

Chris Coculuzzi tries to strike a delicate balance amongst his three passions: his creative expressions, his pedagogical pursuits, and his family. In 1995 he and fellow Concordia Alum David Howse helped to found Upstart Crow Theatre Group, which enabled him to explore all facets of theatre production: creative, technical, and administrative.

For more than a decade Chris has been exploring and studying Shakespeare's Works through the creative process. He has adapted and directed unique versions of Shakespeare including a Roaring 20's *Much Ado About Nothing*, an *Othello* set during the Italo-Turkish War, as well as a non-linear *Julius Caesar*. As a performer, he has tackled roles from *Hamlet* to *Timon of Athens* and had the honours of playing the Black Prince in the Canadian Premiere of *Edward III* (UofT Graduate Centre for Drama, 2000) and the title role in David Gardner's *Macbeth* (Hart House, 2002).

As a playwright, Chris' strengths lie in adaptation and editing. In 2001, along with collaborator Matt Toner, Chris launched *Shakespeare's Rugby Wars* at the Toronto Fringe Festival and over the next four years completed the *Sports Canon* with *World Cup* (2002), *Gladiator Games* (2003), *Comic Olympics* (2004), and *NHL* (2005). Other adaptations include Charles Dickens' *A Tale of Two Cities* (Upstart Crow, 1998) and an abridged version of Rostand's *Cyrano de Bergerac* (Red Letter Theatre) co-adapted with Roxanne Deans for the 2004 Toronto Fringe Festival.

In education, Chris has a foot in both the public and private spheres. He is currently a High School English and Drama teacher for the Toronto District School Board in Toronto, Canada, and in 2003 he helped to found The Beach School, a not-for-profit independent school modeled on Sudbury Valley School's principles of participatory democratic governance and self-initiated learning. He continues to pursue his studies in education from OISE/UT and is scheduled to complete his M.Ed. in Philosophy of Education in 2007.

Chris currently resides in Toronto with his companion Kathy and their children Cabiria, Lórien, and Paisley.

With writing credits on half a dozen games by Electronic Arts and other publishers, **Matt Toner** was recently named the Lead Designer on Backbone Entertainment's *Slayers*, a mobile game title scheduled for release in 2006. A regular lecturer on progressive media theory, Matt co-chaired the Canadian Authors' Association's first panel on videogame writing and most recently spoke at the Emily Carr Institute of Art & Design.

In 2004, Matt established the Vancouver Film School's game design program which advocates a uniquely cinematic approach to this medium. Prior to this, he worked in the new media industry (when it actually *was* new) as Managing Director of Oven Digital (Canada) and a founding executive of We Media, a cross-media company dedicated to serving the needs of the 54 million Americans living with disabilities. As Vice President of Strategic Alliances, he forged more than 50 business partnerships; the strategic alliance he brokered between We Media and Crescent Studios was nominated for the 2000 North American Technology Partnership Award, a ceremony that celebrates innovative and entrepreneurial partnerships.

As a playwright, Matt has developed scripts through the Master Playwrights' Workshop of New York's Ensemble Studio Theatre, the Frederick Douglass Centre and Uta Hagen's HB Studio. His plays *Objects in Mirror May be Closer than They Appear*, *Jessie Bell from Arkansas*, *Killing Time at the Crossroads of the World*, *The Pimp Hand of God* and *We Unhappy Few* have been produced to equal measures of popular acclaim and critical disgust. The summer of 2005 saw a triple header of his works staged in Toronto, including the final installment of *Shakespeare's Sports Canon*.

Matt currently resides in Vancouver, B.C.