SISTERS: THE BELLES SOEURS MUSICAL

A COPA DE ORO PRODUCTIONS LTD.
AND SEGAL CENTRE FOR PERFORMING ARTS PRODUCTION
BASED ON THE PLAY LES BELLES-SOEURS
BY MICHEL TREMBLAY
BOOKS, LYRICS AND DIRECTION BY RENÉ RICHARD CYR
MUSIC BY DANIEL BÉLANGER
ENGLISH BOOK ADAPTED BY BRIAN HILL
ENGLISH LYRICS, MUSICAL ADAPTATION AND ADDITIONAL MUSIC BY NEIL BARTRAM
ORCHESTRATIONS AND MUSICAL DIRECTION BY CHRIS BARILLARO

PLAY GUIDE
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The Play Guide for *Sisters: The Belles Soeurs Musical* was created by:

**Jenna Turk**
Artistic Associate

With additional content supplied by the Segal Centre for Performing Arts.

**Want to get in touch?**
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Cast and Creative Team

October 10 to November 7, 2017

*theatre: CALGARY*

carries

**SISTERS:**

**THE BELLES SOEURS MUSICAL**

A Copa de Oro Productions Ltd. (Montreal) and Segal Centre for Performing Arts (Montreal) production

Based on the play *Les Belles-soeurs* by MICHEL TREMBLAY

**Book, Lyrics and Direction** by RENÉ RICHARD CYR
**Music** by DANIEL BÉLANGER
**English Book Adapted** by BRIAN HILL
**English Lyrics, Musical Adaptation and Additional Music** by NEIL BARTRAM
**Orchestrations and Musical Direction** by CHRIS BARILLARO

Music Director DAVID TERRIAULT
Original Choreographer LINDA GARNEAU
Set Design JEAN BARD
Costume Design MERÉDITH CARON
Lighting Design MARTIN LABRECQUE

The original French production of *Sisters: The Belles Soeurs Musical* was presented in Montreal on March 29, 2010 as a co-production of Le Centre du Théâtre d’Aujourd’hui and Le Centre Culturel de Joliette, in collaboration with Loto-Québec. *Sisters: The Belles Soeurs Musical* is presented by arrangement with B-14 Productions Inc. and Agences Goodwin.

The Segal Centre is a member of the Professional Association of Canadian Theatres and engages, under the terms of the Canadian Theatre Agreement, professional artists who are members of Canadian Actors’ Equity Association. The Segal Centre gratefully acknowledges the support of Canadian Actors’ Equity Association and is proud to work in partnership with Equity in the production of our plays.
THE CAST

Yvette Longpré  VALERIE BOYLE
Angéline Sauvé  NICOLA DAWN BROOK
Des-Neiges Verrette  LILI CONNOR
Linda Lauzon  ÉLISE CORMIER
Thérèse Dubuc (u/s Germaine/Rose)  SARA-JEANNE HOSIE
Germaine Lauzon  GABRIELLE JONES
Lisette De Courval  HÉLÈNE MAJOR
Rose Ouimet  STEPHANIE MCNAMARA
Pierrette Guérin  ERICA PECK
Marie-Ange Brouillette  GENEVIÈVE ST LOUIS
Rhéauna Bibeau  MARCIA TRAT
Olivine Dubuc (u/s Lisette/Thérèse/Yvette)  NADIA VERRUCCI
Swing (Pierrette/Linda/Des-Neiges)  KATE ETIENNE

THE BAND

Band Leader / Piano  DAVID TERRIAULT
Reeds  KISHAN CHOUHAN
Violin  KATE MALONEY
Cello  ZOU ZOU ROBIDOUX
Drums  BEN REIMER
Bass  CALEB SMITH

Stage Manager  SARAH-MARIE LANGLOIS
Assistant Stage Manager  EMMA BRAGER

Head of Lighting  CATHARINE CRUMB
Head of Sound (Mixer)  BRONWYN BOWLBY
RF Technician  CHRIS JACKO

Head Stage Carpenter  SCOTT MORRIS
Head of Wigs  RON SIEGMUND
Interim Head Dresser  RACHEL MICHELLE SHERIDAN

Cameras and audio/visual recording devices are not permitted in the theatre. Video and audio recording of this production is strictly prohibited.

Sisters: The Belles Soeurs Musical has one 20-minute intermission.
Song List

ACT ONE

Overture           all women
Free               Germaine, all women
I Hate Her         Linda
Dull Life          Marie-Ange, Yvette, Lisette, Rose, all women
Claudette’s Wedding Day Yvette, all women
Do I Look Like a Girl Who Could Win Anything? Thérèse, Des-Neiges, Lisette, Rose, Germaine, Marie-Ange, all women
My Traveling Salesman Des-Neiges
Ashamed            Lisette
Pierrette Is Here  Pierrette, Germaine, Rose, all women

ACT TWO

Entr’acte           all women
Pierrette is Here (Reprise) Pierrette, all women
In a Club           Linda, Pierrette, Angéline, Germaine, Rhéauna, all women
If Life Was a Movie Rose, all women
Ode to Bingo        all women
Johnny              Pierrette, all women
Why, Why, Why       Linda, Germaine, Pierrette, all women
The Stamps Are Mine Germaine, all women
I Should’ve Asked for the Moon Germaine, Pierrette, Linda, all women
**Who’s Who?**

**GERMAINE LAUZON**
Germaine is an old-fashioned housewife and devout Catholic living in Montreal in 1965. She doesn’t have much in life, but she has just won one million trading stamps and invited all her family and neighbours over to help her paste them into books.

**LINDA LAUZON**
Linda is Germaine’s daughter. She has a wider world-view than her mother and neighbours. She hates living at home and abiding by her mother’s old-fashioned ways. Linda enjoys going out to clubs, smoking, and her boyfriend Robert.

**ROSE OUIMET**
Rose is Germaine’s sister. She is also old-fashioned in her thinking about being a woman in society. She is in an unhappy marriage and does not like her husband, but she became pregnant as a teenager and had to marry him.

**PIERRETTE GUÉRIN**
Pierrette is the youngest of Germaine’s sisters. She had a falling out with Germaine and Rose a long time ago when she decided to live a more cosmopolitan life. When she was a teenager, she fell in love with an older club owner named Johnny.

**THÉRÈSE DUBUC**
Thérèse is Germaine’s sister-in-law. She is in an unhappy arrangement as well. Her mother-in-law, Olivine, had to move into her home due to her poor health and now it is her responsibility to feed, bathe, and chaperone her.
OLIVINE DUBUC
Olivine is Thérèse’s 93-year-old mother-in-law. She is in a wheelchair and cannot look after herself anymore, so she lives with her son and daughter-in-law.

MARIE-ANGE BROUILLETTE
Marie-Ange is the first to arrive at Germaine’s party. She is a housewife who lives on Germaine’s street and has kids as well. She is bitter and jealous of Germaine’s good fortune.

LISETTE DE COURVAL
Lisette is wealthier than her other neighbours. She adorns herself in fox stoles, has been to the Canary Islands and Europe, and enjoys a classier life than that of her fellow neighbours.

YVETTE LONGPRÉ
Yvette’s daughter, Claudette, just got married, but she didn’t invite any of the people at the party, including her neighbour Germaine, to the wedding.

DES-NEIGES VERRETTE
Des-Neiges Verrette lives alone and pines after a brush salesman named Monsieur Simard. Her neighbours suspect something is going on between them, but she is offended when they ask, saying she is a respectable lady.

ANGÉLINE SAUVÉ
Angéline arrives late with Rhéauna to the party. She struggles in her conservative friend group and longs for a freer lifestyle like Pierrette’s.

RHÉAUNA BIBEAU
Rhéauna arrives late with Angéline to Germaine’s party because she was attending a funeral.
The Story

In 1960s Montreal, Germaine Lauzon, a working-class housewife, has just won the jackpot – one million trading stamps. But who can she trust when her jealous family and neighbours come over for a stamp-sticking party? This joyous windfall of humour, heart, and music is sure to pay off!

“One should always play fairly when one has the winning cards.”

– Oscar Wilde
Meet the Playwright: Michel Tremblay

Michel Tremblay was raised in the Plateau, Montreal, in a number of apartments that held many family members. He entered the Institut des arts graphiques in 1959 and worked as a linotypist while writing his first play, *Le Train*, which won a Radio-Canada contest for young authors in 1964. He began writing novels in Mexico in 1967 with the help of a Canada Council Grant. With the unveiling of *Les Belles-sœurs* in 1968, he made his mark as a contentious, prolific, and indispensable figure in the landscape of Canadian theatre. Notable awards include a Chalmers Award, a Governor General’s Award, and the Order of Canada – which he refused. His plays have been translated and produced in the top venues of Canada and beyond, and have been translated into more than 25 languages.
Meet the Director:
René Richard Cyr

A Montreal native, René Richard Cyr was raised in the Faubourg à m’lasse neighbourhood (the present day Village, to the south east of Downtown.) He graduated from the National Theatre School in 1980, after which he became co-artistic director of Théâtre Petit à Petit (PÀP) (1981-1998). As an actor, he was awarded two prizes for his portrayal of Michel Tremblay’s Hosanna and was featured in many television shows and films. A multitalented artist, René Richard co-wrote and co-directed Zumanity, Cirque du Soleil’s erotic cabaret presented in Las Vegas since 2003, and has also dabbled in opera, directing Britten’s The Turn of the Screw, Mozart’s Don Giovanni, and Macbeth, presented in Montreal, Melbourne and Sydney. A second musical collaboration with Michel Tremblay and composer Daniel Bélanger was born with Le chant de Sainte Carmen de la Main, which premiered at the Théâtre du Nouveau Monde in 2013 and toured the province.
Historical Context: 1960-1968

Quebec of the 1960’s was rife with change, beginning with the 1960 provincial election of the Liberal party with Jean Lesage, and later René Levesque, at the helm.

Industrial and urban development occurred simultaneously in the period known as the Quiet Revolution. The Quiet Revolution was a reaction to the previous Premier’s conservatism and favouritism towards rural ridings over the urban centres. Control over healthcare and education was taken from the Catholic Church and given to the secular government.

Meanwhile, an ideology of Quebec National Sovereignty (a fair and balanced leadership uninfluenced by religion) began to replace the idea of Québécois “purity” (a religious connotation, referring to the region’s devout belief in Catholicism) that had run through the Duplessis era.

Taking sovereignty to the extreme, a small group of Marxist-Leninist extremists (known as the Front de libération de Québec – the FLQ) began a concerted guerilla campaign, in six waves, that began in 1963 and lasted until the arrest of their leaders in 1970.

Through the 60s, Quebec’s economy became more centralized, with reforms such as Hydro-Quebec and The Quebec Pension Plan. Changes to the Labour Code gave unionized workers the right to strike.

1960

The Liberal party wins the Quebec general elections, making leader Jean Lesage the new Premier, taking over from Maurice Duplessis.
The Rally for National Independence, an independent party, is founded to promote Quebec’s liberation from Canada.

1962
The Montreal Metro and Champlain Bridge are built connecting the island of Montreal and its boroughs, greying the lines of what makes up the “downtown” as the city becomes more centralized.

1963
The Front de libération de Québec (FLQ) begins their attacks on March 7th.

1964
The Ministry of Education is created as an entity separate from the Catholic Church.

1965
The year Sisters: The Belles Soeurs Musical is set, and also the year the maple leaf flag is adopted as the national flag of Canada, replacing the previous version which featured a prominent union jack.

1966
Union Nationale, a conservative nationalist party, wins the Quebec general elections, under the leadership of Daniel Johnson.

1967
Expo 67 brings over 50 million visitors to Montreal.

President of France Charles de Gaulle incurs the disapproval of Prime Minister Lester B. Pearson when he supports Quebec autonomy by shouting, “Vive le Québec libre!” from Montreal’s City Hall while visiting Canada’s Expo 67 celebrations.
René Lévesque founds the Quebec party, Mouvement Souvraineté - Association.

1968
Les Belles-soeurs première at Théâtre du Rideau Vert on August 28th.

Pierre Trudeau becomes Prime Minister of Canada.

The Université du Québec is created.

Quebec French-Canadian Theatre

French playwriting has a long history in Canada, with the first recorded play being a French production presented in 1606 – two centuries prior to the first recorded English play having appeared in Canada. The first French play, Marc Lescarbot’s Le Theatre de Neptune en la Nouvelle-France, was staged to welcome French dignitaries at Port Royal.

However, there is much debate about whether or not there really was a tradition of professional live theatre and dramatic writing in French in Canada from 1606 up until the 20th century. While there were often performances of light comedies imported from France or religious presentations written by Jesuits, for much of the time prior to the 1900’s, the majority of “theatre” was satirical revues.

In 1903, Montreal’s Théâtre National sponsored a competition to try to encourage local writing, but it produced no memorable work. Unfortunately, the beginning of the century also saw increased competition: American-style repertory theatre (revue, burlesque, and vaudeville) and film. Then, WWII brought an immediate decrease in any kind of theatrical activity.
Some critics believe the true arrival of French-Canadian Theatre came with Gratien Gélinas’ Tit-Caq (a bittersweet love story about a soldier without a father) in 1948, but others argue real Québécois drama actually only began with Michel Tremblay’s Les Belles-sœurs (the inspiration for Sisters: The Belles Soeurs Musical) in 1968. This attribution is often associated with his use of joual – a kind of spoken French particular to Quebec’s working class. To be sure, since his first foray into theatre, Michel Tremblay has made his mark becoming French Canada’s best known and most prolific playwright with his work being performed in French and English across the country.

In 1975, the National Theatre School of Canada formed their French Playwriting program – however, they had had both English and French students in their Acting program since the school’s inception in 1960.

After the appearance of Michel Tremblay, the next biggest boom of French-Canadian Theatre came in the 1980’s. Three men blasted onto the scene with explosive new ideas and a theatricality to their work that has since become associated with French-Canadian artistry. Two former street-performers, Guy Laliberté and Gilles Ste-Croix, co-founded Cirque du Soleil, an entertainment company that sets up shows all over the world from Montreal to Las Vegas to Dubai. Full of death-defying acrobatics, clowns of all kinds, and live music; a Cirque show is entirely unique. Equally distinctive was multidisciplinary artist, actor, writer, director, Robert Lepage whose career has taken him all over the world thanks to his visionary projects that never shy away from technological advances and magical feats. Known for his incredible use of projections and his fearlessness in melding genres (theatre + film + opera + architecture + + +!), Lepage continues to explore the possibilities of theatre – French-Canadian and beyond.

In an industry dominated by men, finally in the 1990’s women playwrights emerged on the Québécois theater scene with heavyweights like Carole Fréchette and Évelyne de la Chenelière taking center stage and continuing strong into today. Dominated by a religious ideology and
political practice that didn’t give married women the same rights as their husbands until 1968, it is not unsurprising that there is a great lack of Québécois female playwrights prior to the 90s.

As Canada increasingly becomes more and more diverse, the Quebec French-Canadian theatrical canon has grown with the inclusion of foreign-born playwrights like Robert Gurik (French), Marco Micone (Italy), and Wajdi Moawad (Lebanon). From one pageant play in 1606 to a thriving scene that crosses international lines, Quebec French-Canadian Theatre has come a long way.

Terms to Know

**FRENCH**

**Belles-sœurs**
Sisters-in-Law

**Maudite vie plate!**
“Damned boring life!” Québécois slang.

**Merci mon Dieu!**
“Thank the Lord!”

**Baptême**
Literally “baptism.” Québécois slang, used for emphasis or incredulity.

**Pour l’amour de Dieu!**
“For the love of God!”

*Because the church played such a predominant role in Quebec life. Often blasphemy was considered worse than cursing.*
<table>
<thead>
<tr>
<th><strong>Trading stamps</strong></th>
<th>n. An adhesive stamp given out by retailers as an alternative currency for goods.</th>
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<tbody>
<tr>
<td><strong>Loafer</strong></td>
<td>n. A lazy person; someone who does not have a good work ethic.</td>
</tr>
<tr>
<td><strong>Acetate / Rayon</strong></td>
<td>n. Synthetic materials, often used for fabrics.</td>
</tr>
<tr>
<td><strong>Novena</strong></td>
<td>n. A nine-day prayer cycle in the Roman Catholic tradition.</td>
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<tr>
<td><strong>Bray</strong></td>
<td>v. To make an abrasive loud noise, like the sound of a donkey’s cry. In French, “brailler” is slang for “to cry/bawl.” n. Also used to describe annoying or tiresome speech, such as complaining.</td>
</tr>
<tr>
<td><strong>Tether</strong></td>
<td>n. A leash used to restrain the movement of an animal. v. To restrain via a tether.</td>
</tr>
<tr>
<td><strong>Anomalies</strong></td>
<td>n. Unusual results.</td>
</tr>
<tr>
<td><strong>Slog</strong></td>
<td>v. To continue to do a tedious action, often slowly and with great determination, as with slow, steady steps making progress forward.</td>
</tr>
<tr>
<td><strong>Seine</strong></td>
<td>Pn. The name of a river that runs through France.</td>
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<tr>
<td><strong>Jezebel</strong></td>
<td>Pn. An epithet describing a wicked woman, from the Hebrew tale of a woman who used her sexuality in a persuasive way.</td>
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Conversation Starters

• Do you have a sister or someone in your life you consider a sister?
• What role do they play in your life?
• What do you struggle with most in that relationship?
• How tied to your hometown and childhood home are you?
• If you could go anywhere, where would you go?
• Have you ever been to Montreal?
• Was it easy for you to imagine the neighborhood where the characters live? The circumstances that they are in?
• Which character did you connect with most? Why?
• What do you long for? How will you achieve it?

Women’s Rights

Drinking and Bars

In the play, the women are scandalized when they learn that Pierrette, who they all see as a disgraced woman, recognizes Angéline from the club that she frequents. In 1960’s Quebec, much of the population were strong believers in the Catholic faith which condemned drinking as a sin, especially for women. Furthermore, the many taverns in Montreal (which only served beer and no food) were “men only” (women were not allowed to enter – a rule not reversed until 1979!). To be drinking, dancing, and cavorting in a seedy club, full of ‘low-lifes’ and loud music was thus not only seen as unbecoming of a woman, but also, by many, as a sure sign of moral depravity – as Rose exclaims, “Clubs are the road to hell!”

Abortion

In Sisters: The Belles Soeurs Musical, one of the women is revealed to be pregnant, but she doesn’t want to have the child. However, in 1965
abortion was illegal; there weren’t many options if a woman wanted to terminate a pregnancy, and the options that did exist were secret, underground, and often dangerous. Hundreds of desperate women put their fates in the hands of so-called “back-alley” abortionists, doctors of sometimes questionable qualifications. It all had to be done in secret for fear of criminal charges, and women’s lives were often put at risk by botched abortions; many even died from the procedure. It wasn’t until 1969 that Prime Minister Trudeau made abortions legal, but this was only for very specific circumstances. Access was still severely limited, so Dr. Henry Morgentaler, a fierce proponent for women’s rights, opened his own abortion clinic in Montreal, and repeatedly went against governmental decrees by offering safe abortions. He is a legendary figure in Canadian history who served jail time for his beliefs, and was instrumental in the eventual granting of access to abortion for all women. In 1976, the Attorney General of Quebec made abortions performed by doctors in clinics legal.

**Legal Status**

In 1964, a major milestone in women’s rights was marked when Bill 16 was passed by Quebec’s National Assembly, giving married women the same rights as their husbands. Previous to this, a woman’s legal status was like that of a minor. That same year, another law was passed that forbade discrimination against women in employment, but it wasn’t until 1975 that women were also guaranteed equal pay by law. Until then, severe wage disparities (with women earning approximately 65% of what men did) continued to exist. Divorce in Quebec wasn’t legal until 1968.

"Women are going to form a chain, a greater sisterhood than the world has ever known."

—Nellie L. McClung
Production History: A Timeline

Michel Tremblay’s *Les Belles-soeurs* has been translated into more than 30 languages and presented in over 25 countries. It is the most produced Québécois play on the world stage, and continues to be staged regularly across Canada. Here is a look at key dates in its storied history:

**1965**
At the age of 23, Michel Tremblay writes *Les Belles-soeurs*; the play is repeatedly turned down for production.

**1968**
In March, *Les Belles-soeurs* is given a public reading by the Centre d’essai des auteurs dramatiques at the Centre du Théâtre d’Aujourd’hui.

The production premieres at Théâtre du Rideau Vert in August, directed by André Brassard. The run sells out in two days.

“After corpse after corpse piled on stages in the city by lifeless actors animated by soulless producers, finally a breath of fresh air from the Rideau-Vert opening the season with what can only be described as a masterpiece.” -Jean Basile in *Le Devoir*, August 30, 1968.

**1973**
An English version, translated by John Van Burek and Bill Glassco, premieres at the St. Lawrence Centre in Toronto (also directed by André Brassard).

After much fighting for funding (government granting bodies calling the play an un-flattering reflection of Quebec), the original production hits the world stage; it arrives in Paris to be presented at l’Espace Pierre Cardin.
1989

_The Guid Sisters_, a Scottish version of the play, translated by Martin Bowman and Bill Findlay, premieres at the Tron Theatre in Glasgow.

1991

A revised English translation premieres at the Stratford Festival, directed by Marti Maraden.

1992

A Yiddish translation, _Di Shveigergins_, is presented by the Dora Wasserman Yiddish Theatre at the Saidye Bronfman Centre for the Arts (now the Segal Centre.)

*The original cast of the Yiddish translation*

_The Guid Sisters_ is presented at Montreal’s Centaur Theatre.

2010

_Belles-Soeurs_, the French musical adaptation by René Richard Cyr (book, lyrics, and direction) and Daniel Bélanger (composer) premieres at Théâtre d’Aujourd’hui.

2012

This production heads to Paris before touring extensively throughout Quebec.

2014

_Belles Soeurs: The Musical_, an English adaptation of the musical adaptation (with book adapted by Brian Hill and lyrics and music adapted by Neil Bartram), a Copa de Oro production, has its world premiere at the Segal Centre.
2015
Michel Tremblay’s original play, Les Belles-soeurs, turns 50!

2017
Renamed Sisters: The Belles Soeurs Musical, the English musical adaptation has its Western Canada premiere at Theatre Calgary as part of the 50th anniversary season.

“I figure you have the same chance of winning the lottery whether you play or not.”

–Fran Lebowitz
Movie Night

*Sisters: The Belles Soeurs Musical* tells the story of a close-knit group of working-class women struggling to survive in 1960’s Montreal. Explore its themes of family, life in Quebec, and sisterhood.

*Il était une fois dans l’est (1974)*
This film written by Michel Tremblay incorporates characters from four of his plays (*Les Belles-soeurs; Hosanna; La duchesse de Lageais*; and *À toi, pour toujours, ta Marie-Lou*) into one cohesive story. It was also directed by André Brassard, the original director of *Les Belles-Soeurs*.

*The First Wives Club (1996)*
An American comedy about three divorcees (starring Bette Midler, Diane Keaton, and Goldie Hawn) reunited by the death of their friend who together decide to seek revenge on their ex-husbands who all left them for younger women.

*Incendies (2010)*
Adapted by visionary Canadian filmmaker Denis Villeneuve from Lebanese-Canadian Wajdi Moawad’s play of the same name. An intense story of Canadian twins who travel to the Middle East to uncover deeply buried family secrets.

*Les belles soeurs (2011)*
A French telefilm based on the original play by Michel Tremblay. Shot and produced in France, this remake classes up the soeurs and features a surprising number of male characters.

*Mommy (2014)*
Written and directed by French-Canadian filmmaking wunderkind Xavier Dolan, this drama tells the story of a single-mother struggling to raise her violent son in Quebec. Shot with a handheld camera, it debuted at the Cannes Film Festival and won the Jury Prize.

Click on the movie posters to read more about each film on [imdb.com](http://imdb.com)!
Recommended Reads from Calgary Public Library

By Evette Barry

*The Girl Who Was Saturday Night* by Heather O’Neill

Fiction. 2014. Twins Noushka and Nicolas Tremblay live with their grandfather Loulou in a tiny, sordid apartment on St. Laurent Boulevard. Children of legendary Québécois folksinger Etienne Tremblay, they must navigate their way through his fall from grace.

*A Great Reckoning* by Louise Penny

Fiction. 2016. Former Chief Inspector Armand Gamache is now commander of the Sûreté Academy du Québec. Prior to the start of the term he is given an old map of the village of Three Pines with some curious symbols. This map becomes the focus of an investigation after a copy is found in the apartment of a murdered professor.

*An Illustrated History of Quebec: Tradition and Modernity* by Peter Gossage

Nonfiction. 2012. Detailed chapters on modern Quebec evaluate the political turmoil of recent years, from constitutional wrangles, to the Oka crisis, to sovereignty discussions, and the debate about cultural accommodation.

*Is This Who We Are? 14 Questions About Quebec* by Alain Dubuc

Nonfiction. 2016. This translation into English of Alain Dubuc’s best-seller, *Portrait de Famille*, questions the Canadian national identity and how it may be more in flux than ever before.

Click on the book covers to check availability at Calgary Public Library!
Sources

The Beginning of a New Era.


LES BELLES SOEURS (DI SHVEIGERINS).


The Cirque du Soleil Website

https://www.cirquedusoleil.com/about/history

Drama in French


Ex Machina Website

http://lacaserne.net/index2.php/robertlepage/

Joual


The National Theatre School Website

https://ent-nts.ca/en/about/
Study Guide: Belles Soeurs: the Musical, Segal Centre


Tit-Coq

http://www.canadiantheatre.com/dict.pl?term=Tit-Coq
