



Modern Canadian Plays: Volume 2

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In Volume II, Wasserman shows us Canadian drama from 1985 up to 1997, during which we see women playwrights rise to greater prominence, along with Native, gay and lesbian, and Quebecois playwrights. But, continuing on from Volume I, this selection of plays not only takes us farther into the annals of the lives of the marginalized; it also provides a revealing cultural and philosophical cross-section of late-20th-century life in Canada.

In one way or another, we are shown ourselves as we are, and not in the critically-neutral, determinedly naïve terms of the contemporary mainstream in which we are all represented as gloriously enmeshed in a world of cybernetic stringency—the uncomplicated aesthetic of a never-ending stream of zeroes and ones.

If the plays presented in these two volumes are the contours of an "indigenous Canadian drama," they outline anything but a norm.

The plays in this fourth edition of *Modern Canadian Plays: Volume II* date from 1985 to 1997:

Bordertown Café by Kelly Rebar

Polygraph by Robert Lepage and Marie Brassard

Moo by Sally Clark

The Orphan Muses by Michel Marc Bouchard

7 Stories by Morris Panych

Dry Lips Oughta Move to Kapuskasing by Tomson Highway

Amigo's Blue Guitar by Joan MacLeod

Lion in the Streets by Judith Thomson

Never Swim Alone by Daniel MacIvor

Fronteras Americanas by Guillermo Verdecchia

Harlem Duet by Djanet Sears

Problem Child by George F. Walker



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