theatre: cultural diversity and the stage* 6.2 (2008): 25-30.

Abstract: Lisa Doolittle and Lauren Jerke describe building bridges that link research, performance, ethics, and advocacy through the process and production of *Something to Declare* at the University of Lethbridge. Lethbridge is a city of 85,000 people; 10,200 are immigrants, 8000 are students and the city is neighbor to one of Canada's largest First Nations reserves (Kainai). Doolittle and Jerke wanted to create a community-based project that would transcend physical and metaphorical boundaries to create an intercultural perspective on the ethnic make-up of the city and immigration. After training a group of students interviewed immigrants in order to incorporate their experience into the performance. The students compiled a script and incorporated "viewpoint" theatre and physical theatre techniques into their process. The article describes the experience of performing for some of the interviewees and stresses the importance of reconsidering the power of the university and its responsibility to integrate diversity on campus and connect with the surrounding community.

Keywords: Community engaged theatre, immigration, Aboriginal, multiculturalism, community-based theatre, oral history, viewpoints, physical theatre, Hip Hop, Bollywood, ESL, verbatim

Names: University of Lethbridge, Kainai, Sarah Amies, Immigrant Services for Lethbridge Family Services, Megan Tollesdorf, *Something to Declare*, Lethbridge Public Interest Research Group, Lily Visser, Simon Reeve, Landon Waters, Lise-Ann Talhami,

Roy, Anusree. "Why Not?" Dispatch. *alt.theatre: cultural diversity and the stage* 6.2 (2008): 31.

Abstract: Anusree Roy recounts her motivation for writing *Pyassa* and her own complicity in maintaining the Hindu caste system in India, in particular the plight of those born as "untouchables."

Keywords: Caste system, Hindu, India, theatre for social change

Names: Thomas Morgan Jones, *Pyaasa*, Theatre Passe Muraille

Thompson, Judith. "Presumptuous Political Playwright." Dispatch. *alt.theatre: cultural diversity and the stage* 6.2 (2008): 32.

Abstract: Judith Thompson self-reflexively considers the right of the playwright to adopt the voices of others and the complexity of being favored by an unjust system.

Keywords: Playwrighting, Abu Ghraib, political theatre

Names: *Palace of the End*, Judith Thompson

de la Chenelière, Evelyne. "What is left for me to Write." Trans. Stéphanie Roesler. *alt.theatre: cultural diversity and the stage* 6.2 (2008): 33-35.

Forsyth, Louise H., ed. *Anthology of Québec Women's Plays in English Translation Volume I (1966-1986)*. Toronto: Playwrights Canada Press, 2006.

Forsyth, Louise H., ed. *Anthology of Québec Women's Plays in English Translation Volume II (1987-2003)*. Toronto: Playwrights Canada Press, 2008.

Abstract: Evelyne de la Chenelière shares her thoughts on the paradox of being a post-feminist woman writer, inspired by her reading of the two volumes of Louise H. Forsyth's anthologies of Québec women's plays in English Translation.

Keywords: Feminism, Québécoises, anthology

Names: Anne Hébert, Denise Boucher, Françoise Loranger, Lise Vaillancourt, Pol Pelletier, Emma Haché

***alt.theatre: cultural diversity and the stage* 6 1 (2008).**

Little, Edward. "Potential Impact." Editorial. *alt.theatre: cultural diversity and the stage* 6.1 (2008): 4-7.

Abstract: Little considers the ongoing institutional failure to engage with colonial history in order to better understand present day realities, and weighs up the discrepancy between cultural literacy and cultural competency in the process. The article contemplates the intentions of the "Life Stories of Montrealers Displaced by War, Genocide, and Other Human Rights Violations" project- that creative engagement through art might lead to a better understanding of the impact of genocide on those who have sought refuge in Montreal. Accordingly, Little underscores the complexity of the project and outlines potential pitfalls and concerns.

Keywords: Cultural literacy, cultural competency, oral storytelling

Names: Lachine Canal National Historic Site, Parks Canada, Redpath, Spatial Adventures, Teesri Duniya Theatre, "Life Stories of Montrealers Displaced by War, Genocide, and Other Human Rights Violations", Community-University Research Alliance (CURA), Creative Alternatives

Knutson, Susan. "Through Pain to Release: Japanese and Canadian Artists Collaborate on a British Columbia Ghost Noh Drama." *alt.theatre: cultural diversity and the stage* 6.1 (2008): 8-17.

Abstract: Susan Knutson describes the powerful effects of *The Steveston Noh Project*, in which a thousand-year-old theatrical Japanese Tradition becomes a catalyst to the healing of a Canadian Community. *The Steveston Noh Project: The Gull* addresses the injustice of the internment of Japanese-Canadians during the World War II. The piece is a civic collaboration between Steveston and Mio, the fishing village on the Wakayama coast where many Japanese-Canadian occupants originally hailed from. The article describes the development of the piece from inception to realization including the work in collaboration with Japanese masters of the form. In addition, the piece outlines the effect of the work on the audience and its contribution to the process of healing. The article includes excerpts from the piece, which offers a glimpse into the political, social and spiritual facets of the play and the form of its poetry.

Keywords: Noh, Japanese-Canadian, Asian Theatre, Ghost Noh

Names: Daphne Marlatt, Pangaea Arts, *The Steveston Noh Project: The Gull*, International Theatre Institute, Japanese Centre, Richmond City Hall, Mio, Heidi Specht, Lenard Stanga, Takabayashi Shinji, Richard Emmert, Akira Matsui, Kita School, Kita Minoru, Gulf of Georgia Cannery National Historical Site, Theatre Nohgaku, National Nikkei Museum & Heritage Centre, Simon Hayama, Alvin Catacutan, Ari Solomon, Michael Robinson, Minoru Yamamoto, Kerry Vander Griend, David Fujino, Hakuzan Kubo, Noh Mask Cultural Association, Mitsuo

Kama, Hitoshi Sakurai, Naoko Takahashi, Narumi Takizawa, Joy Kogawa, Margaret McKea, Roy Miki, Roy Kiyooka, Gateway Theatre

Akin, Philip and Nina Lee Aquino, Ric Knowles, Holly Lewis, Yvette Nolan.

“Cultural Exchange/Theatre Practice: Five Questions from FOOT.” *alt.theatre: cultural diversity and the stage* 6.1 (2008): 18-27.

Abstract: Philip Akin, Nina Lee Aquino, Holly Lewis, and Yvette Nolan talk with Ric Knowles about the challenges facing inter-/intra- and trans-cultural theatre practitioners in Canada today. The participants discuss the individual and shared challenges to making theatre, encouraging an audience, and strategies for balancing artistic and fiscal decisions. They highlight the importance of building a support network to combat exclusionism, tokenism and the limited Canadian discourse for non-mainstream theatre.

Keywords: Inter-/intra- and trans-cultural theatre, African-Canadian theatre, Asian-Canadian theatre, Aboriginal theatre, Toronto

Names: Philip Akin, Nina Lee Aquino, Holly Lewis, Yvette Nolan, Ric Knowles, the Festival of Original Theatre (FOOT), Graduate Centre for the Study of Drama (University of Toronto), Obsidian Theatre, fu-Gen Asian-Canadian Theatre Company, Theatrefront, Native Earth Performing Arts

Bhaneja, Balwant. “Vijay Tendulkar: A Tribute to India’s Most Influential Playwright.” *alt.theatre: cultural diversity and the stage* 6.1 (2008): 28-32.

Abstract: Balwant Bhaneja stresses the need to revitalize the colonial-centric stages of North America in his tribute to and retrospective of the prolific career of Indian Playwright Vijay Tendulkar. Tendulkar believed in the potentiality of theatre to raise public awareness; his plays considered the social realities of post-colonial India and at times questioned the caste system, causing controversy from both the government and the public. Bhaneja considers Tendulkar’s prolific fifty years of writing and his bold experimentation with form and content.

Keywords: Indian theatre, post-colonial theatre

Names: Vijay Tendulkar, Indo-American Arts Council, *Sakharam Binder*, *Ghasiram Kotwal*, Berlin International Theatre Festival, *Safar/Cyclewallah*, *The Masseur*, *Shanata! Court Chalu Ahe*, *His Fifth Woman*, *Baby*, *Kamala*, *Kanyadan*, BBC World Service, the Harbourfront Centre, Maya Theatre, New York Tendulkar Festival, Lark Theatre, Sri Ram Memorial Lectures for the Performing Arts

Nolan, Yvette. “Dispatch.” *alt.theatre: cultural diversity and the stage* 6.1 (2008): 33.

Abstract: Yvette Nolan outlines her frustration with the negative reviews of *Death of a Chief* and the reviewer’s refusal to accept Aboriginal representations that do not conform to mainstream ideas.

Keywords: Aboriginal theatre, First Nations theatre

Names: *Death of a Chief*, National Arts Centre, University of Guelph, *Julius Caesar*, Shakespeare, Yvette Nolan, Native Earth Performing Arts

Roesler, Stéphanie. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 6.1 (2008): 34-36.

Ladouceur, Louise. *Making the Scene: la traduction du theater d'une langue officielle à l'autre au Canada*. Québec: Éditions Nota bene, 2005.

Abstract: Stéphanie Roesler examines Louise Ladouceur's *Making the Scene: la traduction du theater d'une langue officielle à l'autre au Canada* and how the act of translation facilitates cultural exchange in a linguistically divided country. Roesler states that *Making the Scene* is a pioneering work and that Ladouceur's broad perspective of translation conceives it as the expression of the evolving relationship between two literatures and cultures.

Keywords: Theatre translation, Anglophone, Francophone, joul

Names: E.D. Blodgett, Michel Tremblay, John van Burek, Bill Glassco, John Herbert, John McDonough, Norm Foster, Brad Fraser

***alt.theatre: cultural diversity and the stage* 5 4 (2008).**

Little, Edward. "Contrary to Public Policy." Editorial. *alt.theatre: cultural diversity and the stage* 5.4 (2008): 4-7.

Abstract: Edward Little's editorial on Bill C-10 outlines the way this precedent setting tax law could be used to deny/withdraw financial support for artistic expression that is considered to be contrary to "public policy." The article is written in 3-act play form including a list of players and memorable lines. It delves into the inner workings of the audio-visual industry and explores the morality of public policy and closet censorship. Little outlines the arguments from proponents and opponents for the bill becoming law while considering the effects of the Conservative government policing artistic and cultural expression without consideration of the economic impacts.

Keywords: Bill C-10, audiovisual industry

Names: The Canadian Audio-Visual Certification Office, Canada Family Action Coalition, ACTRA, Canadian Film and Television Production Association, Conservative Government of Stephen Harper

Laborde, Rosa. "An Article of Self-Reflection Arising from *Leo* and *alt.theatre's* Recurring Theme of '*Staging Peace in Times of War.*'" *alt.theatre: cultural diversity and the stage* 5.4 (2008): 8-13.

Abstract: Rosa Laborde grapples with the conflict between our political ideals and desire for pleasure and ultimately asserts that the personal and the political cannot be separated. The article is a self-analytical consideration of the conditions under which the artist was motivated to create *Leo*. Inspired by her Chilean-Canadian heritage and time spent volunteering in Thailand, Laborde describes the process of writing *Leo*, a play that asks more questions than it answers, and explores the porous boundary between private and public behaviors.

Keywords: Personal/Political Theatre, "Staging Peace in Times of War"

Names: Belfry Theatre (Victoria, B.C.), *Leo*, Rosa Laborde

Walling Savannah. "*We're All in This Together: Negotiating Collaborative Creation in a Play about Addiction.*" *alt.theatre: cultural diversity and the stage* 5.4 (2008): 14-20.

Abstract: Savannah Walling and her co-writers from Vancouver's Downtown Eastside reflect on the challenges of creating a giant screen shadow play, inspired by a 1000-year old tradition, from the personal stories of residents affected by addiction. The collaborative creative process included twelve co-writers and the article recalls the complexity of working with hundreds of additional diverse contributors to design and produce the piece. The story was crafted from interviews with local people and community writers were then invited to fully realize each outlined scenario; addiction personally touched the lives of many involved. The progress of the shadow play is outlined from script to performance and the challenge of sustaining such a long and demanding project underscored.

Keywords: Community development, collective theatre, addiction, Vancouver's Downtown Eastside, puppet theatre, shadow theatre, Aboriginal, Asian-Canadian, African-Canadian, First Nations

Names: Savannah Walling, Vancouver Moving Theatre, Mary Duffy, Wendy Chew, Mark Budgen, Stephen Lytton, James Fagin Tait, Rosemary Georgeson, Jimmy Rose, David Chantler (Trickster Theatre), 2005 DTES Heart of the City Festival, Larry Reed, Marie Clemens, Fathom Labs Developmental Laboratory Project, Leith Harris, Kim Collier, Patrick Foley

Zufferey-Boulton, Isabelle. "A Fugue for Three Voices: Q Art Theatre's Production of *Ernestine Shuswap Gets Her Trout.*" *alt.theatre: cultural diversity and the stage* 5.4 (2008): 21-25.

Abstract: Isabelle Zufferey-Boulton considers how Q Art Theatre's multi-layered and polyvocal production mines Tomson Highway's far-reaching theme of imperialistic oppression. Gabor Zsigovics' reimagining of the world of Ernestine

Shuswap aims to bridge the theatrical traditions of Central Europe and North America in order to expand the play's anti-colonial theme to speak against injustice in Eastern Europe, Latin America, and against Canadian Immigrants and Aboriginal people in Canada. The article describes the Q Art additions to the narrative in order to investigate the oppressive power of language including a male voice over and the voices of the performers themselves, in and out of character.

Keywords: First Nations, Aboriginal, Eastern Europe, Chile, "Laurier Memorial," Poor Theatre

Names: Q Art, *Ernestine Shuswap Gets Her Trout: A 'String Quartet' for four female actors*, Cazalet Studio (Concordia University), Tomson Highway, Maria Monkhova, Tamara Rubilar, Bobo Vian, Marina Lapina, Gabor Zsigovics

Knight, Stephanie. "*Shanakht: The Search for a Lost Identity* A Practice-as-Research Theatre Project in Partnership with Survivors of Forced Marriages." *alt.theatre: cultural diversity and the stage* 5.4 (2008): 26-31.

Abstract: Stephanie Knight describes her complex journey negotiating the personal and the political tensions surrounding forced marriage survivors and their reclamation of identity in Scotland. Knight describes her community development approach in the creation of *Shanakht: The Search for a Lost Identity* to ensure the safety of survivors of abusive forced marriages and to employ a critical consciousness perspective to empower the survivor/participants. Knight details the issues of trust and control within the group and from the supporting institutions that ultimately stymied the desires of the women to move beyond the initial production and to bring the project to further communities.

Keywords: Forced Marriages, community development

Names: The Forced and Incompatible Marriages Project (IMP), Council of British Pakistanis in Scotland (CBP[S]), Centre for Community Arts Research and Practice (CCARP), Stephanie Knight, *Shanakht: The Search for a Lost Identity*, Shakti Women's Aid, Sahalyia Women's Mental Health, Sikh Sanjog, City of Edinburgh Council, Gateway Theatre (Edinburgh), British Foreign and Commonwealth Office

Philip, M. Nourbese. "The Warm-and-Fuzzies, or How to Go to the Opera and Not Feel Guilty." *alt.theatre: cultural diversity and the stage* 5.4 (2008): 32-25.

Appiah, Kwame Anthony. *Cosmopolitanism: Ethics in a World of Strangers*. New York, London: W. W. Norton, 2006.

Abstract: M. Nourbese Philip takes issue with Appiah's ahistorical view of cosmopolitanism in this review-essay. Philip outlines Appiah's model of cosmopolitanism and suggests that it generates the "warm-and-fuzzies" that Appiah claims to object to. According to Philip, Appiah ignores the inherent contradictions and divisions within the histories that have a bearing on his

argument. Philip deconstructs what he considers to be Appiah's contradictory and cliché arguments about global poverty and cultural appropriation.

Keywords: Cosmopolitanism, globalization

Names: Kwame Anthony Appiah

alt.theatre: cultural diversity and the stage 5 3 (2008).

Little, Edward. "Perspective." Editorial. *alt.theatre: cultural diversity and the stage* 5.3 (2008): 6-10.

Abstract: Edward Little reflects on the Cuban perspective on art and life inspired by his 2008 visit to the country and the theatre and dance companies he engaged with during his trip.

Keywords: Cuba, Franco, Castro, "Poor" Theatre

Names: Cuba, *El Ciervo Encantado (Pájaros de la Playa)*, International Theatre Festival, Jesus & Corolina Carrete (*Amor y Esperanza*)

Thomson, R. H. "The Dance for Diversity." *alt.theatre: cultural diversity and the stage* 5.3 (2008): 11-15.

Abstract: R. H. Thomson journeys through the labyrinth of international trade politics from the formation of the INCD to the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in the battle to ratify a global agreement on cultural diversity. Thomson unpacks the last twenty years of trade/investment treaties that favor the movement of capital; intellectual property, services and goods across national boundaries while the countries involved deny similar mobility to their citizens. In addition, Thomson defines the issues of responsibility beyond profit that distinguish free trade from fair trade and expounds on the negative effects of Media Empire on the diversity of artists and their output, equating the dichotomy to monoculture versus biodiversity.

Keywords: International trade policy, free trade, fair trade, culture wars, protection of cultural diversity

Names: Free Trade Agreement (FTA), North American Free Trade Agreement (NAFTA), Free Trade Agreement of the Americas (FTAA), General Agreement on Tariffs and Trade (GATT), World Trade Organization (WTO), General Agreement on Trade in Services (GATS), Agreement on Trade Related Aspects of Intellectual Property Rights (TRIPS), World Intellectual Property Organizations (WIPO), Multilateral Agreement on Investment (MAI), Canadian Conference of the Arts (CAA), Cultural Industries Sectoral Advisory Group for International Trade, International Network for Cultural Diversity (INCD), Sheila Copps, UNESCO, The

Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Liza Frulla

Ruprecht, Alvina. "Journeys with a Shaman: Marie Clements Talks about *Copper Thunderbird*." *alt.theatre: cultural diversity and the stage* 5.3 (2008): 16-21.

Abstract: Alvina Ruprecht talks with Marie Clements about her theatrical telling and visioning of the late Norval Morrisseau's life and the Aboriginal storytelling that is intrinsic to the production in the NAC production of *Copper Thunderbird*. Ruprecht conveys Clements' view that the story of Morrisseau's life as a master artist represents the struggle of all Aboriginal artists in Canada. Clements expands on the writing process, the impossibility of a bio-documentary because of the scope of the story and the approach of getting into the artists mind via the image. The article posits that the process of building images and ideas to bring *Copper Thunderbird* to the stage was one that enhanced commonality amongst the artists rather than accentuated difference.

Keywords: Aboriginal, First Nations, "poor theatre", storytelling, Ojibwa cosmology, "marvelous realism", Festival de théâtre des Amériques, National Arts Centre English Theatre, The Banff Centre, Playwrights' Workshop Montreal

Names: Marie Clements, Norval Morrisseau, Galiano Island, Mary Kerr, Tim Matheson, Herbie Barnes, Kevin Loring, Billy Merasty, Peter Hinton, Paula Danckert, John Webber, Yves Sioui Durand (Ondinnok Theatre)

Essery, Jodi and Aparna Sanyal, and Amar Khoday. "Waging Peace in Times of War." *alt.theatre: cultural diversity and the stage* 5.3 (2008): 22-29.

Abstract: A collage of words and images by Jodi Essery, Aparna Sanyal, and Amar Khoday from Teesri Duniya Theatre's recent production of *A Leaf in the Whirlwind*. The article opens with Jodi Essery's production notes on this dance theatre piece adapted from Lalithambika Antherjanam's short story of the same name. *A Leaf in the Whirlwind* tells the story of a woman refugee who must come to terms with her own rape and the child conceived of that act. The collaboration of various voices, tools and talents allowed the company to traverse an unexpected and amazing path through the darkness of the story. Two pages of production photographs by Amar Khoday are juxtaposed with quotations from the text. Also included is an interview with Rahul Varma (AD of Teesri Duniya Theatre) and Aparna Sindhoor (Director and Choreographer of *A Leaf in the Whirlwind*) by Aparna Sanyal that reveals the origins of the play, its unconventional and eclectic form of dance theatre, and the collaboration in Canada with Teesri Duniya Theatre.

Keywords: Dance theatre, bharatnatyam, "Staging peace in times of war"

Names: Teesri Duniya Theatre, Rahul Varma, Jodi Essery, Aparna Sindhoor, Aparna Sanyal, Amar Khoday, Lalithambika Antherjanam, Patrick Graham, Montréal arts interculturels (MAI), Anil Natyaveda, Pratheesh Sivanandan,

Marjolayne Auger, Tomomi Morimoto, Michelle Parent, Noush Anand, Jean-François Garneau, Laurie Stevens, Bharat Bhavan Community Centre

Foster, Katherine. "Recognizing the Boundaries of Cultural Exchange: FOOT 2007, 'Dissolving Borders.'" *alt.theatre: cultural diversity and the stage* 5.3 (2008): 30-34.

Abstract: Katherine Foster reflects on the cultural boundaries of performance- both real and imagined -addressed at the 2007 Festival of Original Theatre (FOOT) in its theme of cultural exchange in theatrical practice. FOOT is a student-run conference and performance event produced at the Graduate Centre for the study of Drama at the University of Toronto under the artistic direction of Kate Hodgert, Jacqueline Taucer and the author of the article, Katherine Foster. Foster considers the complexity of meaning in reference to cultural borders and exchange and the role they play within inter-/intra-/multi- and trans-cultural discourse. Accordingly, Foster outlines Ric Knowles' keynote speech regarding the inner contradictions of multiculturalism as it functions within government policy. Described performances include Maki Yi's *Gamma*, an auto-ethnographic approach to performance that underscored issues of cultural displacement and identity; and Yvette Nolan's (AD of Native Earth Performing Arts) response on the artistic panel to the question of whether or not she considers her work to be intercultural. In conclusion, Foster states that the intent to dissolve borders is perhaps a disservice to the discourse of cultural exchange and that it is more important to recognize borders, explore why they exist and whether they are physical demarcations or psychological constructs.

Keywords: Cultural exchange, inter-/intra-/multi- and trans-cultural theatrical discourse

Names: Festival of Original Theatre (FOOT), Graduate Centre for Study of Drama at the University of Toronto, Kate Hodgert, Jacqueline Taucer, Katherine Foster, Anusree Roy (*Letters to my Grandma*), Thomas Morgan Jones (*Playground*), Jessica Glanfield (*That Indescribable Life*), Maki Yi (*Gamma*), Phyllis Wong, Cynthia Chwen-Woan Kuan, Jen Yin Lin (*Re-Imagining Yellow*), fu-Gen Asian-Canadian Theatre Company, Native Earth Performing Arts, Obsidian Theatre Company, Cahoots Theatre Projects, Modern Times Stage Company, Carlos Bulosan Theatre, Theatrefront (Holly Lewis), Turtle Gals Performance Ensemble, Ric Knowles

Fuentes, Marcela A. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 5.3 (2008): 35.

Gómez-Peña, Guillermo. *ethno-techno: Writings on Performance, Activism, and Pedagogy*. Ed. Elaine Peña. New York, London: Routledge, 2005.

Abstract: Marcela A. Fuentes reviews Guillermo Gómez-Peña's *ethno-techno: Writings on Performance, Activism, and Pedagogy* in the context of his mastery of performance art as a craft to expose cultural boundaries. According to Fuentes

Gómez-Peña's latest work reexamines ethnographic practices that fetishize the foreign in a post-colonial world. Fuentes speaks to the rarity of an artist that breaks down their practice to reveal its constitutive elements: the body, the relationship with performance, the unavoidable risks and the dialogue between theatre and performance. Accordingly, Fuentes praises the relevance of the book to artists and thinkers concerned with producing work in a context that is sensitive to cultural difference.

Keywords: Chicano, performance art, hybrid aesthetics

Names: La Pocha Nostra, Guillermo Gómez-Peña, San Francisco, Elaine Peña, Eduardo Mendieta

alt.theatre:cultural diversity and the stage 5 2 (2007).

Little, Edward. "Habitual Thought in a Theatre of Education." Editorial. *alt.theatre: cultural diversity and the stage 5.2 (2007)*: 6-9.

Abstract: Edward Little contemplates the nature of social intervention in theatre from his initial encounters with plays that told stories from alternative perspectives to the *Rights Here! Theatre and Law for Human Rights* project. The article describes the purpose and format of the project and the deeply affecting results of this community-engaged theatre project.

Keywords: Social intervention, community-engaged theatre

Names: *Rights Here! Theatre and Law for Human Rights*, William Hingston Community Centre (Park Extension), Rachel Van Fossen, Department of Theatre at Concordia University, Park Extension Youth Organization (PEYO), Teesri Duniya Theatre, Equality Committee of the Quebec Bar Association

Bernardi, Guillaume. "The Future in the Past: Reinterpreting Cross-Gender Traditions for Today." *alt.theatre: cultural diversity and the stage 5.2 (2007)*: 10-14.

Abstract: Guillaume Bernardi considers how two new works by Canadian artists play with the tradition to subvert notions of gender in the 2006 festival, Transformations: Expressions of Gender Roles in Asian Dance held at Toronto's Harbourfront Theatre. Bernardi contemplates cross-gender traditions and the motivation for presenting such works today now that women can perform their own roles. The article considers the challenge of conveying the cultural specificity of each work and of positioning the work within a Canadian context. The author highlights the role of the mediator/translator embodied by a performer as an act of culture bridging and underscores sexual identity issues as the core of the pieces. Artists Peter Chin and Hari Krishnan claim their individual cultural traditions and shape them according to their personal self-expression and Canadian context.

Keywords: Cross-gender performance, Asian-Canadian theatre, *nan dan*, Peking (Beijing) Opera, *topeng*, *butoh*, *bharatanatyam*, *stri-vesham*, Golek Lambang Sari, Javanese dance

Names: CanAsian Dance, Transformations: Expressions of Gender Roles in Asian Dance, Harbourfront Theatre (Toronto), Denise Fujiwara, Peter Chin (*Berdandan*), Master Song Chang Rong, Elly, Rasinah, Yukio Waguri (*Engagement*), Hari Krishnan (*Uma*), Sudarshan Belsare, Katherine Duncanson, Didik Nini Thowok, Yves Candau, Cylla Von Tiedemann

Macdonald, Megan. "The Borders of Rights-Reflections on PSi #12: Performing Rights." *alt.theatre: cultural diversity and the stage* 5.2 (2007): 15-17.

Abstract: After attending the twelfth Performance Studies international conference, Megan Macdonald reflects on the issues of human rights through the concept of "borders" –both external and internal. Macdonald describes the diversity of papers, performances and panels in terms of their authorship and focus. She also considers who is permissible to cross borders, be they psychological or spiritual, and their restrictive and liberating elements. Accordingly, Macdonald ponders what it means to have the luxury of freedom to travel with your human rights protected.

Keywords: Performance studies

Names: PSi (Performance Studies International), PSi #12 Performing Rights, Queen Mary University of London, Helen Freshwater "Censorship and the Sacred", Sophie Nield "Space and the Border Citizen", Victor Manuel de Guevara "Performing Ciudad Juárez", Bobby Baker, Curious (Leslie Hill, Helen Paris, Rabih Mroué, Horit Peled, Rayelle Nieman, Barbara Rose Haum (NYU), Guillermo Gómez-Peña & Roberto Sifuentes (*Mapa Corpo: Interactive Rituals for the New Millenium*)

Ormsby, Robert. "'I am not going to be brown and act white": A Conversation with Jani Lauzon about Playing Shylock." *alt.theatre: cultural diversity and the stage* 5.2 (2007): 18-23.

Abstract: Robert Ormsby speaks with Jani Lauzon about the repercussions of cross-casting culture and gender in her performance of Shylock in SITR's *The Merchant of Venice*. Lauzon recalls her experience of auditioning, rehearsing and performing Shylock and describes the director Sanjay Talwar's intention not to emphasize her Métis identity or Shylock's Jewishness but rather to accentuate the relevance to a multitude of situations where one culture has far greater power than another. Ormsby's article discusses the importance of Lauzon's identity and gender in playing the role, the cultural resonances of the play for her specifically and the acute social relevance of the play today. In addition, Lauzon reflects on the work of Shakespeare in the Rough and of the Turtle Gals Performance Ensemble and their different approaches to making theatre.

Keywords: Color-blind casting, Aboriginal theatre, Native theatre

Names: Jani Lauzon, Shakespeare in The Rough (SITR), *The Merchant of Venice*, Withrow Park (Toronto), Turtle Gals Performance Ensemble, *The Scrubbing Project*, Sanjay Talwar, Heather Allin, Michelle St. John, Native Earth Performing Arts, Yvetten Nolan, Cathy Kennedy McKinnon, William Shakespeare

McIntyre, Hope. "The Line Between Theatre and Politics: The Seventh Triennial Women Playwrights International Conference." *alt.theatre: cultural diversity and the stage* 5.2 (2007): 24-28.

Abstract: Hope McIntyre's experiences in Indonesia for the eight day Women Playwrights International Conference organized by the Canadian Embassy prompt her to reconsider text-based Western definitions of theatre. McIntyre reflects on her trip and in comparing Eastern theatre traditions with those of the West she wonders what theatre really is? The article outlines the aims of the conference for its Indonesian organizers and that freedom of cultural expression seemed central to their purpose. The theatre McIntyre encounters is a political/social tool; attending the conference was a political act for some with potential repercussions. The article includes descriptions of work from Kenya, Vietnam, Germany and Indonesia and confronts such issues as censorship, sexuality, liberation, marginalization, the plight of street children and poverty. On the conference's travels around Indonesia the author comes to recognize the limitations of text-based theatre in terms of cross-cultural sharing.

Keywords: Indonesian Theatre, Women playwrights

Names: Islamic University in Jakarta, Women Playwrights International Conference, Canadian Embassy, Dr. Nawal El Saadawi, Ratna Sarumpaet (*The Prostitute and the President*), Jakarta Arts Council, Mumbi Kaigwa, Ngoc M Nguyen, Dea Lohr, Rita Matu Mona, Lean Simanjuntak, Cok Sawitri, Lisa Baker

Walling, Savannah. "Arts, Social Action, and Cultural Diversity in the Downtown Eastside Heart of the City Festival." *alt.theatre: cultural diversity and the stage* 5.2 (2007): 30-35.

Abstract: Savannah Walling describes Vancouver's Downtown Eastside self-mobilization in community-led renewal through its annual Heart of the City Festival. Walling details the history, cultural composition and economic and social challenges of Vancouver's Downtown Eastside and the community programs that have enabled a host of cultural, economic and educational schemes. Also included is the history of the Heart of the City Festival's origins and goals, which celebrate the people, culture, art forms and history of the Downtown Eastside. The article describes how the festival functions and its diverse programming in terms of style and ethnicity.

Keywords: Community based theatre, Aboriginal, Anglo, Asian, Black and Hispanic artists, professional development

Names: Vancouver's Downtown Eastside, Burrard Inlet, Coast Salish, Heart of the City Festival, Community Arts Initiative, Carnegie Community Centre, Downtown Eastside Community Play, Downtown Eastside Community Arts Network, *Fearless*, Carnegie Community Opera, Women's Memorial Garden Project, Vancouver Moving Theatre, *In the Heart of the City: The Downtown Eastside Community Play*, The Association of United Ukrainian Canadians, Patrick Foley

Amos, Janet. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 5.2 (2007): 36-38.

Boon, Richard and Jane Plastow, eds. *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge: Cambridge University Press, 2004.

Abstract: Janet Amos reviews the inspiring stories of theatre making a difference in *Theatre and Empowerment: Community Drama on the World Stage* edited by Richard Boon and Jane Plastow. The book is comprised of eight essays by theatre artists and academics involved in development projects in South Africa, Northern Ireland, Italy, Great Britain, India, South Asia, Ethiopia, and the United States. The article describes the unique stories of empowerment contained within the book and the potential impact of such projects on transforming the lives of people marginalized and neglected by society.

Keywords: Community-based theatre, Theatre for social change/empowerment

Names: Stephanie Marlin-Curiel, Bongani Linda, Victory Songqoba Theatre Company of South Africa, Gerri Moriarty, Poor Theatre of Monticchiello (Italy), Richard Andrews, Theatre for Development (TfD), Save the Children, Michael Etherton, Jane Plastow, Addis Ababa, Sanjoy Ganguly, Jana Sanskriti Theatre

***alt.theatre: cultural diversity and the stage* 5 1 (2007).**

Little, Edward. "Theatre and Human Rights." Editorial. *alt.theatre: cultural diversity and the stage* 5.1 (2007): 3-5.

Abstract: In his editorial, Edward Little contemplates lessons learned while training in Indian Street Theatre during Phase 1 of the *Rights Here!* Theatre and Law for Human Rights Project. The historic achievements of Havarakere, a remote village of two hundred succeeded in organizing their community and taking on the government to demand a bus service. The projects created by *Rights Here!* include a multitude of concerns held by the people they encountered and the article provides evocative descriptions of the people and places and the diverse states of security in which people live in India. The performances were toured and incorporated the local language Kannada into the pieces. Little emphasizes the need for partnerships and alliances—a key principle of theatre for social change.

Little unpacks the binaries of Eastern and Western theatre traditions and notions of theatre versus direct social action.

Keywords: Indian Street Theatre, theatre for social change

Names: *Rights Here! Theatre and Law for Human Rights*, Centre for Social Action (CSA) at Christ College, Teesri Duniya Theatre, Concordia University's specialization in Theatre and Development, Park Extension Youth Organization (PEYO), Quebec Bar Association, "Kannada/Canada Street Theatre Project," Free Tree Open University, Karnata, Havarakere, Jeevika, Bangalore, Hoskote Region, Sandeep Bhagwati

Burton, Rebecca. "Adding It Up." (En)Gendering (and Racializing) Canadian Theatre." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 6-8.

Abstract: Rebecca Burton summarizes the disheartening findings of "Equity in Canadian Theatre: The Women's Initiative" and underscores the imperative of working towards achieving actual equality. Inspired by Rina Fraticelli's 1982 study of *The Status of Women in Canadian Theatre* Rebecca Burton specialized her studies to focus on women in theatre and was hired as the primary researcher for a follow-up to Fraticelli's study. A component of Burton's study was the 2005 survey that culminated in the release of the report *Adding It Up: The Status of Women in Canadian Theatre*. The survey's findings revealed a stereotypical labor segregation organized according to gender roles in the industries employment patterns. The article states that Canada is likely to remain a white, male dominated theatrical culture without access to top positions for women and people of colour. The article includes a discussion of the difficulties the Initiative encountered such as attempts to be inclusive, unwillingness to account for hiring practices or identify co-workers by gender or sexual orientation.

Keywords: Women in theatre, statistics

Names: Rina Fraticelli (*The Status of Women in Canadian Theatre*), Equity in Canadian Theatre: The Women's Initiative, *Adding It Up: The Status of Women in Canadian Theatre*, PACT, Toronto Arts Council, Statistics Canada

Nichols, Glen. "Collectif Moncton-Sable: New Visions of Acadian Theatre." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 9-11.

Abstract: Glen Nichols examines how Collectif Moncton-Sable uses the freedom of postmodern performance to open new discursive spaces for their visions of a post-nationalist Acadie. Collectif Moncton-Sable, a small theatre company, by ignoring institutional boundaries had an important impact on individual members and on Acadian theatre at large. They work without hierarchy and employ an ensemble approach; the actors work as equal partners in the creative process and the audience is included in their process of breaking boundaries between actor, character and audience. They have created a place where Acadian, Quebecois French and English share a creative cultural space. Nichols' article gives details of

many CMS productions and identifies an attempt from the company to distance itself from the explicitly nationalist aims of early Acadian Theatre.

Keywords: Acadian Theatre

Names: Collectif Moncton-Sable, Louise Lemieux, *Papier*, Isabelle Cauchy, Michel Garneau, Paul Bossé, Gracia Couturier, France Daigle, Sonya Malaborza

Selkirk, Myrna Wyatt. "Cultural Diversity and the Magnetic North Theatre Festival." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 12-14.

Abstract: Myrna Wyatt Selkirk chats with Mary Vingoe, Artistic Director of the Magnetic North Theatre Festival about her process for putting together a diverse festival. Vingoe cites artistic excellence as her main programming focus and balancing new voices with quality of execution. Diversity is part of the national mandate of the festival and to Vingoe diversity can mean the way it was made and not just who makes it; ethnic diversity in theatre should be about enriching the form not just representation. Vingoe talks about the struggle to incorporate work of women writers and directors and Aboriginal artists and reflects on what the many things she has learned about diversity whilst doing the job.

Keywords: Magnetic North Theatre Festival

Names: Magnetic North Theatre Festival, Mary Vingoe, Nightwood Theatre, Tomson Highway, Marie Clements, Vancouver Theatre Alliance, Electric Company, Old Trout Puppet Workshop, Azimuth, Theatre Replacement, Paul Lefebvre, Marcus Youssef, Guillermo Verdecchia, Camyar Chai, Peter Hinton, Daniel Danis, One Yellow Rabbit, Shelden Currie, Mulgrave Road Theatre,

Poulson, John. "The Ethos of Storytelling and How the Tortoise Shattered His Shell." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 15-17.

Abstract: John Poulson and Abdulrasheed Yaro Lecky talk about the commonalities between Canadian and Afami stories and the cultural power of storytelling. The article explains the intricacies of the Afami form of story telling and it focus on locating the telling of the story in the traditions since the beginning of time and identifying the currant audience as part of that legacy. The article contains a story, *How the Tortoise Shattered His Shell*, and emphasizes the importance of storytelling to education and survival as they help people understand who they are and what they do.

Keywords: Storytelling, Oral literature

Names: Afami, Etsako (west Nigeria), Auchi, Abdulrasheed Yaro Lecky

Kornhaber, David and Donna. "'Finally Awake:.' *Rachel Corrie* and the Politics of Coming of Age." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 18-20.

Abstract: David and Donna Kornhaber defend *My Name is Rachel Corrie* as a personal journey from innocence to experience rather than a political statement. The article outlines the controversy surrounding the move of *My Name is Rachel Corrie* from London and to the International stage and its subsequent cancellation at New York Theatre Workshop and CanStage. The authors point out that the play stands up to criticisms of one-sidedness because it is not about the Israeli-Palestinian conflict but rather about Corrie's growth into an activist. The Kornhaber's reflect on Megan Dodd's complex and psychological performance the importance engaging with the world outside the comfort of the west.

Keywords: Israeli-Palestinian conflict, one-woman play

Names: Rachel Corrie, Tony Kushner, Alan Rickman, Katherine Viner, *My Name is Rachel Corrie*, Minetta Lane Theatre, International Solidarity Movement (ISM), Royal Court Theatre, Playhouse Theatre, New York Theatre Workshop, James Niccola, Jason Grote, Dena Hammerstein, Pam Pariseau, CanStage, Martine Bragg, Robert O'Hara, David Hare, Rafah, Megan Dodds, Hildegard Bechtler

Mackey, Clarke. "The Politics of Play: Welfare State's Swan Song." *alt.theatre: cultural diversity and the stage* 5.1 (2007): 21-23.

Abstract: Clarke Mackey reflects on *Longline: The Carnival Opera*-Welfare State International's last show-and traces the company's roots back to the political power that emerges through the vernacular culture of play. Mackey talks about art and creation as a fundamental part of humanity and childhood that is discouraged early except where people are considered to be super talented. -Welfare State International has been committed to encouraging non-professionals, non-artists and people from all classes and backgrounds to make art themselves and thereby gave people permission to play so they can have creative agency over our lives. The article describes the final (2006) performance in all its visual detail and its importance to the community.

Keywords: Welfare State International

Names: *Longline: The Carnival Opera*, Welfare State International, John Fox, Tyndale Thomas

***alt.theatre:cultural diversity and the stage* 4 4 (2006).**

Little, Edward. "Academia and Cultural Diversity." Editorial. *alt.theatre: cultural diversity and the stage* 4.4 (2006): 3.

Abstract: Edward Little explores the relationship between culturally diverse theatre and academia specifically the pros and cons of the National Arts Council's "elective" mandate strategy to encourage universities to recognize the importance of culturally diverse and Aboriginal Arts. The article highlights the need for

research and creative activity in the performing arts that will engage with Canada's increasing cultural diversity and hybridization.

Keywords: Cultural diversity "elective" mandate, immigration, academia

Names: National Arts Council

Scott, Shelley. "Taking Risks at the Edmonton Fringe Festival." *alt.theatre: cultural diversity and the stage* 4.4 (2006): 4-7.

Abstract: Shelley Scott examines how four risk-taking plays produced at the 2005 Edmonton Fringe tackled questions of human rights imbedded in themes of political resistance, "Chinafication," naked bodies and the global politics of oil. Scott begins by comparing two one-man shows: Peter Krummeck's *Bonheoffer* and Norton Mah's *Hull Block*. *Bonheoffer* originated at the Arena Theatre in Cape Town, South Africa in 2002 and tells the story of Dietrich Bonheoffer, a Christian theologian, who helped Jews escape Germany in World War II. Mah, a local to Edmonton and member of the Chinese-Canadian community, explores the connection of place to identity and the importance of cultural specificity in *Hull Block*. The article also commends the The Spicy Theatre Laboratory's *Neruda Nude*, a combination of physical theatre, poetry, movement and dance, and Len Falkenstein's *Doppelgänger*, which examines the politics of oil via the story of a man growing up in rural Alberta and his complicity in the dubious enterprise of oil in Calgary.

Keywords: Edmonton Fringe Festival, Chinese-Canadian, Thoy-San

Names: Edmonton Fringe Festival, Miki Stricker, Peter Krummeck (*Bonheoffer*), Christopher Weare, Arena Theatre (Cape Town, South Africa), Norton Mah (*Hull Block*), Matthew S. Pagels, Edmonton's Chinatown, Maple Salsa: The Spicy Theatre Laboratory (*Neruda Nude*), Javier Vilalta, Kristin Eveleigh, Marcy Lannan, Kevin MacDonnell, Derek Paulich, Elan Pratt, Karla Sainz, Blanca Sanchez, Teatro del Desnudo, Len Falkenstein (*Doppelgänger*), Theatre Free Radical, Nicholas Cole, Seann Murray, Matthew Spinney, Chelsea Seale

Knowles, Ric. "Collective Difference in MT Space." *alt.theatre: cultural diversity and the stage* 4.4 (2006): 8-11.

Abstract: Ric Knowles looks at ways in which Kitchener-Waterloo's MT Space theatre is using collective creation to forge new intercultural or multicultural dramaturgical forms within "aesthetics." Knowles places the work of MT Space in the historical context of collective creation highlighting the ways in which it conforms to and diverges from those traditions. The article focuses on the 2005/06 production of *The Season of Immigration to the West* and the background of its director, Majdi Bou-Matar, a Beirut trained Lebanese immigrant to Canada. The company gathered for a seven-week workshop of the play with twenty-three written and recorded stories of immigration to Canada assembled from responses to an ad circulated in Waterloo inviting contributors. Contributions came from

immigrants to Canada from India, Iran, Lebanon, Israel, Kenya, the former Yugoslavia, the former Czechoslovakia, Poland, Germany, Holland, Ireland, England, Guyana, Columbia and the US. Knowles shares the creative process in great detail including the structure of the show, the performance and the director's reflections on its success.

Keywords: Collective creation, MT Space, multicultural theatre, immigration, poor theatre, Afro-Arab theatre

Names: MT Space, Theatre Passe Muraille, The Anna Project, Primas Theatre, Kitchener-Waterloo, *The Season of Immigration to the West*, Majdi Bou-Matar, Andrew Houston, Jasminka Klacar, Gary Kirkham, Andrew Lakin, Athena Guy, Carolina Miranda, Badih Abouchakra, Tanya Williams, Nicholas Cumming, Nick Storrington, Priyanka Sinha, Aziz Yousefi, Waterloo Regional Arts Council Registry Theatre

Guha, Jayanta. "Might is Right." *alt.theatre: cultural diversity and the stage* 4.4 (2006): 12.

Abstract: Jayanta Guha responds with poetry to the situation in Lebanon.

Carter, Jill. "Writing, Righting, "Riting": The Scrubbing Project Re-members a New "Nation" and reconfigures Ancient Ties." *alt.theatre: cultural diversity and the stage* 4.4 (2006): 13-17.

Abstract: Jill Carter discusses the transformative power of Turtle Gals' *The Scrubbing Project*, in which colonized and colonial descendents alike are implicated and charged with personal responsibility to remember, redress, and heal. Carter suggests that the public stage affords a center around which isolated Urban Aboriginal people may gather to share stories and to remember themselves and their communities. *The Scrubbing Project* explores personal history to remember cultural traditions and to develop aesthetic strategies to contribute to the canon of literary resistance within the project of decolonization. Thematically, the play deals with scrubbing as the ideological foundation and facilitating action behind a global history of genocide and as a characteristic behavior of its survivors. The article gives a detailed description of scenes and performance including style, tone and character. The play is framed within a ceremony and can be seen as a contemporary rite of re-remembering and healing.

Keywords: Aboriginal theatre, First Nations theatre, storyweaving

Names: *The Scrubbing Project*, Turtle Gals Performance Ensemble, Jani Lauzon, Monique Mojica, Michelle St. John, Muriel Miguel, Spiderwoman Theatre, Floyd Favel Starr

Khoday, Amar. "Silencing the Voices Within." *alt.theatre: cultural diversity and the stage* 4.4 (2006): 18-19.

Abstract: Amar Khoday asserts that freedom of expression within minority communities must include the right to a critical perspective—that elimination of an artist’s voice from within these communities is tantamount to “cultural honor killing.” Khoday highlights the limits of freedom of expression in the wake of the republication of cartoons featuring the prophet Mohammad in European and North American newspapers. Gurpreet Kaur Bhatti’s play *Behzti* is explored as an example of “cultural honor killing,” after the play was produced in Britain its controversial subject matter made it a target for reactionaries including death threats and the theatre closed the play. The article highlights the importance of the dissenting artist’s role in undermining the power of reactionaries by highlighting social ills and excess.

Keywords: Censorship, *Behzti* controversy

Names: Amar Khoday, Gurpreet Kaur Bhatti (*Behzti*), Deepa Mehta (*Fire; Water*), Dr. Tasleema Nasreen (*Lajja*)

alt.theatre: cultural diversity and the stage 4 2&3 (2006).

Little, Edward. “The State and the Discourse.” Editorial. *alt.theatre: cultural diversity and the stage 4.2 & 3 (2006)*: 3.

Abstract: Edward Little reflects on the trajectory of alt.theatre over the previous eight years on the twenty-fifth anniversary of Teesri Duniya Theatre. Teesri Duniya Theatre is the company that began alt.theatre to further pursue Teesri’s mandate and as a forum where artists, academics, and activists might contribute to a uniquely Canadian discourse about intersections between politics, cultural plurality, social activism and the stage. The article comments on the development of culturally diverse arts and artists in the eight years of alt.theatre’s existence and includes a list of all the contributors to alt.theatre’s discourse thus far.

Keywords: alt.theatre

Names: Teesri Duniya Theatre, Kapil Bawa, Rahul Varma, Canada Council for the Arts, Inter-Arts Program, Artist in Community Collaboration Fund, Shelly Scott, Lina de Guevara, Paul Lefebvre, Svetlana Zylina, Suleikha Ali Yusuf, Marcus Youseff, Andrea Wilson, Robert Wallace, Savannah Walling, Jay Whitehead, Guillermo Verdecchia, Bobo Vian, Troy Emery Twigg, Rebecca Todd, Shelley Tepperman, Tamar Tembeck, Winston Sutton, Floyd Favel Starr, Sarah Stanley, Ken Smedley, Julie Salverson, Judith Rudakoff, Barbara Rockburn, Soraya Peerbaye, Robert Nunn, Glen Nichols, Jane Needles, Monique Mojica, Donald Moerdijk, Lucy Mckinley, Ken McDonough, Zab Maboungou, Ehab Lotayef, André Loiselle, Gerlado Ferreira de Lima, Gabriel Lima, Gabriel Levine, Leanore Lieblein, Sue Leblanc-Crawford, Russel Krackovitch, David Kornhaber, Penny Joy, Ruth Howard, Leith Harris, Rawi Hage, Jazwant Guzder, Dipti Gupta, Jayanta Guha, Christopher Grignard, Helen Freshwater, James Forsyth, Alexander Ferguson,

David Fancy, Comfort Adesuwa Ero, Lisa Doolittle, Maria DiCenzo, Misty Cozac, Peter Copeman, Kate Bligh, Gurpreet Kaur Bhatti

Varma, Rahul. "Staging Peace in Times of War: celebrating Teesri Duniya Theatre's Twenty-fifth Anniversary." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 4-7.

Abstract: Rahul Varma reflects of the nature of Teesri Duniya Theatre's quarter century of struggle to position socially engaged and culturally representative arts and artists in Canada as a front line of resistance to global injustice. Varma unpacks the phrase "weapons of mass destruction" and employs it, not as a justification for the war, but to describe wars instigated by the US, man's inhumanity to man, the denial of social justice, suppression of civil liberties and the increase of control and state repression in the name of the spread of liberty. Varma outlines Teesri's role in this context to help create a future of diminished violence and enhanced human possibility and hope. In Addition, Varma poses the common arguments against political theatre and refutes them by arguing for the need for art for society's sake and the necessity of creative dissent and response to war. Included in the article is a comprehensive list of Teesri's productions since 1981.

Keywords: *Staging Peace in Times of War*, US military policy

Names: Teesri Duniya Theatre, Rahul Varma, PACT, *A Leaf in the Whirlwind*, Lalithambike Antherajan, Aparna Sindhoor

Ero, Comfort Adesuwa. "Reflections of a Transplanted African Theatre." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 8-9.

Abstract: Comfort Adesuwa Ero reflects on her experience of cultural colonization and military dictatorships in Nigeria to argue that transplanted artists must at times resist hybridization in order to highlight difference and preserve authentic representations of the Other. The article shares details of her experience from childhood to adulthood and her immigration to Canada. Ero, inspired by the work of Lina de Guevara and PUENTE, highlights the difference between theatre practices in Canada and in her home country and tells of how she came to consider her Nigerian experience as an enrichment of Canadian theatre that led to the formation of Zibota African Moonlight Theatre.

Keywords: African Theatre, African-Canadian Theatre

Names: Benin City (Nigeria), Hubert Ogunde (*Yoruba Ronu*), PUENTE, Lina de Guevara, Ebonie Academy, Zibota African Moonlight Theatre, Comfort Adesuwa Ero

Nunn, Robert. "Book Review." Book Review. *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 10-11.

Gallagher, Katherine and David Booth. Eds. *How Theatre Educates: Convergences and Counterpoint*. Toronto: University of Toronto Press, 2003.

Abstract: Robert Nunn, in his review of *How Theatre Educates*, draws attention to the possibility that not all the ways theatre can educate are necessarily positive and progressive. Nunn considers the effectiveness of a book limited by the vastness of its essential question "How Does Theatre Educate?" The article includes details of selected essays that Nunn considers to understand the complexity of educational theatre and offer alternative theories and stratagems.
Keywords: Theatre for Education

Names: Kathleen Gallagher, David Booth, Ontario Institute for Studies in Education, Larry Schwarz "Theatre for Young People: Does it Matter?" Peel District Board of Education, Maja Ardal "Theatre for Young Audiences and Grown-Up Theatre: Two Solitudes", Guillermo Verdecchia "Seven Things About Cahoots Theatre Project", Janice Hladki, Sky Gilbert, Lori McDougall, Cornelia Hoogland "The Land inside Coyote: Reconceptualizing Human Relationships to Place through Drama", Judith Thompson

Copeman, Peter. "Community, Coterie, Commercial: Narrative Structure and Intercultural Theatre." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 12-15.

Abstract: Peter Copeman's defense of traditional narrative in a postmodern age argues that storytelling is an ideal platform for intercultural theatre. Copeman makes his case based on his experience researching, writing and directing a play called "*Hearts and Minds*" that tells the story of an Anglo-Australian student and a fellow student from a Vietnamese refugee family. The play, also the central research project for Copeman's doctoral thesis, utilized a conventional narrative structure that is often considered unsuited to intercultural drama. Copeman's self reflexive article explores his assertion that people, no matter what their ethnicity, enjoy a good story and argues for the ideological stance of a play being the choices made about conventional narrative not the conventional features in and of themselves.

Keywords: Intercultural theatre, community-based theatre

Names: Peter Copeman: *Hearts and Minds*, *Sinakulo*. Theatre South, Playbox Asialink National Playwriting Competition, Another Country, Powerhouse Arts Centre, James Kable, Australian Broadcasting Corporation, *After China*, Queensland University of Technology in Brisbane, Brian Castro, Belvoir Street Theatre (Sydney)

Mojica, Monique. "Stories From the Body: Blood Memory and Organic Texts." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 16-20.

Abstract: Monique Mojica presents an evocation of the ways in which she and fellow artists are drawing on "blood memory" to access deeply embedded social

and cultural sources for embodied aesthetic expression. This paper was first given as an address in which Mojica reflects on her and her fellow Turtle Gals' process, its intangibility and relationship to the spirit world, connection to land, place and the teaching arts. Mojica uses the analogy of bodies to books, informed by her work as a Pilates instructor and the legacy of Spiderwoman Theater, that every person's body tells a story. The article outlines the creation process for *The Only Good Indian...* and includes text from an improvisation in which she explores feelings of connectedness to place, and from her reaction to the Chiapas massacre *Stand Me in the Rain Forest*, and an excerpt from *Princess Pocahontas and the Blue Spots*. In addition, the article includes Mojica's childhood memories of her family and their lives as performers through generations.

Keywords: Blood memory, First Nations Theatre, Aboriginal Theatre

Names: Turtle Gals Performance Ensemble, Monique Mojica, Jani Lauzon, Michelle St. John, Spiderwoman Theater, *The Only Good Indian...* Christine Bold, *Princess Pocahontas and the Blue Spots*, *The Scrubbing Project*, Nightwood Theatre, *I Am Sad Still*, *Stand Me in the Rain Forest*, Association for Canadian Theatre Research, Canadian Association for Commonwealth Literature and Languages, Association for the Studies of Canadian and Québec Literatures at the University of Western Ontario

Guzder, Jaswant. "Banana Boys at the Magnetic North Festival. A Short Comment for alt.theatre." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 21.

Abstract: Jaswant Guzder considers both the representation and reception of issues about hybrid identity and marginalized Asian-Canadian youth within the context of fu-GEN Theatre Company's production of *Banana Boys* based on Terry Woo's novel. Guzder reflects on the individual circumstances with each character and considers his own identification within the varied portrayals. In addition, Guzder compares *Banana Boy* to Teesri's *Miss Orient(ed)* and concludes that despite some dramatological faults these significant voices have entered mainstream consciousness due to fu-GEN's mandate.

Keywords: Casting, Chinese-Canadian theatre, Filipino Theatre

Names: *Banana Boys*, Nina Aquino, fu-GEN Theatre Company, Terry Woo, Magnetic North Festival, Teesri Duniya, *Miss Orient(ed)*

Lieblein, Leanore. "Nuancing Diversity: The Boyokani Company *Hamlet*." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 22-24.

Abstract: Leanore Lieblein examines how the Boyokani Company's production of an African *Hamlet* challenges assumptions about to whom the play speaks and belongs. Boyokani is diverse in its company of French-speaking African's; the performers hail from Congo-Brazza, Mali, Ivory Coast, France, Senegal and Togo. Each member of the company brings to their work the specifics of their particular

culture. Lieblein highlights the production's focus on issues of female oppression and responsibility to the dead, which allow for the character of Gertrude to come front and center. The article also describes the intimate domesticity of the production, the re-imagined Shakespearean body and the company's technique of distancing itself from a traditional *Hamlet* performance and enabling rediscovery of the play by a new audience. The article also includes details of the seventeen African country tour to the actors' countries of origin and details of its concept for two back-to-back productions of *Othello*.

Keywords: African theatre

Names: *Hamlet*, Boyokani Company, Théâtre de la Tempête, Congo-Brazza, Mali, Ivory Coast, France, Senegal, Togo, Lingala, Hugues Serge Limbvani, Jean-Michel Déprats

Doolittle, Lisa and Troy Emory Twigg. "litaohkanao'pi: The Meeting Place: An Intercultural, Interdisciplinary Performance." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 25-27.

Abstract: Lisa Doolittle and Troy Emory Twigg discuss the rewards-and challenges-of using theatre to build cultural bridges between native and non-native communities. The article is in conversation format between Doolittle and Twigg as they rehash the creative production process and ask the larger question: How can artistic processes mediate "harmony and mutual respect?" The conversation outlines the challenges of working cross culturally; integrating traditions and work methods to create a coherent but diverse whole.

Keywords: Intercultural theatre, First Nations theatre, Aboriginal Theatre, Blackfoot community

Names: Lisa Doolittle, Troy Emory Twigg, *litaohkanao'pi*, *The Meeting Place*, University of Lethbridge Faculties of Fine Arts and Education, Lethbridge Symphony Orchestra, Blackfoot Community, Ed Wasiak, Ian Crutchley, Marvin Fox, Kainai Grassland Singers, Janice Rahn, Michael Campbell, Lethbridge Community Foundation, Lethbridge Symphony Association, Alberta Foundation for the Arts, University of Lethbridge

Kornhaber, David. "Challenging Understanding: Tierno Bokar and the American Perception of Islam." *alt.theatre: cultural diversity and the stage* 4.2 & 3 (2006): 28-31.

Abstract: David Kornhaber considers the paradox of Brook's *Tierno Bokar* to examine how an unflinching portrayal of the faults and intolerances of Islam might foster cross-cultural acceptance. The article outlines the history of Brooks' company and its production of works dealing with tolerance, Christian dogmatism and Moslem intolerance. The author states that the relatively small exposure of America's public to politically charged works makes Islam seem remote and foreign-a subject to be studied but not a living belief system capable of enriching

minds and souls of millions of individuals- this perception is challenged by *Tierno Bokar*. The Article contains a synopsis of the play and description of Peter Brook's unique approach to storytelling.

Keywords: Peter Brook, *Tierno Bokar*

Names: *Tierno Bokar*, Peter Brook, Columbia University's Arts Initiative, International Centre of Theatre Creation, Théâtre des Bouffes du Nord, Amadou Hampaté Bâ's *Life and Teaching of Tierno Bokar*, *The Sage of Bandiagara*, Marie-Hélène Estienne, Sotigui Kouyaté

alt.theatre:cultural diversity and the stage 4 1 (2006).

Little, Edward. "Ethics and Aesthetics." Editorial. *alt.theatre: cultural diversity and the stage 4.1 (2006)*: 3.

Abstract: Little reflects on the necessity of culturally sensitive dramaturgy, considering the relationship between ethics, social justice, and aesthetics, in order to provide equal opportunities in the arts in a cultural democracy.

Keywords: Culturally sensitive dramaturgy

Names: Lina de Guevara, Rahul Varma, Leith Harris, Donald Moerdijk, Sarah Stanley

Guevara, Lina de. "From Here to There: Collaboration and Voice." *alt.theatre: cultural diversity and the stage 4.1 (2006)*: 4-5.

Abstract: Lina de Guevara writes about strategies for navigating the hazards of cultural representation and misrepresentation in PUENTE Theatre's production of *Uthe/Athe (There/Here)*. From her perspective as a non-Indian, Guevara explains her process as director and dramaturg with Raji Basi to find the story of the play *Uthe/Athe*. The article contains personal reflection on the process of creating a play from Raji's life story and the challenges of cross-cultural and cross-generational communication.

Keywords: Indo-Canadian, Chilean-Canadian

Names: PUENTE Theatre, *Uthe/Athe*, Raji Basi

Varma, Rahul. "Minority Theatre in Quebec." *alt.theatre: cultural diversity and the stage 4.1 (2006)*: 6-8.

Abstract: Rahul Varma considers minority theatre's portrayal of dominant and marginalized communities in the context of Quebec's uneasy relationship with Canadian "multiculturalism." Varma outlines the discrepancy between the

multicultural and multilingual vibrancy of Montreal and its public institutions, which are not geared to fully and equitably serve corresponding artistic and cultural needs. Additionally, Varma describes the “high art” theatrical traditions of Francophone and Anglophone Québec in contrast to the newer, lower status art world of the non-white Québécois and explores the history of multicultural policy in Québec unpacking the arguments of Réne Lévesque and Neil Bissoondath.

Keywords: Minority theatre, approaches to multiculturalism

Names: Réne Lévesque, Neil Bissoondath, Teesri Duniya Theatre

Harris, Leith. “The Magic Circle.” *alt.theatre: cultural diversity and the stage* 4.1 (2006): 9-10.

Abstract: Leith Harris follows up on the continuing impact of Vancouver’s Downtown Eastside community play project on the lives of participants. Harris describes his conversion from skeptic to advocate of the community play process and his close connection to the participants during and after. The article describes the effect on the participants and reflects on the positive impact on individuals and community.

Keywords: Community-engaged theatre

Names: Savannah Walling, *In the Heart of a City*, Vancouver’s Downtown Eastside, Jimmy Tait, Emile Wilson, Elwin Xie, Vancouver Moving Theatre, Sandra Pronteau, Luke Day, Harriet Prince, Brenda Prince, Joelysa Panakea, Susan Poshan Wong, Terry Hunter

Moerdijk, Donald. “MedEia, by Dood Paard.” *alt.theatre: cultural diversity and the stage* 4.1 (2006): 11-12.

Abstract: Donald Moerdijk reviews the democratized social structure and performative language of Dood Paard’s *MedEia* and its ability to enable the players to subvert and subsume popular culture in fusion and confusion with classical culture. The plays title conflates the *Medea* myth with the myth of the media.

Keywords: Dood Paard, *MedEia*

Names: Dood Paard, Théâtre de la Bastille, Paris, Festival d’Automne, Manja Topper, Kuno Bakker, Oscar Van Woensel

Stanley, Sarah. “Montreal Mirror.” *alt.theatre: cultural diversity and the stage* 4.1 (2006): 13-15.

Abstract: Sarah Stanley reflects on the importance of fostering local community ownership and pride in directing culturally specific work such as *Miss Orient(ed)*. The article describes Stanley’s preconditions for agreeing to work on the play,

namely that they would find the three excellent Philippine actors and that the local references in the play would be changed from Toronto to Montreal to ensure the relevance and point of performing the play in Montreal would not be undermined.

Keywords: Philippine-Canadian

Names: Sarah Stanley, *Miss Orient(ed)*, Rahul Varma, Nina Aquino, Nadine Villasin, *The Montreal Mirror*, Cecile Cristobal, Emilee Veluz, Elizabeth Lofranco

alt.theatre:cultural diversity and the stage 3 4 (2005).

Little, Edward. "Art and Social Action." Editorial. *alt.theatre: cultural diversity and the stage* 3.4 (2005): 3.

Abstract: Edward Little examines the limits of cultural and social diversity within a liberal democracy and underscores the need for a forum to wrestle with difficult questions and conflicts. Little explains that the writer's in this issue are concerned with the role of art in furthering the public discourse around diversity and he posits that community-engaged theatre and intercultural approaches to theatre address plurality in ways that can contribute significantly to a greater social discourse.

Keywords: Public discourse around diversity, community-engaged theatre, social marketing

Names: Teesri Duniya Theatre, Downtown Eastside Community Play

Bhatti, Gurpreet Kaur. "Statement." *alt.theatre: cultural diversity and the stage* 3.4 (2005): 4.

Abstract: Gurpreet Kaur Bhatti's statement, originally published in *The Guardian* on January 13, 2005, following the controversial closure of her play *Behzti*, is reprinted here by permission. Bhatti, a British-born Sikh woman, outlines the details of her experience of the furor surrounding the production of her play *Bhezti*, which was closed following protests and death threats, in order to protect the safety of those involved in the production.

Keywords: Sikhism, *Behzti* controversy

Names: Gurpreet Kaur Bhatti, *Behzti*

Freshwater, Helen. "*Behzti*: Free Speech, Sacrilege, and Silencing." *alt.theatre: cultural diversity and the stage* 3.4 (2005): 5-6.

Abstract: Helen Freshwater looks at the public debate about censorship and free speech in the wake of the *Behzti* controversy and examines the media response to the violent demonstrations and its condemnation of the protestors. Freshwater

considers the argument that *Behzti's* closing represented an erosion of the British tradition of freedom of Speech and examines previous instances of curtailment, censorship and compromise that seem to be at odds with this idea of tradition.

Keywords: Freedom of speech/expression, censorship, *Behzti* controversy

Names: Gurpreet Kaur Bhatti, *Behzti*, Birmingham Rep., UK

Whitehead, Jay. "Discovering the Relevance of Drag Culture in *Bible Country*." *alt.theatre: cultural diversity and the stage* 3.4 (2005): 7-9.

Abstract: Jay Whitehead writes about unexpected insights and new understandings generated by his production of Sky Gilbert's *Drag Queens on Trial!* in Southern Alberta's "Bible Belt." Whitehead outlines his relocation to Lethbridge and subsequent desire to produce gay-themed work to give voice to the stories of a highly marginalized cultural group within the region. For his second production he selected a play about drag queens, a social group on the fringes of gay culture and sometimes maligned by its own community. The article explores the immersion of the actors in their roles and the camp, postmodern notion of performing femininity.

Keywords: Drag queens, "effeminaphobia," camp, marginalized communities, performing femininity

Names: *Drag Queens on Trial!* Sky Gilbert, Lethbridge (Alberta), University of Lethbridge, *Pretty & Witty & GAY!*, David Barrus, Neil James, Jay Whitehead

Lotayef, Ehab. "We both have truths: are mine the same as yours?" *alt.theatre: cultural diversity and the stage* 3.4 (2005): 10-11.

Abstract: Ehab Lotayef calls for a deeper examination of the nature of tensions between art and religion within Montreal's artistic community.

Keywords: Freedom of speech/expression

Names: Ehab Lotayef, Cairo, Canada

Walling, Savannah. "The Downtown Eastside Community Play." *alt.theatre: cultural diversity and the stage* 3.4 (2005): 12-15.

Abstract: Savannah Walling details both the overwhelming responsibilities and the benefits of producing community-engaged theatre within the social and cultural diversity of Vancouver's Downtown Eastside neighbourhood. This article includes a description of the diverse make up of the community and the challenges to creating a play with a combination of volunteers and professional artists from different sectors of the community. Walling includes a description of the roots of community theatre, the challenges and responsibilities associated with a community project of this magnitude, and her process in managing distrust and

conflict in order to create a safe working environment and an inviting public project. The article examines the ethical concerns of community work, which led to the development of a post-mortem approach to the work and a commitment from the Carnegie Community Center to creating a community arts festival, *The Heart of the City Festival*.

Keywords: Community-engaged theatre

Names: Savannah Walling, Terry Hunter, Vancouver Moving Theatre, Vancouver's Downtown Eastside, Burrard Inlet, Gastown, Main and Hastings, Chinatown, Strathcona, Carnegie Community Center, Stephen Lytton, Bob Eberle, Leith Harris, Mary MacAulay, Jil P. Weaving, *The Heart of the City Festival*, NeWorld Theatre, PuSH International Performing Arts Festival

alt.theatre:cultural diversity and the stage 3 3 (2004).

Little, Edward. "Theatre and Public Response." Editorial. *alt.theatre: cultural diversity and the stage 3.3 (2004): 3.*

Abstract: Little links the articles in this edition of alt.theatre as they share the element of theatre that is its common humanity whose concern with social justice depends on multiple ways of seeing that challenge competing fundamentalisms.

Keywords: Social justice, freedom of speech/expression

Names: *Behzti*, Gurpreet Kaur Bhatti

Guzder, Jaswant and Rahul Varma. "The Controversy Surrounding *Behzti* (Dishonour)." *alt.theatre: cultural diversity and the stage 3.3 (2004): 4-6.*

Abstract: Jaswant Guzder and Rahul Varma address the ideological and political implications of a British Sikh community's violent protests to Gurpreet Bhatti's new play that confronts the complicity of social and religious structures in the sexual abuse of women. Guzder's article makes a distinction between the violent protesters and the Sikh community as a whole and considers previous Sikh stories that have challenged religious zealotry. Guzder commends the British tradition of exploring social injustice onstage and cites the closing of *Behzti* as a blow to the rights of artists and individuals to speak openly and make their voices heard. Varma's article unpacks the diversity debate and speaks out against the mainstream assumptions of homogeneity within minority culture.

Keywords: Sikhism, *Behzti* controversy, freedom of speech/expression, theatre for social justice

Names: Gurpreet Kaur Bhatti, *Behzti*, Birmingham Repertory Theatre

Vian, Bobo. "Art the Constant." *alt.theatre: cultural diversity and the stage* 3.3 (2004): 7.

Abstract: Bobo Vian's poem reflects on the constancy of art amidst the competing fundamentalism of past and present.

Levine, Gabriel. "Art on the Line: Le Petit Théâtre de l'Absolu on tour in the West Bank." *alt.theatre: cultural diversity and the stage* 3.3 (2004): 8-9.

Abstract: Gabriel Levine writes about his companies belief in the need for theatre to do more than simply bear witness to human suffering as they take their puppet theatre into Occupied Palestine. In October 2003 the four puppeteers of Le Petit Théâtre de l'Absolu spent three weeks in the Palestinian territories and a week in Israel as part of the International Children's Puppet Festival. The article shares details of the personal journey of the company from the daily struggle and grinding routine in the occupied territories to the reactions of their audiences in villages, camps and towns in the West Bank and beyond.

Keywords: Israeli-Palestinian conflict, puppet theatre, children's theatre

Names: Le Petit Théâtre de l'Absolu, Palestinian territories, Israel, occupied territories, The International Children's Puppet Festival, Gabriel Levine

Tembeck, Tamar. "Theatre for Education in Oaxaca, Mexico: An Interview with Pedro Guillermo Castellanos Lemus" *alt.theatre: cultural diversity and the stage* 3.3 (2004): 10-12.

Abstract: Tamar Tembeck speaks with the artistic director of Mexico's Grupo de Teatro Cristol about the company's use of theatre as popular education and a catalyst for environmental development and sustainability in remote regions of Oaxaca and explains the group's facilitation and creation of theatre groups in various communities. The article describes Grupo de Teatro Cristol's intention to use artistic activity to channel worries that might otherwise turn to violence and their desire to assist the youth of the region in finding a voice and an audience to express themselves.

Keywords: Theatre for education, community-based theatre, conservation

Names: Pedro Guillermo Castellanos Lemus, Grupo de Teatro Cristol, Mexico, Oaxaca, *En la Cuerda Floja*, Environmental Protection Secretariat, World Wildlife Fund

Maboungou, Zab. "Cultures in the City or a City of Cultures?" *alt.theatre: cultural diversity and the stage* 3.3 (2004): 13.

Abstract: Zab Maboungou reports on developments in Quebec proceeding from Stand Firm-the Canada Council's strategic initiative aimed at equal access and

equal participation by minority artists in the development and dissemination of Canadian arts.

Keywords: Stand Firm, Arts funding, Canada Council for the Arts, cultural and artistic development

Names: Stand Firm, Canada Council for the Arts, Black Theatre Workshop, Montreal Asian Heritage Festival, Les Éditions du CIDHICA, Tumbuku-Productions Twiga, Teesri Duniya Theatre, Nyata Nyata Circle of Artistic Expression, *Stand Firm Montreal*

Bligh, Kate. "Five Categories: A Review of Marc Maufort's Transgressive Itineraries: Postcolonial Hybridizations of Dramatic Realism." Book Review. *alt.theatre: cultural diversity and the stage* 3.3 (2004): 14.

Abstract: Kate Bligh takes issue with the enduring colonial assumptions and reductive nature of Marc Maufort's postcolonial categorization of "Mainstream," "Multicultural," and "Aboriginal" theatre in Canada, Australia, and New Zealand.

Keywords: "Mainstream," "multicultural," "Aboriginal," magical realism

Names: Marc Maufort, Canada, Australia, New Zealand, Judith Thompson, George F. Walker, Guillermo Verdeccia, George Seremba, Djanet Sears, Betty Quan, Marty Chan, M.J. Kang, Tomson Highway, Daniel David Moses, Drew Hayden Taylor