

# Notes

## PREFACE

- 1 Eco-feminism seeks to equate the oppression of women with the exploitation of nature. Donna Haraway, for example, defines eco-feminism as an insistence “on some version of the world as active subject, not as resource to be mapped and appropriated.” Haraway, *Simians, Cyborgs, and Women* (New York: Routledge, 1991), 199. Interestingly, the Calgary women’s theatre company Urban Curvz also uses the expression “theatre ecology” on its website.
- 2 Rita Much, “Introduction,” *New Canadian Drama* 6 (Ottawa: Borealis Press, 1993), vii–xii.
- 3 Alisa Palmer, *Nightwood Newsletter*, Spring 2007, n.p.

## INTRODUCTION

- 1 Lizbeth Goodman, *Contemporary Feminist Theatres: To Each Her Own* (New York: Routledge, 1993), 24–25.
- 2 Charlotte Canning, *Feminist Theaters in the U.S.A.: Staging Women’s Experience* (London and New York: Routledge, 1996), 33.
- 3 Dinah Luise Leavitt, *Feminist Theatre Groups* (Jefferson, N.C: McFarland & Company Inc., 1980), 18.
- 4 Leavitt, *Feminist Theatre Groups*, 19.
- 5 Canning, *Feminist Theaters in the U.S.A.*, 36.
- 6 Leavitt, *Feminist Theatre Groups*, 67.
- 7 *Ibid.*, 69.
- 8 *Ibid.*, 77.
- 9 Amanda Hale, “Ascending Stages,” *Broadside* vol. 6 no. 9 (July 1985): 10. Although At the Foot of the Mountain disbanded in 1991, Martha Boesing has continued to be an honoured and socially engaged playwright. In 1996 she wrote a play called *These Are My Sisters*, which

premiered in Minneapolis as part of the Walker Art Center's Out There Series. The play chronicles the achievements of second wave feminism through five monologues. In 2006, Boesing began writing for the Faithful Fools street ministry in San Francisco, creating *The Witness*, inspired by a famous Zen parable, and *Song of the Magpie*, which deals with homelessness.

- 10 Julia Miles, "Introduction," in *The Women's Project: Seven New Plays by Women*, ed. Julia Miles (New York: Performing Arts Journal Publications and American Place Theatre, 1980), 10.
- 11 Ibid.
- 12 Ibid., 11.
- 13 Julia Miles, *Womenswork: 5 New Plays from the Women's Project* (New York: Applause Books, 1989), v.
- 14 Cynthia Zimmerman, *Playwriting Women: Female Voices in English Canada* (Toronto: Simon and Pierre, 1994), 17.
- 15 Michelene Wandor, "Introduction," in *Plays by Women: Volume One* (London: Methuen, 1982), 8.
- 16 Yvonne Hodkinson, *Female Parts: The Art and Politics of Women Playwrights* (Montreal: Black Rose Books, 1991), 12.
- 17 Ibid., 14.
- 18 Rina Fraticelli also reported on her findings in an article entitled "Any Black Crippled Woman Can!" *Room of One's Own* vol. 8 no. 2: 7-18.
- 19 Mary Vingoe, Letter to Nathan H. Gilbert, Executive Administrator, Laidlaw Foundation, 1 March 1984, 2.
- 20 Chief researcher Rebecca Burton presented these statistics 26 May 2006 at a conference entitled "Canadian Women Playwrights: Tributes and Tribulations," held at the University of Toronto. She acknowledged that company revenue numbers were inflated due to the significantly larger budgets of companies reporting at the top end of the scale, and also noted a higher response rate to the survey by companies led by women.
- 21 Rebecca Burton, "Adding It Up: (En)Gendering (and Racializing) Canadian Theatre," *alt.theatre: Cultural Diversity and the Stage*, vol. 5 no. 1 (February 2007): 8. See also Michael Posner, "In search of a little play equity," *Globe and Mail*, 8 August 2009, R7.
- 22 Goodman, *Contemporary Feminist Theatres*, 9.
- 23 Robert Wallace, *Producing Marginality: Theatre and Criticism in Canada* (Saskatoon: Fifth House Publishers, 1990), 185.

- 24 Kym Bird, *Redressing the Past: The Politics of Early English-Canadian Women's Drama, 1880–1920* (Montreal and Kingston: McGill-Queen's University Press, 2004), 5–6.
- 25 Roberts quoted in Catherine Glen, "On the Edge: Revisioning Nightwood," *Canadian Theatre Review* 82 (Spring 1995): 38.
- 26 Wallace, *Producing Marginality*, 162.
- 27 On the other hand, in his review of the book, Robert Nunn has argued that Wallace's definition of fringe theatre is too narrow and that companies like Passe Muraille still represent an alternative, risk-taking vision: *Canadian Theatre Review* 70 (Spring 1992): 93.
- 28 Rita Much, "Introduction," in *New Canadian Drama* 6 (Ottawa: Borealis Press, 1993), x.
- 29 Roberts quoted in Glen, "On the Edge: Revisioning Nightwood," 38.
- 30 Ibid.
- 31 These comments were made by Banuta Rubess when speaking to a Canadian Theatre and Drama class, University of Toronto, 11 March 1993.
- 32 Ott quoted in Rebecca Daniels, *Women Stage Directors Speak*, excerpted in "Gender, Creativity & Power," *American Theatre* vol. 15 no. 7 (September 1998): 81.
- 33 For more on these distinctions, see Bruce Barton, "Introduction: Devising the Creative Body," in *Collective Creation, Collaboration and Devising*, ed. Bruce Barton, vol. 12 of *Critical Perspectives on Canadian Theatre in English* (Playwrights Canada Press, 2008). Barton offers the formulation: "Collective = shared purpose and motivation, *ideology*; collaboration = self-imposed framework and structure, *context*; devising = adopted strategies and rules, *process*" (ix).
- 34 The Anna Project, "This is For You, Anna: A spectacle of revenge," *Canadian Theatre Review* 43 (Fall 1985): 173.
- 35 Ibid., 170.
- 36 Play program, *This is For You, Anna*, Theatre Passe Muraille, January 1986.
- 37 Susan E. Bassnett-McGuire, "Towards a Theory of Women's Theatre," in *Linguistic and Literary Studies in Eastern Europe, Vol. 10: Semiotics of Drama and Theatre*, eds. Herta Schmid and Aloysius Van Kestern (Amsterdam and Philadelphia: John Benjamins Publishing Co., 1984), 458.
- 38 Ibid.
- 39 Ibid.

- 40 Monique Mojica has written something remarkably similar in discussing the absence of female stories being told as part of what she calls the “Native theatre explosion” in Toronto: “I wanted to work with other Native women who felt the void and who had the courage to tell their own stories.” Monique Mojica, “Chocolate Woman Dreams the Milky Way,” in *Collective Creation, Collaboration and Devising*, ed. Bruce Barton, *Critical Perspectives on Canadian Theatre in English*, Vol. 12 (Toronto: Playwrights Canada Press, 2009), 172.
- 41 Burning City Women quoted in Harry Lesnick, ed., “Burning City Women,” *Guerilla Street Theatre* (New York: Avon Books, 1973), 389.
- 42 Ibid.
- 43 Sinfield quoted in Susan Bennett, *Theatre Audiences* (London and New York: Routledge, 1990), 4.
- 44 Chaudhuri quoted in Bennett, *Theatre Audiences*, 15.
- 45 Quoted in Bennett, *Theatre Audiences*, 17.
- 46 Alan Filewod, *Collective Encounters: Documentary Theatre in English Canada* (Toronto, Buffalo, London: University of Toronto Press, 1987), 19.
- 47 Denis W. Johnston, *Up the Mainstream: The Rise of Toronto’s Alternative Theatres* (Toronto, Buffalo, London: University of Toronto Press, 1991), 225.
- 48 Robin Endres, “Introduction,” in *Eight Men Speak and Other Plays from the Canadian Workers’ Theatre* (Toronto: New Hogtown Press, 1976), xiv.
- 49 Bonn quoted in Jay Williams, *Stage Left: An Engrossing Account of the Radical Theatre Movement in America* (New York: Scribner, 1974), 22.
- 50 Ibid., 421.
- 51 Stasia Evasuk, “Play shows how women helped settle Ontario,” *Toronto Star*, 27 October 1984, L3. “It is based on letters, diaries and books written by and about Canadian women ... The play opens with a reading of a pamphlet published in London in 1832 and addressed to those who wished to better themselves by emigrating to Canada.”
- 52 Filewod, *Collective Encounters*, 24.
- 53 Ibid., 27.
- 54 Ibid., 30.
- 55 Zimmerman, *Playwriting Women*, 19.
- 56 Alan Filewod, “Erasing Historical Difference: The Alternative Orthodoxy in Canadian Theatre,” *The Theatre Journal* vol. 42 no. 2 (May 1989): 210.

- 57 Pol Pelletier quoted in Amanda Hale, "Ascending Stages," 10.
- 58 Alisa Palmer, Leslie Lester, and Diane Roberts, "The first big word from the New Leadership Team," *Nighttalk* (Fall 1994), no page.
- 59 Bryony Lavery, "But Will Men Like It? Or living as a feminist writer without committing murder," in *Women and Theatre: Calling the Shots*, ed. Susan Todd (London: Faber and Faber, 1984), 27.
- 60 Alisa Palmer, "The Second Big Word," *Nighttalk* newsletter (January 1995), n.p.
- 61 Cynthia Grant, "Still 'Activist' after All These Years?" *Canadian Theatre Review* 117 (Winter 2004): 15.
- 62 Kim Renders, "Letter to the Editor," *Canadian Theatre Review* 119 (Summer 2005): 4.
- 63 Kate Lushington quoted in Diane Roberts, "Dramaturgy: A Nightwood Conversation," *Canadian Theatre Review* 87 (Summer 1996): 23.
- 64 Kim Renders, interview by author, Toronto, 11 May 1996.
- 65 Filewod, *Collective Encounters*, 35.
- 66 Brookes quoted in Filewod, *Collective Encounters*, 114.
- 67 Filewod, *Collective Encounters*, 14.
- 68 *Ibid.*, x.
- 69 Savannah Walling, "Survival Techniques: Forces on the Artists/Artists on the Forces," *Canadian Theatre Review* 88 (Fall 1996): 12.
- 70 Ray Conlogue, "Squeaky floors and star turns lost the spotlight," *Toronto Star*, undated, n.p.
- 71 Grant, "Still 'Activist' after All These Years?" 14.
- 72 *Ibid.*
- 73 *Ibid.*, 15.
- 74 Renders, "Letter to the Editor," 4.
- 75 See, for example, Susan Bennett and Alexandria Patience, "Bad Girls Looking for Money—Maenad Making Feminist Theatre in Alberta," *Canadian Theatre Review* 82 (Spring 1995): 10–13. "What Maenad is exploring is an administrative and artistic structure that makes possible a wide range of work by a diversity of women who do not or cannot, for a number of reasons, produce their theatre in the more traditional structures," 12.
- 76 Bennett, *Theatre Audiences*, 62.
- 77 Cynthia Grant quoted in Bennett, *Theatre Audiences*, 62.

78 For more information on the Company of Sirens, see *Canadian Theatre Review* 115.

## CHAPTER ONE

- 1 [www.nightwoodtheatre.net](http://www.nightwoodtheatre.net)
- 2 Rebecca Burton assisted in compiling this information about festivals.
- 3 Francine Volker, "Running a Redlight," *Theatrum: A Theatre Journal* (April/May 1989): 29.
- 4 *Ibid.*
- 5 See Nightwood Theatre, "Notes from the Front Lines," *Canadian Theatre Review* 43 (Summer 1985): 44–51.
- 6 Volker, "Running a Redlight," 29.
- 7 Renders quoted in Jon Kaplan, "Renders goes solo in noisy kids' show," *NOW*, 17–23 December 1987, 19.
- 8 McKenzie Porter, "Ida: postgraduate study in wasted intelligence," *Toronto Star*, 26 October 1979, 101.
- 9 Grant quoted in Jon Kaplan, "Cynthia Grant Builds Images," *NOW*, August 1982, 13.
- 10 Kate Lushington, "The Changing Body of Women's Work," *Broadside* (August/September 1989): 21.
- 11 Kim Renders, *Nighttalk*, January 1995, n.p.
- 12 Kim Renders, interview by author, Toronto, 11 May 1996.
- 13 Denis Johnston, *Up the Mainstream: The Rise of Toronto's Alternative Theatres* (Toronto, Buffalo, London: University of Toronto Press, 1991), 3–4.
- 14 Johnston, *Up the Mainstream*, 57.
- 15 Johnston, *Up the Mainstream*, 219.
- 16 Alan Filewod, "Erasing Historical Difference: The Alternative Orthodoxy in Canadian Theatre," *The Theatre Journal* vol. 42 no. 2 (May 1989): 201–210.
- 17 Filewod, "Erasing Historical Difference," 209.
- 18 1980 "Rhubarb!" program.
- 19 Gilbert quoted in Jon Kaplan, "Actors make Rhubarb," *NOW*, November 1982, n.p.
- 20 Furthermore, Aida Jordão describes her involvement: "I was working full-time for Nightwood doubling as an actor and assistant to Cynthia Grant; since I had expressed an interest in working with Baçuta (I'd seen her wonderful work with the 1982 Theatre Company), Cynthia

- 'placed' me with the project as part of my work with Nightwood." Email correspondence, 24 July 2009.
- 21 Kate Lushington, interview by author, Toronto, 9 June 1996.
  - 22 Patricia Keeney Smith, "Living with Risk," *Canadian Theatre Review* 38 (Fall 1983): 40.
  - 23 Keeney Smith, "Living with Risk," 41.
  - 24 Keeney Smith, "Living with Risk," 43.
  - 25 Program, *Flashbacks of Tomorrow*, Toronto Theatre Festival's Open Stage at the Toronto Free Theatre, May 1981, n.p.
  - 26 Ray Conlogue, "Triviality mars *Mass/Age*: Wit and flair don't mask unoriginal thinking," *Globe and Mail*, 30 August 1982, 11.
  - 27 Jon Kaplan, "Cynthia Grant Builds Images," *NOW*, August 1982, 13.
  - 28 Carole Corbeil, "Banquet full of political fare," *Globe and Mail*, 7 November 1983, 18.
  - 29 Henry Mietkiewicz, "Peace Banquet a smorgasbord of fun," *Toronto Star*, 6 November 1983, G2.
  - 30 Kate Lazier, "Pope Joan's Infallible Wit," *The Varsity*, 10 September 1984, 16. "Rubess' linear plot is a departure for Nightwood, whose work is usually more associative. But in typical Nightwood fashion, the transitions between scenes are smooth.
  - 31 Banuta Rubess is quoted in Rita Much and Judith Rudakoff, eds., *Fair Play: Twelve Women Speak; Conversations with Canadian Playwrights* (Toronto: Simon and Pierre, 1990), 58. The perceived connection between Nightwood and The Anna Project was further cemented by the fact that both are featured prominently, and in an interconnected way, in the issue of *Canadian Theatre Review* where *This is For You, Anna* was first published.
  - 32 The Anna Project, "Fragments, Afterthoughts," *Canadian Theatre Review* 43 (Summer 1985): 171.
  - 33 The Anna Project, "Fragments, Afterthoughts," 172.
  - 34 Ann Wilson, "The Politics of the Script," *Canadian Theatre Review* 43 (Summer 1985): 175.
  - 35 The Anna Project, "Fragments, Afterthoughts," 173.
  - 36 Wilson "The Politics of the Script," 178.
  - 37 The Anna Project, "This is For You, Anna: A spectacle of revenge," *Canadian Theatre Review* 43 (Summer 1985): 158.
  - 38 The Anna Project, "This is For You, Anna," 168.

- 39 The Anna Project, "Fragments, Afterthoughts," 171.
- 40 Regardless of whether or not this provision is legally enforceable, it does strongly convey the collective's concern that the material not be exploited; they felt that Marianne's story had been sensationalized in the German press and wanted to avoid a similar approach.
- 41 The Anna Project, "This is For You, Anna," 133.
- 42 The Anna Project "Fragments, Afterthoughts," 167.
- 43 See for example the use of milk as a symbol in Jovette Marchessault's play *Night Cows* in *Lesbian Triptych*, trans. Yvonne M. Klein (Toronto: Women's Press, 1985).
- 44 Ray Conlogue, "Cathy Jones Steals World Stage Festival Show," *Globe and Mail*, 9 June 1986, C11.
- 45 For example, Conlogue is incorrect in saying that Marianne Bachmeier killed her "ex-lover" who was on trial for murdering her daughter, Anna. Anna's killer was a neighbour, but nowhere in the play is it suggested that he was Marianne's lover. Conlogue writes, "It explores Anna's life history in detail [an error, he means Marianne's life history], including her various humiliations in a male-dominated society, and if it doesn't actually say her action was justifiable, it is sympathetic." He objects to the murder being portrayed as "normative" and also points out that women belittle men by calling them "wimps," which he claims suggests that they like aggressive men. These errors and irrelevant comments suggest that Conlogue was not sufficiently attentive to the actual play and was instead more concerned with expressing his own views about feminism. For further critical analysis of Conlogue's review, see Carole Corbeil, "Peeping Tom-cats: The Manly Art of Theatre Criticism," *This Magazine* vol. 20 no. 5 (December 1986/January 1987): 33-36.
- 46 Robert Crew, "Feminists launch festival," *Toronto Star*, 16 January 1987, D17.
- 47 Henry Mietkiewicz, "Lolita grows up to get last laughs," *Toronto Star*, 29 May 1987, E13.
- 48 Malcolm Burrows, "Perspectives in process: *War Babies'* journey," *The Varsity*, 9 March 1987, 13.
- 49 Susan G. Cole, "Ten Years and Five Minutes: Nightwood Celebrates a Decade of Feminist Theatre," *FUSE*, Spring 1990, 13.
- 50 Jeanie Forte, "Women's Performance Art: Feminism and Postmodernism," in *Performing Feminisms: Feminist Critical Theory and Feminism*, ed. Sue-Ellen Case (Baltimore and London: The Johns Hopkins University Press, 1990), 259.

- 51 Banuta Rubess with Peggy Christopherson, Ann-Marie MacDonald, Mary Marzo, Kim Renders, and Maureen White, *Smoke Damage: A story of the witch hunts* (Toronto: Playwrights Canada, 1985), 88.
- 52 Elin Diamond, "(In)Visible Bodies in Churchill's Theater," in *Making a Spectacle: Feminist Essays on Contemporary Women's Theatre*, ed. Lynda Hart (Ann Arbor: University of Michigan Press, 1989), 264.
- 53 Caryl Churchill, "Introduction to *Vinegar Tom*" in *Plays: One* (London: Methuen Drama, 1985), 129.
- 54 Program, *Burning Times*, Theatre Centre, August 1983.
- 55 Rubess quoted in Much and Rudakoff, *Fair Play*, 61.
- 56 Kim Renders, interview with author, Toronto, 11 May 1996. The dispute was resolved in Lambooy's favour, in the sense that a proposed strike by the actors was prevented by Equity's intervention.
- 57 Rubess in Much and Rudakoff, *Fair Play*, 62.
- 58 It is not clear from the correspondence that this was ever asked of her.
- 59 As an interesting side note, Margaret Atwood took on a very similar topic with her 2005 novel *Penelopiad: The Myth of Penelope and Odysseus*, by retelling the tale from Penelope's viewpoint. Atwood's work was adapted as a play and collaboratively produced by the Royal Shakespeare Company in Stratford-on-Avon, England, and by the National Arts Centre in Ottawa, in 2007. As part of Nightwood's thirtieth anniversary celebration, the "4x4 Festival," a concurrent directors' summit featured a week-long experimental master class, culminating in a performance on 15 November 2009 in which ten directors presented their take on Atwood's *Penelopiad*. The master class was led by Yael Farber and Josette Bushell-Mingo and involved actors from the Shaw Festival.
- 60 Meredith Levine, "Feminist Theatre — Toronto 87," *Theatrum: A Theatre Journal* (Spring 1987): 6.
- 61 Cynthia Grant, Application for a Cultural Grant from the City of Toronto, May 1983 to May 1984.
- 62 In her 2004 article "Still Activist After All These Years?" Cynthia Grant recalls, "Lina [Chartrand] and Amanda Hale had created lesbian performance art work that had been uncomfortably rejected at Nightwood. Partly as an act of solidarity against the homophobic undertones, I left with them to form Sirens" (15). This seems an odd claim, given that in 1986, the year Grant left, Nightwood produced *The Edge of the Earth is Too Near, Violette Leduc*, a lesbian story written by a prominent lesbian author and marketed to the gay and lesbian community.

- 63 Mary Vingoe, letter to Irene N. Turrin, Director of Cultural Affairs, Municipality of Metro Toronto, 13 February 1986.
- 64 Mary Vingoe, letter to Jeremy Long, Theatre Officer, Canada Council, 17 March 1986.
- 65 Mary Vingoe, letter to Nathan Gilbert, Executive Director, Laidlaw Foundation, 10 October 1986. As the quote suggests, Nightwood's collective structure allowed many women an opportunity to gain experience and exposure which later assisted them in finding work at other theatres. Rubess, for example, later became an associate artist with Theatre Passe Muraille.
- 66 Mary Vingoe, Internship Training Program application, Ministry of Culture and Communication, 22 October 1986.
- 67 Rita Much, "Introduction," *New Canadian Drama* 6 (Ottawa: Borealis Press, 1993), ix.
- 68 My experience of seeing this play was very different. Libra Productions presented *A Particular Class of Women*, directed by Kim Lavis, at the Alumnae Theatre in Toronto from 27 October to 6 November 1994. In this production, each character was portrayed by a different actor. Instead of admiring the virtuosity of a single performer, the audience focus was on a parade of attractive young bodies in competition with one another, undermining the intention of the playwright to emphasize female solidarity. Signs at the theatre entrance encouraged the audience to clap and cheer for the dance pieces, heightening our role as voyeurs and consumers. However, it should be acknowledged that a program note indicated that Janet Feindel was consulted on and supported the production.
- 69 In her 2004 article "Still Activist After All These Years?" Cynthia Grant writes that, in the early days of Nightwood, Theatre Passe Muraille's artistic director, Paul Thompson, "was a valuable ally...at least until I declined to create a show about strippers" (14). With no elaboration on the nature of that project, Grant implies that strippers are a categorically inappropriate topic for a Nightwood show, and that the very idea Thompson would suggest such a thing created a rift between them. Nightwood sponsored *A Particular Class of Women* in 1987, the year after Grant left. Feminists may hold widely variant attitudes towards sexuality, pornography, and sex-related work, with notably different degrees of acceptance between the Second and Third Waves.
- 70 Catherine Glen, "On the Edge: Revisioning Nightwood," *Canadian Theatre Review* 82 (Spring 1995): 39.
- 71 Kaplan, "Renders goes solo in noisy kids' show," 19.

- 72 Jon Kaplan, "Bearing the fruit of a polluted world," *NOW*, 4–10 May 1989, 47. At this point, Kate Lushington had been hired as the newest artistic coordinator. Lushington inherited a season that had already been programmed and included Vingoe's play.
- 73 For example, the eighth annual "Groundswell," "Making Waves," held at the Tarragon Theatre Extraspace, in October and November of 1992, featured three collective creations: *A Savage Equilibrium* by Monique Mojica, Fernando Hernandez Perez, Jani Lauzon and Floyd Favel; *Coming from the Womb* by the Red Sister/Black Sister Collective; and *Girls in the Hood* by Catherine Glen with young women from Metro Housing.
- 74 Rubess in Much and Rudakoff, *Fair Play*, 74.
- 75 *Ibid.*, 61.
- 76 Christopher Hume, "The humour saves Lolita, but it's strained," *Toronto Star*, 5 June 1987, E19.
- 77 Soraya Peerbaye, "Look to the Lady: Re-examining Women's Theatre," *Canadian Theatre Review* 84 (Fall 1995): 25.
- 78 Levine, "Feminist Theatre – Toronto 87," 6.
- 79 Vingoe quoted in Levine, "Feminist Theatre – Toronto 87," 7.
- 80 *Ibid.*
- 81 Levine, "Feminist Theatre – Toronto 87," 7.
- 82 *Ibid.*
- 83 The Company of Sirens has mounted shows in more traditional venues as well, such as the Alumnae Theatre and Theatre Passe Muraille. For more information on the Sirens, see Cynthia Grant, "Still 'Activist' after All These Years?" *Canadian Theatre Review* 117 (Winter 2004): 14–16.
- 84 Malene Arpe, "Feminist Theatre," *Bark* magazine vol. 2 no. 8 (January 1993): 17.
- 85 Julie Taymor quoted in Sylviane Gold, "The Possession of Julie Taymor," *American Theatre* vol. 15 no. 7 (September 1998): 22.
- 86 Karen Houppert, "Ruth Maleczek: Her Life in Art," *American Theatre* vol. 15 no. 7 (September 1998): 86.
- 87 Michelene Wandor, *Post-War British Drama: Look Back in Gender* (London and New York: Routledge, 2001), 249.
- 88 Pam Brighton, "Directions," in *Women and Theatre: Calling the Shots*, ed. Susan Todd (London: Faber and Faber, 1984), 58–59.

89 Jane Wagner, *The Search for Signs of Intelligent Life in the Universe* (New York: Harper and Row, 1986), 184.

## CHAPTER TWO

- 1 Bryony Lavery, “But Will Men Like It? Or living as a feminist writer without committing murder,” in *Women and Theatre: Calling the Shots*, ed. Susan Todd (London: Faber and Faber, 1984), 28.
- 2 The first and only production by Mean Feet was staged in early December of 1982. Built around the theme of fathers and daughters, it included *Dark Pony* by David Mamet, directed by Padveen, and *Canadian Gothic* by Joanna McClelland Glass, directed by Lushington. It was funded by a project grant from the Ontario Arts Council. According to Amanda Hale, “It was a first class production and received very favourable reviews.”
- 3 Nightwood Theatre, “Notes From the Front Lines,” *Canadian Theatre Review* 43 (Summer 1985): 44–51.
- 4 Kate Lushington, interview by author, Toronto, 9 June 1996.
- 5 Ibid.
- 6 Joseph Green and Douglas Buck, “Responsibility and Leadership in Canadian Theatre,” *Canadian Theatre Review* 40 (Fall 1984): 4–8. A community-based board of directors is defined as one made up of non-artists—people in the patronage and business communities. They have final legal responsibility and the authority to approve or disapprove anything. Funding agencies require that publicly funded institutions have a board.
- 7 Kate Lushington, letter to Ministry of Culture and Communications, July 1989.
- 8 Search Committee meeting minutes, 30 August 1993.
- 9 Sally Clark is a good example of someone who furthered her development through Nightwood. *Life Without Instruction* had a long but ultimately unfruitful history with the company; Nightwood had originally sponsored Sally Clark’s application for funding to work on *The Medea Project*, a piece about women and revenge, which she was proposing for eventual production by Nightwood. This became *Life Without Instruction*, but Clark chose not to have Nightwood produce the show. Clark also developed another of her plays, *St. Frances of Hollywood*, at “Groundswell,” but had it produced by the Canadian Stage Company in 1996. For further discussion of Clark’s play development history, see D.A. Hadfield, *Re: Producing Women’s Dramatic History: The Politics of Playing in Toronto* (Vancouver: Talonbooks, 2007).

- 10 Kate Lushington, "Fear of Feminism," *Canadian Theatre Review* 43 (Summer 1985): 11.
- 11 To suggest that Judith Thompson is marginalized in Canadian theatre seems at first a dubious statement, but Lushington is citing Thompson both as an anomaly and as someone who has encountered sexism in her rise to the position of respect she now enjoys. In Soraya Peerbaye's "Look to the Lady: Re-examining Women's Theatre," *Canadian Theatre Review* 84 (Fall 1995): 23, Thompson herself talks about the paternalistic control she had to overcome in order to get her earliest plays done to her satisfaction. Furthermore, in a larger context, even the most successful woman in our society is still the victim of sexist stereotyping, expected to behave in certain ways, at risk from male violence, concerned with reproductive issues, and so on—a common condition which forms the basis for cultural feminist solidarity among women of very different circumstances.
- 12 Lushington does not provide a citation for the Amos quote, but dates it 1985.
- 13 Vit Wagner, "By women, for everybody: Nightwood Theatre is 'very much a feminist process,'" *Toronto Star*, 17 March 1990, H2.
- 14 For more on the disagreement around Nightwood's earliest structure, see Cynthia Grant, "Still 'Activist' after All These Years?" *Canadian Theatre Review* 117 (Winter 2004): 14–16, and the response from Kim Renders, "Letter to the Editor," *Canadian Theatre Review* 119 (Summer 2005): 4.
- 15 In Alberta, where I directed the play at the University of Lethbridge in 2003, it has been done professionally in Edmonton and Calgary, and had student productions at the University of Calgary, Keyano College, and Mount Royal College.
- 16 Ric Knowles has maintained that *Goodnight Desdemona (Good Morning Juliet)* displays "a second-wave feminist focus on gender and genre that was very much of its 1980s context at Toronto's Nightwood Theatre." Knowles, "Othello in Three Times," in *Shakespeare in Canada: A World Elsewhere?* eds. Diana Brydon and Irena R. Makaryk (Toronto: University of Toronto Press, 2002), 377–378. But I do not think this accounts for the fact that the play continues to be so popular, far after, and in locations far removed from, its original 1980s Toronto context.
- 17 Peter Dickinson, "Duets, Duologues, and Black Diasporic Theatre: Djanet Sears, William Shakespeare, and Others," *Modern Drama* vol. XLV no. 2 (Summer 2002): 193.

- 18 Laurin R. Porter, "Shakespeare's Sisters: Desdemona, Juliet and Constance Ledbelly in *Goodnight Desdemona (Good Morning Juliet)*," *Modern Drama* vol. XXXVIII no. 3 (Fall 1995): 365.
- 19 In the published text, both a quotation in the dedication, and the introduction by Rubess, emphasize the existence of a Jungian subtext. The story happens in the subconscious mind: the character Constance "stews in her office like base matter in the alchemical dish; she reaches the nigredo/nadir of her existence and this allows her to reconsider her life, her self, as if in a dream." In this interpretation, Desdemona and Juliet are archetypes of Constance's own unconscious, while Othello and Tybalt are permutations of Professor Night, and the Chorus, Iago and Yorick are all versions of her own, goading animus.
- 20 Shannon Hengen, "Towards a Feminist Comedy," *Canadian Literature* 146 (Autumn 1995): 99.
- 21 Paula Kamen, *Her Way: Young Women Remake the Sexual Revolution* (New York: New York University Press, 2000), 3.
- 22 *Ibid.*, 45.
- 23 Ann-Marie MacDonald, *Good Night Desdemona (Good Morning Juliet)* (Toronto: Coach House Press, 1990), 76–77.
- 24 Porter, "Shakespeare's Sisters," 370.
- 25 Sophia Phoca and Rebecca Wright, *Introducing Postfeminism* (New York: Totem Books, 1999), 105.
- 26 Porter, "Shakespeare's Sisters," 368.
- 27 Ann Wilson, "Critical Revisions: Ann-Marie MacDonald's *Goodnight Desdemona (Good Morning Juliet)*," in *Women on the Canadian Stage: The Legacy of Hrotsvit*, ed. Rita Much (Winnipeg: Blizzard Publishing, 1992), 11.
- 28 Phoca and Wright, *Introducing Postfeminism*, 171.
- 29 Ann Brooks, *Postfeminisms: Feminism, Cultural Theory and Cultural Forms* (London and New York: Routledge, 1997), 157.
- 30 Martha Tuck Rozett, *Talking Back to Shakespeare* (Newark: University of Delaware Press, 1994), 165.
- 31 *Ibid.*, 166.
- 32 Knowles, "Othello in Three Times," 379.
- 33 Natalie Fenton, "Feminism and Popular Culture," in *The Routledge Companion to Feminism and Postfeminism*, ed. Sarah Gamble (London and New York: Routledge, 2001), 112.

- 34 Leslie Heywood and Jennifer Drake, *Third Wave Agenda: Being Feminist, Doing Feminism* (Minneapolis: University of Minnesota Press, 1997), 4.
- 35 Ellyn Kaschak, *The Next Generation: Third Wave Feminism Psychotherapy* (New York: The Haworth Press, Inc., 2001), 3.
- 36 *Ibid.*, 16.
- 37 Ric Knowles, "Reading Material: Transfers, Remounts, and the Production of Meaning in Contemporary Toronto Drama and Theatre," *Essays on Canadian Writing* nos. 51–52 (Winter 1993–Spring 1994): 285.
- 38 Anne-Marie MacDonald quoted in Rita Much and Judith Rudakoff, eds., *Fair Play: Twelve Women Speak; Conversations with Canadian Playwrights* (Toronto: Simon and Pierre, 1990), 142.
- 39 See Linda Burnett, "'Redescribing a World': Towards a Theory of Shakespearean Adaptation in Canada," *Canadian Theatre Review* 111 (Summer 2002): 5–9; Ellen McKay, "The Spectre of Straight Shakespeare," *Canadian Theatre Review* 111 (Summer 2002): 10–14; and Marianne Novy, "Saving Desdemona and/or Ourselves: Plays by Ann-Marie MacDonald and Paula Vogel," in *Transforming Shakespeare: Contemporary Women's Re-visions in Literature and Performance*, ed. Marianne Novy (New York: St. Martin's Press, 1999), 67–85.
- 40 Novy, "Saving Desdemona and/or Ourselves," 79.
- 41 *Ibid.*, 81.
- 42 Hengen, "Towards a Feminist Comedy," 103.
- 43 Kate Lushington quoted in Vit Wagner, "By women, for everybody," *Toronto Star*, 17 March 1990, H2.
- 44 Jon Kaplan, "Kate Lushington: Feminism fuels director's vision for fertile comedy," *NOW*, 31 January–6 February 1991, 22.
- 45 Susan G. Cole, "A Very Fertile Imagination: Interview," *Night Talk* newsletter vol. 2 no. 2 (Winter 1991): 1.
- 46 Jon Kaplan, "Kate Lushington: Feminism fuels director's vision for fertile comedy," 22.
- 47 All quotes are from an unpublished, unnumbered manuscript. I thank Susan G. Cole for access to that early text. The play was published in Rosalind Kerr, *Lesbian Plays: Coming of Age in Canada* (Toronto: Playwrights Canada Press, 2007).
- 48 Lizbeth Goodman, *Contemporary Feminist Theatres: To Each Her Own* (New York: Routledge, 1993), 63.
- 49 Kate Lushington, interview by author, Toronto, 9 June 1996.

- 50 Stephanie Griffiths, n.p.
- 51 Vit Wagner, "A Shallow Look at Sexual Politics," *The Toronto Star*, 7 February 1991, B5.
- 52 Sandra Haar, "Breeding Ground: Dyke sensibility weeded out of play's production," *RITES*, April 1991, 15.
- 53 Ibid.
- 54 Ibid.
- 55 Jill Dolan, "Breaking the Code," in *Presence and Desire* (Ann Arbor: The University of Michigan Press, 1993), 140.
- 56 Kate Lushington, interview with author, Toronto, 9 June 1996. Lushington cites the Women's Press as an example of a feminist organization torn apart along racial lines.
- 57 Jill Lawless, "Djanet Sears: Deft performer unravels fairy tales' romantic web," *NOW*, 7–13 October 1993, 28–29.
- 58 "Groundswell's grassroots grow in new direction," *NOW*, 1–17 December 1988, 59.
- 59 Nigel Hunt, "Bringing the Heroine Back to Life," *Performing Arts* (March/Spring 1990): 28.
- 60 Kate Lushington, interview with author, Toronto, 9 June 1996. With a few exceptions, such as Diane Flacks's one-woman show *Random Acts*, and *One Flea Spare* in 1998, Nightwood avoided all-white casts in main-stage productions.
- 61 A shorter version was first published in *Canadian Theatre Review* 64 (Fall 1990), but my references will be to Monique Mojica, *Princess Pocahontas and the Blue Spots* (Toronto: Women's Press, 1991).
- 62 Monique Mojica, "Chocolate Woman Dreams the Milky Way," in *Collective Creation, Collaboration and Devising*, ed. Bruce Barton, Vol. 12 of *Critical Perspectives on Canadian Theatre in English*, (Toronto: Playwrights Canada Press, 2009), 167–181. In her brief discussion of the piece, Mojica refers to it as *Un(titled)* and provides an excerpt.
- 63 Janice Hladki, "Negotiating Drama Practices: Struggles in Racialized Relations of Theatre Production and Theatre Research," in *How Theatre Educates: Convergences and Counterpoints*, eds. Kathleen Gallagher and David Booth (Toronto: University of Toronto Press, 2003), 144–161. In her article, Hladki identifies the work as *Onions, Strawberries, and Corn*.
- 64 For further discussion on the play and other examples of Aboriginal women's theatre, see Shelley Scott, "Embodiment as a Healing Process:

- Native Women and Performance,” in *Native American Performance and Representation*, ed. S.E. Wilmer (Tucson: Arizona University Press, 2009).
- 65 At least according to Jon Kaplan, “Spiderwoman’s Struggle,” *NOW*, 1–7 July 1982, 12. Mojica has also written about the process of creating the play, and about the importance of her long-term working relationship with Muriel Miguel. See Monique Mojica, “Chocolate Woman Dreams the Milky Way,” 176.
- 66 Mojica played: Princess Buttered-on-Both-Sides; Contemporary Woman #1; Malinche; Storybook Pocahontas; Pocahontas/Lady Rebecca/Matoaka; Deity/Woman of the Puna/Virgin; Marie/ Margaret/Mad-elaine; Cigar Store Squaw; and Spirit Animal. Alejandra Nunez played: the Host; the Blue Spots; Contemporary Woman #2; Troubadour; Ceremony; the Man; Spirit-Sister; and the Musician.
- 67 Mojica, *Princess Pocahontas and the Blue Spots*, 14.
- 68 Ric Knowles, *The Theatre of Form and the Production of Meaning: Contemporary Canadian Dramaturgies* (Toronto: ECW Press, 1999), 208.
- 69 Mojica, *Princess Pocahontas and the Blue Spots*, 35.
- 70 *Ibid.*, 60.
- 71 Knowles, *The Theatre of Form and the Production of Meaning*, 208.
- 72 “Dryland inaugurates new studio theatre,” *Night Talk* vol. 4 no. 2 (Winter 1993): 1.
- 73 Monique Mojica, “Of Borders, Identity and Cultural Icons: A Rant,” *Canadian Theatre Review* 125 (Winter 2006): 35–40.
- 74 Mojica, “Chocolate Woman Dreams the Milky Way,” 172–173.
- 75 Monique Mojica, “Stories From the Body: Blood Memory and Organic Texts,” *alt.theatre: Cultural Diversity and the Stage* vol. 4 nos. 2 and 3 (May 2006): 16.
- 76 *Ibid.*, 17.
- 77 *Ibid.*, 20.
- 78 Kelley Jo Burke has jokingly referred to herself, in the Nightwood newsletter, as “the only radical feminist in Saskatchewan.” One might interpret this to be a statement of affiliation with cultural feminism, or perhaps radical is here being used in the sense of committed or fervent. In any case, a materialist, or at least a problematized, reading of her play is still possible.
- 79 Jill Lawless, “Deft performer unravels fairy tales’ romantic web,” *NOW*, October 1993, 28.

- 80 Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 82.
- 81 Carolynne Larrington, *The Feminist Companion to Mythology* (London: Pandora Press, 1992), xi.
- 82 Jane Caputi, "Psychic Activism: Feminist Mythmaking," in Larrington, *The Feminist Companion to Mythology*, 425.
- 83 *Ibid.*, 426.
- 84 Lena B. Ross, *To Speak or Be Silent: The Paradox of Disobedience in the Lives of Women* (Wilmette, IL: Chiron Publications, 1993), xii.
- 85 Kate Lushington, interview with author, Toronto, 9 June 1996. Lushington remarked that although the character had not been written as someone from the West Indies, both Alison Sealy-Smith (in workshops) and, independently, Djanet Sears in rehearsal, discovered the accent fit the character. Lushington speculated that it might be related to the consciousness of class issues specific to colonized societies.
- 86 Yvonne Hodkinson, *Female Parts: The Art and Politics of Women Playwrights* (Montreal: Black Rose Books, 1991), 134.
- 87 Diane Purkiss, "Women's Rewriting of Myth," in Larrington, *The Feminist Companion to Mythology*, 444.
- 88 *Ibid.*, 448.
- 89 Kelley-Jo Burke, *Charming and Rose: True Love*, in *Amazing Plays: 3 from the '92 Winnipeg Fringe* (Winnipeg: Blizzard Publishing, 1992), 35.
- 90 *Ibid.*, 33.
- 91 Linda Williams, "When the Woman Looks," in *Re-Vision: Essays in Feminist Film Criticism*, eds. Mary Ann Doane, Patricia Mellencamp, and Linda Williams (Los Angeles: University Publications of America, Inc./American Film Institute, 1984), 87–88.
- 92 *Ibid.*, 87.
- 93 Haraway, *Simians, Cyborgs, and Women*, 155.
- 94 *Ibid.*, 135.
- 95 Lynda Hill, "Festival is proud of the feminist label," *Annex Town Crier*, December 1991, 3.
- 96 Kate Lushington, interview with author, 9 June 1996. "When you find yourself realizing that every new idea someone has tried: 'Well, we did that in 1980, but it didn't work because...!' [laughs] There are new things, but when you find that happening you've got to move on, which I find very easy. I was in mourning before I left, but not after. I needed

to be gone. I think Nightwood is great, but I don't think, 'they should do this or that.' So, you know, it's not part of me now."

- 97 Mary Lou Zeitoun, "Sex and the working theatre girls," *eye*, 14 October 1993, 24.

### CHAPTER THREE

- 1 Sky Gilbert, telephone interview with author, 1996.
- 2 Catherine Glen, "On the Edge: Revisioning Nightwood," *Canadian Theatre Review* 82 (Spring 1995): 37.
- 3 In 2003, Palmer and MacDonald were married and adopted a daughter.
- 4 Alisa Palmer, interview with author, Toronto, 7 March 1996.
- 5 Leslie Lester, interview with author, Toronto, 23 January 1996.
- 6 Diane Roberts, interview with author, Toronto, 7 February 1996.
- 7 1992 mandate statement, provided as part of the application package to candidates for the position of artistic director.
- 8 Curated by Soraya Peerbaye, Alisa Palmer, and Sandra Laronde in association with Native Women in the Arts and Equity Showcase Theatre.
- 9 Leslie Lester, interview with author, Toronto, 23 January 1996.
- 10 Sessle, Erica. "Nightwood focuses on a diverse female aesthetic," *The Varsity*, March 1995, 11.
- 11 Alisa Palmer, Leslie Lester, and Diane Roberts, "The first big word from the New Leadership Team," *Nighttalk*, Fall 1994, n.p.
- 12 Quoted in Soraya Peerbaye, "Look to the Lady: Re-examining Women's Theatre," *Canadian Theatre Review* 84 (Fall 1995): 24.
- 13 *Ibid.*, 23.
- 14 The cast was Barbara Barnes-Hopkins, Jeff Jones, Dawn Roach, Alison Sealy-Smith, and Nigel Shawn Williams. There was also a duo providing live musical accompaniment. The assistant director was Maxine Bailey, dramaturgy was by Kate Lushington and Diane Roberts, and ahdri zhina mandielia was listed as a resource artist.
- 15 Held at Hart House at the University of Toronto. Alex Bulmer was joined by panellists Lynn Fernie, Brigitte Gall, Nalo Hopkinson, and Mirah Soleil-Ross.
- 16 Alex Bulmer, "Playwright's Note, Smudge," *Canadian Theatre Review* 108 (Fall 2001): 53.
- 17 Bulmer, "Smudge," 61.

- 18 *Canadian Theatre Review* 108 (Fall 2001): 53–67.
- 19 Jon Kaplan, “Smudge has clarity,” *NOW*, 30 November–6 December 2000, n.p.
- 20 Elisa Kukla, “Lifting the blind,” *eye*, 23 November 2000, 50.
- 21 For further discussion of the play, see Shelley Scott, “*Finding Regina*, Third Wave Feminism, and Regional Identity” in the forthcoming collection *West-Words*, ed. Moira Day, published by Prairie Forum.
- 22 Other plays by Sperling include the one-person shows *The Rise and Fall of Vella Dean*, *The Golden Mile*, and *Sheboobie*. Most recently, she wrote *The Guilty Play Room* with Teresa Pavlinek and premiered it at the 2004 “Hysteria Festival.” Most of her work has been done at the “Fringe” or other festivals. After leaving Regina, she attended university at York and Concordia.
- 23 Shoshana Sperling quoted in *Nightwood Theatre Newsletter*, Spring 2003, 1.
- 24 Shoshana Sperling, *Finding Regina* (Winnipeg: Scirocco Drama, 2003), 5.
- 25 Sperling quoted in *Nightwood Theatre Newsletter*, 1.
- 26 Glenn Sumi, “Shoshana Sperling: Funny Girl Plays with her Regina,” *NOW* vol. 22 no. 25, 20–26 February 2003, 58.
- 27 Sperling, *Finding Regina*, 22.
- 28 *Ibid.*, 27.
- 29 *Ibid.*, 28.
- 30 *Ibid.*, 38.
- 31 *Ibid.*
- 32 Held at the Tarragon Theatre Extra Space, the discussion featured Marjorie Chan, Susan Eng, Avvy Go, Shirley Hoy, Brenda Joy Lem, Vivienne Poy, and Kristyn Wong-Tam.
- 33 Marjorie Chan, *China Doll* (Winnipeg: Scirocco, 2004), 24.
- 34 *Ibid.*, 86–87.
- 35 Kelly Thornton, interview with author, 28 May 2002.
- 36 See Chapter Four for more on youth mentorships.
- 37 *Cast Iron* was also done at the 2002 Toronto “Fringe,” produced by Codrington’s own company, Back Row Theatre. It was part of the 2004 Banff playRites Colony, and the “CrossCurrents Festival” at the Factory Theatre in 2004. See the Chronology for further information on this and other productions mentioned.
- 38 Monica Esteves, interview with author, Toronto, 23 May 2006.

- 39 In conversation, this was compared to the Canadian Stage budget of almost twelve million dollars.
- 40 For further discussion on the use of the Bajan dialect and critical reception to the play, see Michelle MacArthur, "Patrolling Our Borders: Critical Reception of Lisa Codrington's *Cast Iron*," *alt.theatre: Cultural Diversity and the Stage*, vol. 6 no. 3 (March 2009): 24–33.
- 41 Kelly Thornton, interview with author, Toronto, 23 May 2006.
- 42 For further discussion of the play, see Shelley Scott, "Sickness and Sexuality: Feminism and the Female Body in *Age of Arousal* and *Chronic*," forthcoming in *Theatre Research in Canada* 31.1 (2010).
- 43 Linda Griffiths, "Playwright's Note," *Age of Arousal* (Toronto: Coach House Books, 2007), 12.
- 44 *Ibid.*, 9.
- 45 Griffiths, "Production," *Age of Arousal* (Toronto: Coach House Books, 2007), 13.
- 46 Layne Coleman, "Foreword," *Age of Arousal* (Toronto: Coach House Books, 2007), 6.
- 47 *Ibid.*, 6–7.
- 48 Griffiths, "A Flagrantly Weird Age: A reaction to research, time travel and the history of the suffragettes," 134. Strangely, Griffiths misidentifies these feminist scholars as belonging to the First Wave.
- 49 Griffiths "Playwright's Note," 8.
- 50 Griffiths, *Age of Arousal*, 93.
- 51 *Ibid.*, 113.
- 52 *Ibid.*, 122.
- 53 *Ibid.*, 111.
- 54 *Ibid.*, 50.
- 55 Griffiths, "A Flagrantly Weird Age," 166.
- 56 *Ibid.*, 145.
- 57 Monica Esteves, Nightwood *Juicy News* email newsletter, vol. 2, issue 2, 11 March 2008, n.p.
- 58 Michael McKinnie, *City Stages: Urban Space in a Global City* (Toronto: University of Toronto Press, 2007), 120.
- 59 *Ibid.*, 131.
- 60 *Ibid.*, 128.
- 61 21 March 2008 letter.

62 7 December 2007 letter.

63 Nightwood Theatre Artistic and Financial Mid-Season Review, 2008, 3.

## CHAPTER FOUR

- 1 Phyllis Mael with Rosemary Curb and Beverley Byers-Pevitts, "The First Decade of Feminist Theatre in America," *Catalogue of Feminist Theatre: Chrysalis; A Magazine of Women's Culture*, no. 10 (April 1980): 51.
- 2 Mael, "The First Decade of Feminist Theatre in America," 52.
- 3 *Ibid.*, 63.
- 4 In Toronto, for example, there was a lesbian theatre company called Atthis. Its founder, Keltie Creed, also worked on Nightwood's 1986 production of *The Edge of the Earth is Too Near, Violette Leduc* by Jovette Marchessault.
- 5 Curb, "The First Decade of Feminist Theatre in America," 64.
- 6 *Ibid.*
- 7 Dinah Luise Leavitt, *Feminist Theatre Groups* (Jefferson, N.C: McFarland & Company Inc., 1980), 60–61.
- 8 Curb, "The First Decade of Feminist Theatre in America," 65.
- 9 This is a trait held in common with other collective creators of the time. See, for example, Denis W. Johnston, *Up the Mainstream: The Rise of Toronto's Alternative Theatres* (Toronto, Buffalo, London: University of Toronto Press, 1991), 26; Johnston describes the making of *The Farm Show*, the most famous of all Canadian collective creations.
- 10 Curb, "The First Decade of Feminist Theatre in America," 65.
- 11 Lizbeth Goodman, *Contemporary Feminist Theatres: To Each Her Own* (New York: Routledge, 1993), 63.
- 12 Goodman, *Contemporary Feminist Theatres*, 67.
- 13 For discussion of these categories, see also Gayle Austin, *Feminist Theories for Dramatic Criticism* (Ann Arbor: The University of Michigan Press, 1990); Jill Dolan, *The Feminist Spectator as Critic* (Ann Arbor: The University of Michigan Press, 1988); and Alison M. Jagger, *Feminist Politics and Human Nature* (Totawa, NJ: Rowman and Allanheld, 1983). A good example of someone who problematizes the categories is Shannon Bell, *Reading, Writing and Rewriting the Prostitute Body* (Bloomington and Indianapolis: Indiana University Press, 1994).
- 14 Austin, *Feminist Theories for Dramatic Criticism*, 4.
- 15 Heather Jones, "Connecting Issues: Theorizing English-Canadian

- Women's Drama," in *Women on the Canadian Stage: The Legacy of Hrotsvit*, ed. Rita Much (Winnipeg: Blizzard Publishing, 1992), 86.
- 16 Kate Lushington quoted in Nigel Hunt, "Bringing the Heroine Back to Life," *Performing Arts* (March/Spring 1990): 27.
- 17 Janice Bryan quoted in Martha J. Bailey, "Editor's Column," *Queens Quarterly* 96/1 (Spring 1989): 219.
- 18 Mary Vingoe quoted in Myrna Wyatt Selkirk, "Cultural Diversity and the Magnetic North Theatre Festival: A Chat with Mary Vingoe, Artistic Director of the Magnetic North Theatre Festival," *alt.theatre: Cultural Diversity and the Stage*, vol. 5 no. 1 (February 2007): 12.
- 19 Nightwood Theatre, "Notes from the Front Lines," *Canadian Theatre Review* 43 (Summer 1985): 45.
- 20 Meredith Levine, "Feminist Theatre – Toronto 87," *Theatrum: A Theatre Journal* (Spring 1987): 6.
- 21 Sue-Ellen Case, *Feminism and Theatre* (London: MacMillan Publishers Ltd., 1988), 4.
- 22 Julia Miles, "Introduction," *The Women's Project* 2 (New York: Performing Arts Journal Publications, 1984), 10.
- 23 Ibid.
- 24 Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in *Performing Feminisms: Feminist Critical Theory and Feminism*, ed. Sue-Ellen Case (Baltimore and London: The Johns Hopkins University Press, 1990), 281.
- 25 Leavitt, *Feminist Theatre Groups*, 101.
- 26 Charlotte Canning, *Feminist Theaters in the U.S.A.: Staging Women's Experience* (London and New York: Routledge, 1996), 60.
- 27 Ibid., 66.
- 28 Ibid.
- 29 Dolan, *The Feminist Spectator as Critic*, 10.
- 30 Austin, *Feminist Theories for Dramatic Criticism*, 15–16.
- 31 In *Cloud Nine*, the second act takes place one hundred years after the first act, but for the characters only twenty-five years have passed. In *Top Girls*, women from different countries and time periods share a dinner party.
- 32 Jill Dolan, "Breaking the Code," in *Presence and Desire* (Ann Arbor: The University of Michigan Press, 1993), 141.

- 33 Linda Hutcheon, *The Politics of Postmodernism* (London and New York: Routledge, 1989), 19–20.
- 34 *Ibid.*, 10.
- 35 American Third Wave feminist magazines *Bust* and *Bitch* provide a wealth of examples.
- 36 Bell, *Reading, Writing and Rewriting the Prostitute Body*, 137.
- 37 Hutcheon, *The Politics of Postmodernism*, 167.
- 38 Suzanna Danuta Walters, *Material Girls: Making Sense of Feminist Cultural Theory* (Berkeley: University of California Press, 1995), 117. The most commonly cited of these conservative American post-feminists are Katie Roiphe, Naomi Wolf, and Camille Paglia.
- 39 Sarah Gamble, ed., *The Routledge Companion to Feminism and Postfeminism* (London and New York: Routledge, 2001), 298.
- 40 Sarah Gillis and Rebecca Munford, “Genealogies and Generations: The Politics and Praxis of Third Wave Feminism,” *Women’s History Review* vol. 13 no. 2 (2004): 168.
- 41 Leslie Heywood and Jennifer Drake, *Third Wave Agenda: Being Feminist, Doing Feminism* (Minneapolis: University of Minnesota Press, 1997), 3.
- 42 Gamble, *The Routledge Companion to Feminism and Postfeminism*, 49.
- 43 *Ibid.*, 298.
- 44 *Ibid.*, 327.
- 45 *Ibid.*, 298.
- 46 Heywood and Drake, *Third Wave Agenda*, 7.
- 47 Lisa Rubin and Carol Nemeroff, “Feminism’s Third Wave: Surfing to Oblivion?” in *The Next Generation: Third Wave Feminism Psychotherapy*, ed. Ellyn Kaschak (New York: The Haworth Press, Inc., 2001), 98.
- 48 Cindy Bruns and Colleen Trimble, “Rising Tide: Taking our Place as Young Feminist Psychologists,” in *The Next Generation: Third Wave Feminism Psychotherapy*, ed. Ellyn Kaschak (New York: The Haworth Press, Inc., 2001), 33.
- 49 Sherin Saadallah, “Muslim Feminism in the Third Wave: A Reflective Inquiry,” in *Third Wave Feminism: A Critical Exploration*, eds. Stacy Gillis, Gillian Howie, and Rebecca Munford (Hampshire and New York: Palgrave MacMillan, 2004), 216.
- 50 Gillis and Munford, “Genealogies and Generations,” 172.
- 51 Even the name Busting Out! references the Third Wave publication *Bust* magazine.

- 52 Heywood and Drake, *Third Wave Agenda*, 4.
- 53 Goodman, *Contemporary Feminist Theatres*, 3.
- 54 Rina Fraticelli, "Any Black Crippled Woman Can!" *Room of One's Own*  
vol. 8 no. 2, 15–16.
- 55 *Ibid.*, 17.

