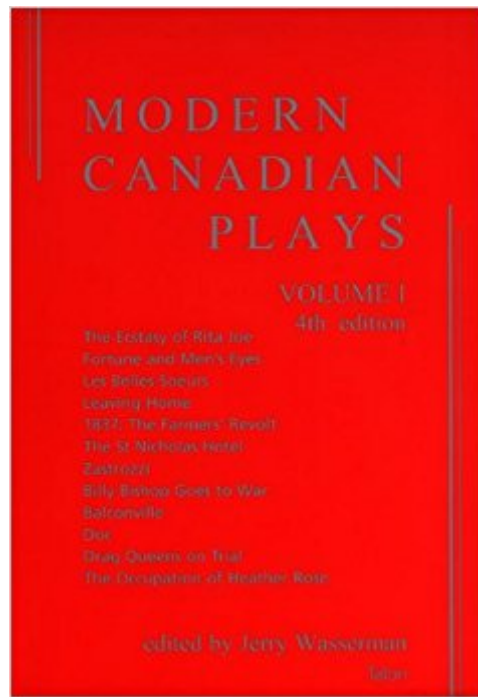


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Modern Canadian Plays: Volume 1



Synopsis

‘I don’t see how a play can be Canadian. I don’t think there are any plays that you could call strictly Canadian’; What does that phrase mean? Now, thirty-three years after Canadian directors spoke their minds, or rather shrugged their shoulders at the seeming hopelessness of de-colonizing Canadian theatre, this fourth edition of the ‘classic’ Modern Canadian Plays sets out for us an even broader range of plays than previous editions, outlining a Canadian drama-scene that is far from colonial, inert, middle-class, or middle-aged. Spanning the years from 1967 to 1997, this anthology will likely continue to be the standard anthology for Canadian drama; and not without good reason. Edited by Jerry Wasserman; professor at the University of British Columbia, theatre critic for CBC, and one of Vancouver’s most recurring (and memorable) faces on television; Volume I still contains plays such as George Ryga’s seminal and highly political *The Ecstasy of Rita Joe* (first performed in 1967, it was described as a ‘cicatrice’ of Canadian society that ‘showed the bleeding flesh beneath’), as well as Michel Tremblay’s *Les Belles-Soeurs* (one of the most critically acclaimed plays in Canada, translated from the original, controversial, *joual*). But more to the point, this edition of Volume I carries with it an even more distinct flavour of adventurousness in its juxtaposition of plays that are strikingly, even wildly, various; plays that can only be said to cohere around the difficulty of amorphous notions such as social justice, cultural belonging, and the existence of a collective past. The plays in this fourth edition of *Modern Canadian Plays: Volume I* date from 1967 to 1986.

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