

these facets. He also acknowledges that the list of authors included in this book is not complete; Vern Thiessen as an example of a non-Jewish playwright writing about Jewish history or culture strikes me as a particular omission.

Dr. Glaap's position as a non-Canadian interested in Canadian drama, and his personal interest in the subject of Jewish culture, elevates this inquiry into Jewish facets of Canadian drama into a reflection of life in a Germany that is still coming to terms with the legacy of the Second World War and with increasing multiculturalism. One reason for his writing of this volume is that while the plays "were written in a particular (i.e. Canadian) context [...] their issues can be considered metaphors for what is happening in other parts of the world, especially in European countries" (174). Looking at Canadian drama dealing with questions of self-identity ultimately provides Glaap the chance to reveal something about his Germany.

My only two points of criticism are minor: The first is that a number of the interesting plays mentioned in this book are not published, and if that has proved frustrating for me in trying to gain access to these plays, I wonder if it will be prohibitive for the European theatre companies who may think of producing them. Might this encourage Professor Glaap to edit a new anthology of Jewish Canadian Plays? My second critique relates to format. Since we read the author's responses to the questionnaire followed by Dr. Glaap's overview of the author and his or her work, often-times the information is repetitive as he synthesises material we have just read, albeit through the lens of their selected plays. In the end, this book is a pleasing calling card for Canadian playwrights and does the country proud.

Reviews of the Critical Perspectives on Canadian Theatre in English series

ERIN HURLEY, Book Review Editor

Dear readers,

In these pages and in those of the next two issues of *TRiC/RtaC*, you will be able to read reviews of all 21 volumes in the *Critical Perspectives on Canadian Theatre in English* series, published between 2005 and 2011 by Playwrights Canada Press. In his General Editor's Preface to volume 9 (*Space and the Geographies of Theatres*, edited by Michael McKinnie), Ric Knowles describes the goal of the series as follows:

Critical Perspectives on Canadian Theatre in English sets out to make the best critical and scholarly work in the field readily available to teachers, students, and scholars of Canadian drama and theatre. In volumes organized by playwright, region, genre, theme and cultural community, the series publishes the work of scholars and critics who have, since the so-called renaissance of Canadian theatre in the late 1960s and early 1970s, traced the coming-into-prominence of a vibrant theatrical community in English Canada.

As the last volume in the series was just published, and since none of the volumes had yet been reviewed in our journal, we thought it timely and meet to devote the bulk of our review pages in the next two issues to reviews of this important and useful series. In most cases, reviewers address themselves to two or even three of the volumes in a single review, grouped according to theme, region, or other synergistic rubrics. In some cases, I've also turned to international and non-anglophone scholars with particular expertise in the unifying rubric (e.g., space and theatre) and some familiarity with Canadian theatre but who would not consider themselves Canadianists. This choice reflects first, the fact that most Anglophone Canadian theatre scholars have contributed in some way to the series, increasing the difficulty of finding an appropriate, arms-length reviewer. This turn to our international and francophone theatre colleagues also acts on the desire to invite other perspectives on Canadian theatre scholarship, to send our good work into international networks, and to foster intellectual dialogue across borders.

Bonne lecture !

BURNETT, LINDA, ed.

Theatre in Atlantic Canada

Critical Perspectives on Canadian Theatre in English. Vol. 16.
Toronto: Playwrights Canada, 2010. 206pp.

LEVIN, LAURA, ed.

Theatre and Performance in Toronto

Critical Perspectives on Canadian Theatre in English. Vol. 21.
Toronto: Playwrights Canada, 2011. 210pp.

ANN WILSON

Ric Knowles, as general editor of *Critical Perspectives on Canadian Theatre in English*, writes, "Each volume is edited and introduced by