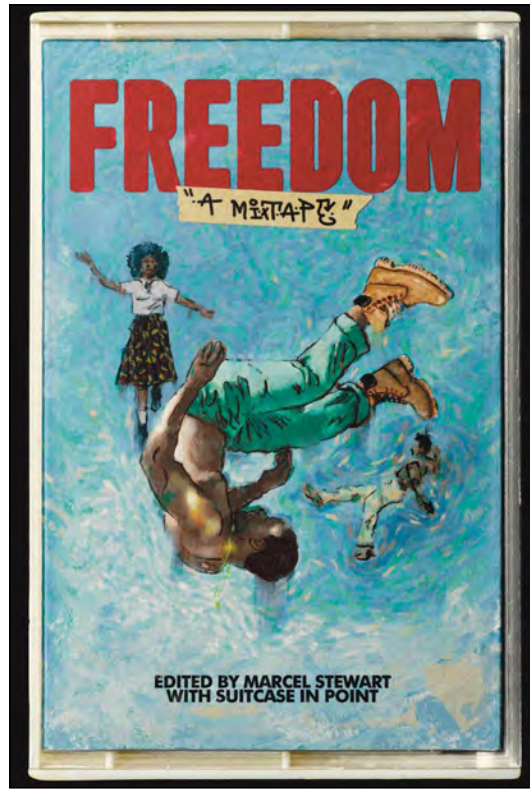




**Playwrights
Canada Press
Winter/Spring 2024**

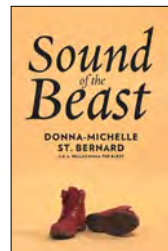
Freedom: A Mixtape



Freedom: A Mixtape is a soulful artistic response to recent and historical violence on Black bodies, presented through a collection of original songs, stories, poems, anecdotes, spoken-word pieces, and musical instrumentation from folks living in Ontario's Niagara Region. A community conversation about our complicated relationship with emancipation and the human right to be free, *Freedom: A Mixtape* is a compilation album that is part protest and part celebration. It is history and the present moment all at once, a reminder that this moment is part of a larger, ongoing movement. Familiar pains are felt deeply in moments both bygone and biting present, setting the tone—and stage—for action.

Analog field recordings and soothing talk-radio energy give voice to the residue of intergenerational trauma, the depths of colonialism, resilience amidst oppressive conditions, and a clarion call that joy is a birthright for everyone. With emotional precision and softness, *Freedom: A Mixtape* offers a radical reminder that in our bleakest moments, we rise up through love of self and community.

You May Also Like



January

5.125" x 7.625" | 96 pages

\$19.95 | 9780369104779

First produced as an online audio production by Suitcase in Point in 2020

Subjects: Anthologies, Black Playwrights, History, Mental Health, Verbatim Theatre

edited by Marcel Stewart



Marcel Stewart is a father, a Dora-Award-winning actor, and he loves smoked gouda. He is Artistic Director of b current Performing Arts. As an actor Marcel has worked with Soulepper, Factory Theatre, Thousand Islands Playhouse, Obsidian Theatre, Suitcase in Point, the Theatre Centre, the Blyth Festival, Festival Players, Studio 180, the Grand Theatre, Persephone, Theatre Direct, Carousel Players, and Atlas Stage. When Marcel is not creating, he is an arts educator who has facilitated programming and instructed courses to community youth groups, professional actors, and students in university, high school, and elementary school. Marcel's curiosity about history and lineage—beyond the context of colonialism—is at the basis of his work.

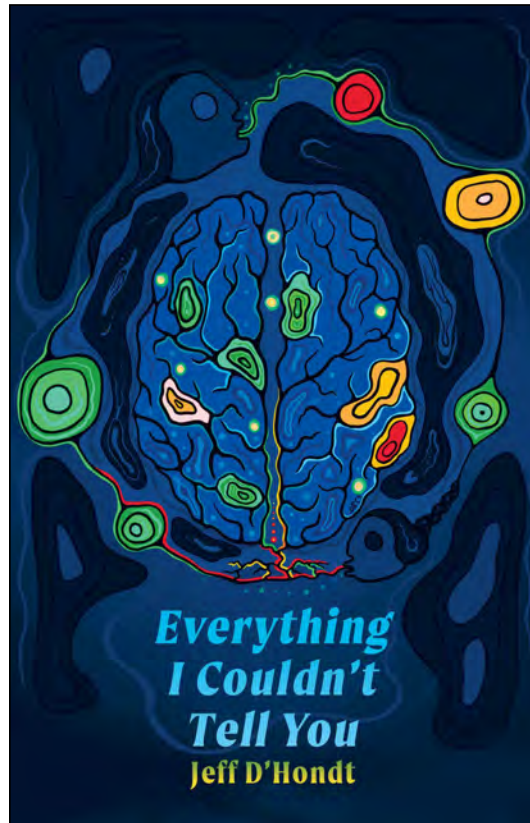
with Suitcase in Point



suitcase in point
multi-arts company

Suitcase in Point is a multi-arts organization producing original satire and innovative events in St. Catharines, Ontario. Founded in 2001, Suitcase in Point is a courageous ensemble of artists and producers who engage and excite the Niagara community with original multi-arts performances and events, including In the Soil Arts Festival and Suitcase in Point's comedy cabarets. Through original work and collaborative community projects, we provide audiences with unique perspectives on contemporary life and culture. Our approach and our work aim to challenge perspectives and encourage change, tolerance, and self-awareness with an aim to promote a healthier, more connected community. Suitcase in Point nurtures new generation artists through mentorship and residency programs, provides studio space for development and rehearsal, and creates meaningful connections between emerging and established artists from across Canada.

Everything I Couldn't Tell You



Revived from a coma after a traumatic event, Megan's injuries leave her capable of great violence, forcing her desperate physician Cassandra to recruit Alison, an Indigenous clinician, as her consultant. Alison uses an innovative form of technologically enhanced expressive arts therapy to augment the rehabilitative effects of speaking Lenape, their shared (and almost extinct) language. However, this reminder of cultural expression and identity triggers Megan, putting herself into a life-threatening situation. With Megan's safety in jeopardy, Alison must internalize a life-changing lesson to save her: pain is often unjust, but it also reminds us that we're alive.

Everything I Couldn't Tell You is a potent reminder of the healing and rehabilitative power within Indigenous languages.

Praise for *Everything I Couldn't Tell You*

"Science, music, art and language combine in the search of a healing prayer in [the]... mind-blowing, heart-wrenching *Everything I Couldn't Tell You*!"
—*Life With More Cowbell*

You May Also Like



February

5.375" x 8.375" | 112 pages

\$18.95 | 9780369104830

3 f

First produced by Theatre Why Not and Spiderbones Performing Arts at the Theatre Centre, Toronto, in May 2018

Subjects: Death, Grief & Loss, Indigenous Playwrights: First Nations, Mental Health, Science & Scientists

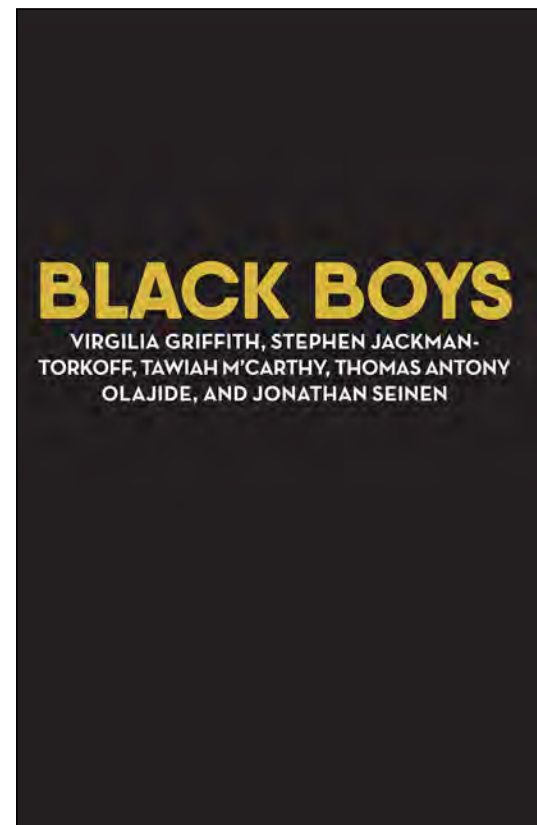
- This play exists not to bring the impossible to life. But to acknowledge the pain of getting knocked out. Not down—out. Some odds can't be beaten. And some of us live on anyway.

Jeff D'Hondt



Jeff D'Hondt is a member of the Lenape nation at the Six Nations of the Grand River with additional Belgian Canadian ancestry. He has two decades of experience working in mental health and substance abuse treatment services, which he gained through positions in the correctional system, the Ontario Ministry of Health and Long-Term Care, within Indigenous communities, and at hospitals and homeless shelters. He graduated from the University of Toronto with an Honours Bachelor of Arts in History (with minors in Aboriginal Studies and the History of Science), from Toronto Metropolitan University with a Bachelor of Social Work (where he was also part of the contract teaching faculty), and from York University with a Masters of Social Work (where his research on using theatre to give voice to homeless Indigenous youth was awarded the Gerry Erickson Essay Prize for Best Practice Research Paper). He's also a K.M. Hunter Artist Award nominee who has written plays produced/workshopped in Toronto, Vancouver, and Los Angeles. He lives in Toronto.

Black Boys



Black Boys by Saga Collectif (Virgilia Griffith, Stephen Jackman-Torkoff, Tawiah M'Carthy, Thomas Antony Olajide, and Jonathan Seinen) uncovers the complex dynamics of the queer Black experience. Text, movement, and design portray the rhythm and vulnerability of three very different Black individuals who seek a deeper understanding of themselves, each other, and of how they encounter the world. As they explore their unique identities, their performances rigorously interrogate and playfully subvert the ways in which gender, sexuality, and race are read and performed.

Theatrical and intimate, *Black Boys* weaves together the ensemble's own personal stories in search of an integrated self and a radical imagination while shining a light on new possibilities for young Black queer people.

Praise for *Black Boys*

"This is an exceptional, powerful, and quite delightful piece of work." —S. Bear Bergman, *Mooney on Theatre*

"*Black Boys* suggests that conflicts don't have to be smoothed over, but can be the beginning of creativity." —J. Kelly Nestruck, *The Globe and Mail*

"This is theatre at its very best."
—Willow White, *alt.theatre*

You May Also Like



February

5.375" x 8.375" | 144 pages

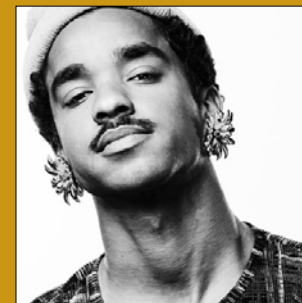
\$18.95 | 9780369100474

3 m

First produced by Buddies in Bad Times Theatre, Toronto, in November 2016

Subjects: 2SLGBT / Queer Theatre; Ontario Playwrights; Black Playwrights

Saga Collectif



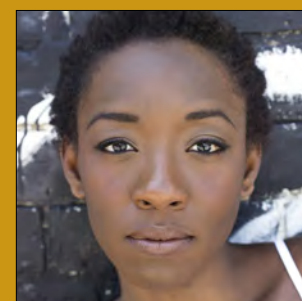
Stephen Jackman-Torkoff is a wandering poet and a lover of life. Stephen has acted in several productions across Canada, most recently playing Richard II in *Richard II* at the Stratford Festival. After spending a lot of time working in creative institutions, Stephen is now immersing himself in creation and collaboration beyond institutional walls. They are on the journey to become a full-time wandering poet and a painter. Stephen loves you.



Tawiah M'Carthy is an Akuapem Larteh, Ghanaian-born, theatre artist and professional. He is a founding member of Blue Bird Theatre Collective and Saga Collectif. Tawiah's playwright/creator/performer credits include *The Kente Cloth*, *Obaberima* (2013 Dora Award winner for Best Production), and *Maanmaa, My Brother*. He was a Metcalf Artistic Director Intern and programming curator for the 2019/20 Festival of Ideas and Creation at Canadian Stage. Tawiah is a Dora Award-nominated playwright and performer. He trained at York University and is currently Artist Outreach and Development Coordinator at Canadian Stage. He lives in Toronto.



Thomas Antony Olajide is a stage and screen actor from Vancouver, BC. Some of his leading film credits include *Inhuman Condition*, *Mariner*, *White Lie*, and *Nomades* for which he was nominated for Best Actor at the 35th Prix Gémeaux. Some theatre credits include *Black Boys*, *Love's Labour's Lost*, *Hamlet*, and *King Lear* (for which he received Stratford Festival's Peter Donaldson award), *Macbeth*, *The Winter's Tale*, *Oliver!*, *And Slowly Beauty*, *The Whipping Man*, and *Ruined*. He is a Dora Mavor Moore Award nominee as well as a graduate of the National Theatre School of Canada, the Stratford Birmingham Conservatory, and the Canadian Film Centre.



Virgilia Griffith is a Toronto-based actor and movement artist. Winner of the META Emerging Artist Award for *Gas Girls* by Donna-Michelle St. Bernard and the Dora Mavor Moore Award for Outstanding Performance for *Harlem Duet* by Djanet Sears, she was also a Dora Mavor Moore nominee for Outstanding Female in the Independent Theatre Division for her performance of *Honesty*, directed by Jordan Tannahill, and *Iphigenia and the Furies (On Taurian Land)* by Ho Ka Kei (Jeff Ho). Selected credits include *Guarded Girls*, *The Wedding Party*, *Other Side of the Game*, *'da Kink in my hair*, and *Up the Garden Path*. She is a graduate of Toronto Metropolitan University with a BFA in Theatre Performance.



Jonathan Seinen is a founding member of Saga Collectif and Boys in Chairs Collective, co-artistic producer of Architect Theatre. In addition to directing *Black Boys*, he directed *Iphigenia and the Furies (On Taurian Land)*, co-created and performed in *Highway 63: The Fort Mac Show* and *Like There's No Tomorrow*. He co-created *Charisma Furs* with Mx. Sly, which was published by Playwrights Canada Press in *Q2Q: Queer Canadian Performance Texts*. A graduate of the National Theatre School of Canada, he recently completed his MFA in Theatre Directing at Columbia University in New York City. He is an Assistant Professor at the University of Regina in the Faculty of Media, Art, and Performance.

The Black Drum



Hailed as the world's first Deaf musical—told entirely in American Sign Language and Signed Music—*The Black Drum* revolves around Joan and her journey to healing after the death of her wife, Karen. Since Karen's passing, Joan has been unable to share her music with the world, anguish snatching her desire to perform. Joan's grief pulls her into a bizarre, black-and-white world where her two beautiful tattoos come to life as guides and together they confront a monster called the Minister. But the only way to defeat the Minister and begin to heal is for Joan to embrace her own voice.

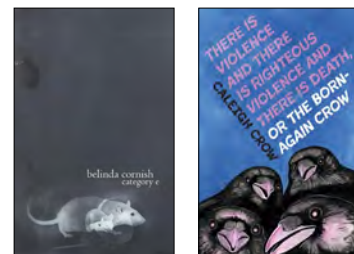
An epic fantasy about grief and healing, *The Black Drum* questions the concept of music we are conditioned to believe, suggesting that music is not just something you hear, it is something you see and feel.

Praise for *The Black Drum*

"*The Black Drum* is a musical that resonates for both deaf and hearing audiences." —Debbie Fein-Goldbach, *NOW Magazine*

"*The Black Drum* is a fairy tale that feels like Alice meets Dracula in a black & white wonderland—and sharing the music and love we carry in our hearts and bodies defeats the evil, at least for the moment." —Diana Manole, *Mooney on Theatre*

You May Also Like



March

5.125" x 7.625" | 96 pages

\$18.95 | 9780369104861

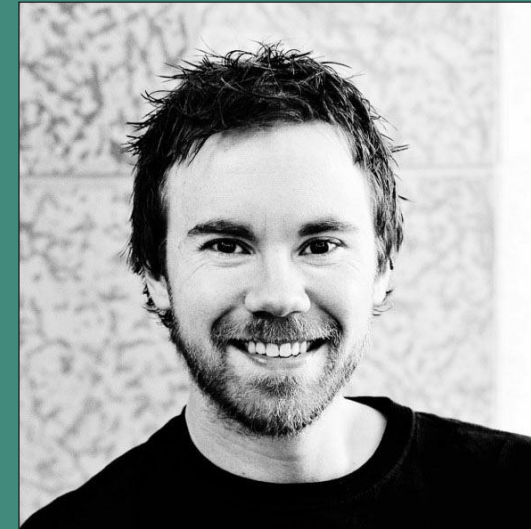
5 f, 2 m, 3 dancers

First produced by Soupepper Theatre and the Deaf Culture Centre, Toronto, in June 2019

Subjects: Community Theatre
Picks: Large Cast; Dance; Deaf Theatre; Death, Grief, and Loss; Disability Theatre; Musicals; Political Theatre; Prairie Playwrights: Saskatchewan

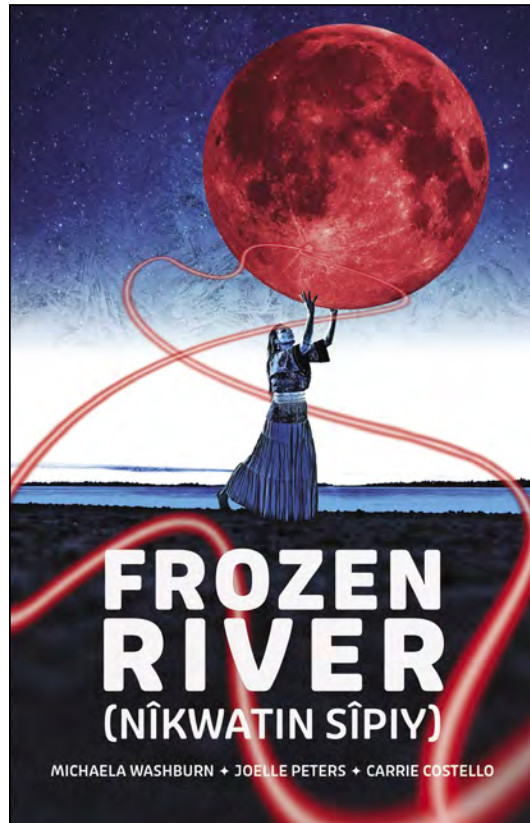
- The play explores grief, love, oppression, redemption, and strength, with influences ranging from *The Cabinet of Dr. Caligari* to *Alice Through the Looking-Glass*
- Adam has several tattoos, but, sadly, has not seen any come to life yet.

Adam Pottle



Born Deaf and raised in a hearing family, Adam Pottle spent his childhood searching for magical portals and pretending to be Godzilla. He is the award-winning author of works in multiple genres, including the acclaimed writing memoir *Voice* and the Deaf horror novel *Apparitions*. His plays include the groundbreaking works *Ultrasound* and *The Black Drum*. When not writing, he can be found at the boxing gym, the library, or the park with his goldendoodle Valkyrie. He lives in Saskatoon.

Frozen River (nîkwatin sîpiy)



Winner of the 2021 Sharon Enkin Plays for Young People Award

Exploring reconciliation and connection through a story that spans seven generations, *Frozen River (nîkwatin sîpiy)* tells the story of two eleven-year-olds through the eyes of Grandmother Moon. Eilidh and Wâpam are born under the same blood moon, but Eilidh was born in Scotland and Wâpam in Kihci-Manito kê ayapit, now known as Manitoba. After sailing across the ocean in hopes of a more prosperous life, Eilidh meets Wâpam deep in the forest, and the two become instant friends. Coming from vastly different worlds, Eilidh and Wâpam decide to teach each other about their ways of life. But when a sacred promise between them is broken, the relationship among cultures becomes jeopardized for generations to come.

Frozen River (nîkwatin sîpiy) shows audiences that an openness to learn from those who have protected and honoured the waterways for centuries can lead to healing and reconciliation.

Praise for *Frozen River (nîkwatin sîpiy)*

"The show's script cleverly makes important issues digestible for young audiences!" —*Van City Vince*

You May Also Like



March

5.375" x 8.375" | 128 pages

\$18.95 | 9780369104892

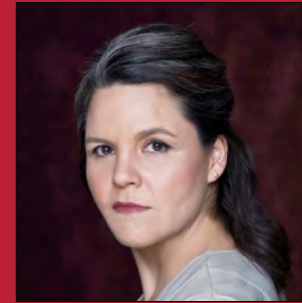
3 f

First produced by Manitoba Theatre for Young People and Castlemoon Theatre, Winnipeg, in February 2022

Subjects: 2SLGBT / Queer Theatre; Environmental Issues; Indigenous Playwrights: First Nations; Puppets & Puppetry; Theatre for Young Audiences

- All three authors share the desire to challenge audiences to think about big issues in meaningful ways for young people

Michaela Washburn



Michaela Washburn hails from Alberta and is a proud Métis artist of Cree, French, Irish, and English ancestry. Now based in North Bay, Ontario, she feels blessed to be grounded in ceremony and community-based arts in her work with Aanmitaagzi and Big Medicine Studio. An award-winning actor and writer, Washburn has also garnered multiple award nominations, including the 2023 Johanna Metcalf Performing Arts Prize, the Ontario Arts Council Indigenous Arts Award (2021 and 2018), and the K.M. Hunter Artist Award for Theatre (2011). A published author, Michaela's performance and written work has been shared internationally at festivals and theatres in Wales, Aruba, and across Canada and the United States. Her practice spans theatre, film, television, writing, spoken word, clown, improvisation, hosting, workshop facilitation, and stand-up.

Joelle Peters



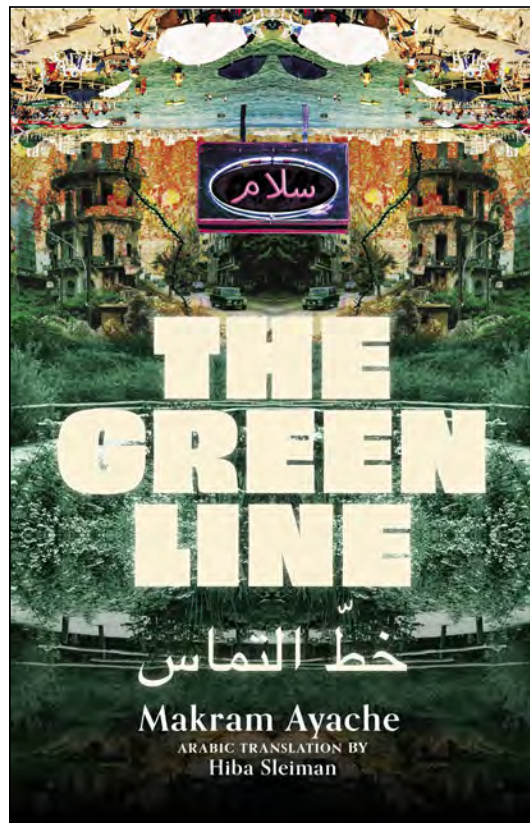
Joelle Peters is an Anishinaabe (Ojibwe) playwright and actor from Walpole Island First Nation in Southwestern Ontario. A graduate of Seneca College's Acting for Camera and Voice Program, Joelle has appeared on *Shoresy* (Crave/Hulu) and in the film *In Her City*. She is also Interim Artistic Director of Native Earth Performing Arts. In 2020, Joelle was named the Siminovitch Prize Protégé by Laureate Tara Beagan. Joelle's other plays include *Niizh* (developed with Native Earth Performing Arts and commissioned by the Blyth Festival) and *do you remember?* (commissioned by Burnt Thicket Theatre for the We Treaty People audio series, supported by Punctuate!/Pemmican Playwrights Unit).

Carrie Costello



Carrie Costello has adapted seven children's books into plays for various ages, including *The Paper Bag Princess*, *The Velveteen Rabbit*, *The Snail and the Whale*, and *There's a Mouse in my House*. The latter was produced by Carousel Players in 2009 and 2010. Carrie's next play, *Water Under the Bridge*, was her first historically inspired work, which she co-wrote with Michaela Washburn. This play was produced in 2012 and toured for two years across three provinces. *Torn Through Time*, co-written with Frances Koncan and Cherissa Richards, was produced by Manitoba Theatre for Young People in 2019. Carrie lives in Winnipeg.

The Green Line | خط التماس



Winner of the 2021/2022 Betty Mitchell Award for Outstanding New Play

A poetic, heartbreaking story of intergenerational queer history in Lebanon, *The Green Line* weaves together civil war Beirut with a contemporary nightclub, following one family's journey to discover their past.

In the present day, Rami, a twentysomething queer Lebanese Canadian, has returned to the Lebanese mountains to bury his father. To cope with the weight of his grief, Rami, carrying a necklace in the shape of a phoenix left to him by his father, finds himself in a queer Beirut nightclub, where he catches the attention of a powerful drag queen named Fifi, who just so happens to be dressed as a phoenix.

In 1978, in the midst of the Lebanese Civil War, Naseeb is attempting to get himself and his sister Mona out of Beirut and into the safety of the mountains. Mona, however, is secretly in love with her classmate, a woman named Yara, and refuses to leave the city. When Naseeb becomes swept up with the descending political culture of the war around him, he creates a rift between himself and Mona greater than the line that divides the country itself.

Praise for *The Green Line* | خط التماس

"Ayache's dialogue is decidedly lyrical... There are some truly beautiful images not just in the monologues but in simple exchanges."

—Louis B. Hobson, *Calgary Herald*

"An affecting, well-written piece by Edmonton playwright Makram Ayache... that travels to a surprisingly wide variety of places... a universal, first-class [play] more than worthy of your attention."

—Alan Kellogg, *12thnight*

March

5.375" x 8.375" | 144 pages

\$19.95 | 9780369104922

2 f, 2 m

First produced by Downstage Theatre and Chromatic Theatre, Calgary, in April 2022

Subjects: (1m)migration; 2SLGBT / Queer Theatre; West Asian Canadian Playwrights; Award Winners; Death, Grief & Loss; Family Life: Siblings; History

- Makram began writing this play as an exploration of intergenerational memory

Makram Ayache



Makram Ayache is a queer Arab Canadian playwright, director, and performer. He was born in Lebanon, raised in rural Alberta, and now lives between Edmonton and Toronto. His work explores representations of queer Arab voices and aims to bridge political struggles to the intimate experiences of the people impacted by them. His work is produced across Canada and aimed at creating emotional experiences that bring about lasting and nourishing social change. Ayache is the winner of the 2020 Tom Hendry RBC Emerging Playwright Award and the winner of the 2021/2022 Betty Mitchell Award for Outstanding New Play. Find more at www.makramayache.com.

Arabic translation by Hiba Sleiman

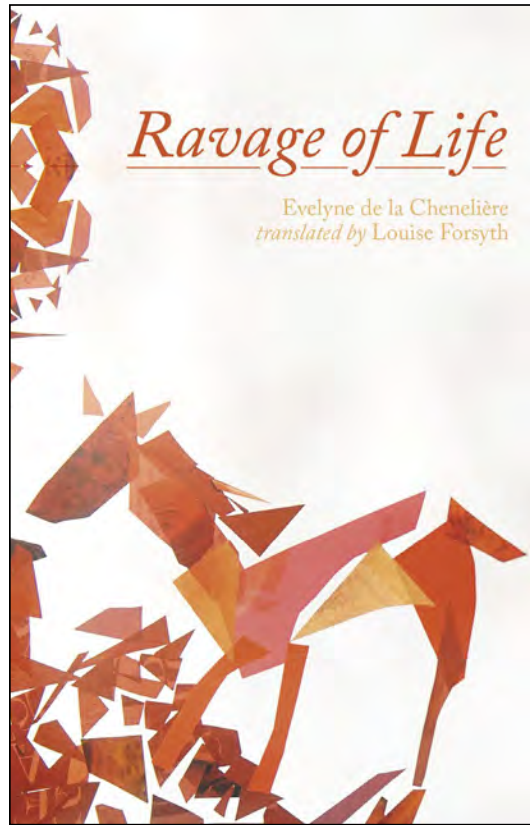


Hiba Sleiman is a Montreal-based artist and drama therapist. She is an actor and a writer for stage and screen and started her psychotherapy practice in 2023. Hiba's curiosity for human behaviour has informed her creative work as her writing contemplates themes of identity, belonging, and politics of the self and the other. Hiba has worked with acclaimed filmmakers and stage directors in Lebanon, Canada, and the US. She recently developed the script for the upcoming music concert of the Canadian Arabic Orchestra. She is currently developing an immersive piece taking place "off stage" and working on producing her second independent short film.

You May Also Like



Ravage of Life



Winner of the 2020 Prix Marcel Dubé

Finalist for the 2019 Governor General's Literary Award for French Drama

For three years, Evelyne de la Chenelière wrote on the long entrance wall in Montreal's Espace GO as part of an artistic residency that would profoundly shake her outlook on words, theatre practice, and writing. The culmination of this is *Ravage of Life*, a bold departure from prevailing norms where the playwright breaks with written and performative conventions in her dramatization of an endless and multi-faceted instant between life and death.

In this experimental text, bits and pieces of a family's realities unfold in a non-linear simultaneity that reflects with captivating irony the difficulties encountered when language is expected to facilitate communication.

Ravage of Life is a challenging invitation to eviscerate theatre and create a space where thought finds its body, freeing theatrical languages from grammatical constraints, logic, and structure in order to promise new theatrical experiences.

You May Also Like



March

5.125" x 7.625" | 144 pages

\$22.95 | 9780369102720

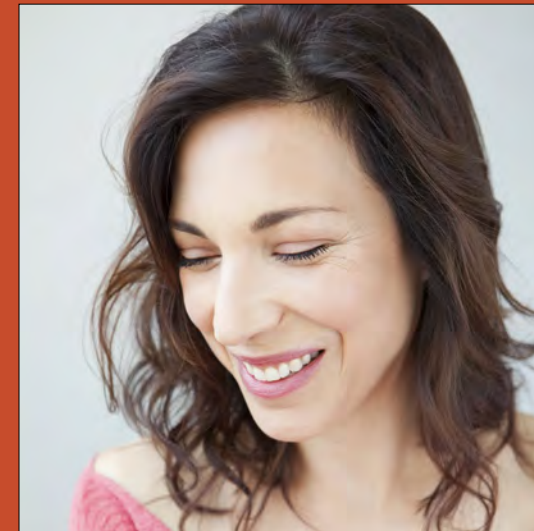
4 f, 1 m

First produced by Espace GO and Festival TransAmériques in a collaboration with Infrarouge, Montreal, in April 2018

Subjects: Translations; Family Life; Feminist Theatre; Death, Grief & Loss; Women Writers; Quebec Playwrights

- The book will feature a foreword from Louise, an introductory essay from Evelyne, and photographs of the production and the wall

Evelyne de la Chenelière



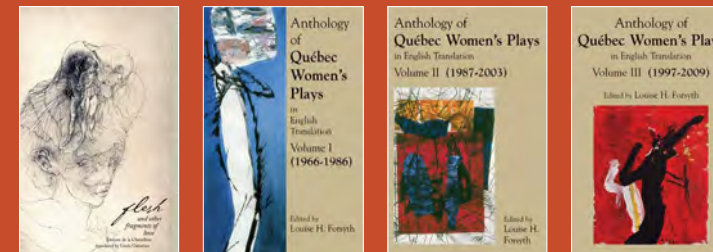
Evelyne de la Chenelière, Montreal-based author and actress, has written plays staged in Quebec and abroad that have been translated and published in several languages. Her collection of plays, *Désordre public*, won the Governor General's Literary Award for French Drama in 2006, while her plays *Les pieds des anges*, *La chair et autres fragments de l'amour*, and *La vie utile* were finalists in 2009, 2012, and 2019 respectively. Her play *Bashir Lazhar* was adapted to film by Philippe Falardeau and was nominated for Best Foreign Language Film at the 2012 Academy Awards. The Académie des lettres du Québec awarded *La vie utile* the Marcel Dubé Prize in 2020. Evelyne's first feature film is currently in development with micro_scope.

translated by **Louise H. Forsyth**



Louise H. Forsyth, now retired, has been a member of the Canadian Association for Theatre Research from the beginning. She had the privilege of teaching drama, poetry, women's, and gender studies at Western University and the University of Saskatchewan. She has held several administrative positions and published articles, books, translations, and scholarly papers on Québec women writers of theatre and poetry, including the three-volume *Anthology of Québec Women's Plays in English Translation*, Marie Savard's *Bien à moi (Mine Sincerely)*, Nicole Brossard: *Essays on her Works*, and *Mobility of Light: The Poetry of Nicole Brossard*. She lives in Calgary.

Also by Evelyne de la Chenelière and Louise H. Forsyth



cockroach (甲由)



Nominated for the 2022 Playwrights Guild of Canada Drama Award

You can call him Cockroach, or Roach for short. He's a catnip-smoking city slicker living in the dark corners behind the toilet. After diving into the diaper of a Chinese baby, Cockroach watches the boy grow up to lose his sense of identity. Understanding what it means to live in a world not built for outsiders, he attempts to help the boy reclaim his culture. But when the Bard himself makes a surprise appearance in hopes of influencing the boy with the "superior" English language, Cockroach finds himself caught in a collision of linguistics, longing, and lobsters (who sometimes burp).

A unique exploration of xenophobia and the dangers of language erosion, *cockroach* is a coming-of-age play about the stories we tell ourselves to comfort, to survive, to resist, to overcome, and to be.

Praise for *cockroach* (甲由)

"Shimmering with rich language [and] colourful characters . . . *Cockroach* delves deep into a deceptively simple story . . . Ho's text, which is dense and layered, [is] peppered with sharp humour and an idiosyncratic style that leaves lines flying off the stage and bouncing between characters."

—Joshua Chong, *Toronto Star*

"Ho has found a powerful and disturbing metaphor for xenophobia and intolerance."

—Glenn Sumi, *NOW Magazine*

"*Cockroach* is a confident, thoughtful and compelling show that will make you think twice about what (or who) we might be crushing under our feet."

—Ilana Lucas, *Broadway World*

"A vibrant, often-funny examination of what it means to be an immigrant, a playwright, and even a human: as far as I'm concerned, it should be mandatory viewing for Toronto audiences, a play unlike any other this year!" —Aisling Murphy, *Intermission*

April

5.375" x 8.375" | 112 pages

\$18.95 | 9780369104953

3 roles m/nb

First produced by Tarragon Theatre, Toronto, in September 2022

Subjects: (Im)migration; 2SLGBT / Queer Theatre; Adaptations; East Asian Canadian Playwrights; Award Winners; Shakespeare

- Jeff has been named Associate Artistic Director of Tarragon Theatre, Toronto
- Jeff initially set out writing *cockroach* to consider how Shakespeare in translation might sound musically before turning his lens inward to consider the relationship between Shakespeare with Cantonese

Ho Ka Kei (Jeff Ho)



Jeff Ho is a theatre artist, originally from Hong Kong. As an actor, he has toured as Ophelia in Why Not Theatre's *Prince Hamlet* across Canada and the US for over five years. As a playwright, his works include *Cockroach* (甲由), *Iphigenia and the Furies* (*On Taurian Land*), *Antigone: 方*, and *trace*. Jeff is a recipient of the Lambda Literary Award for LGBTQ+ Drama, the Toronto Theatre Critics' Award for Best New Canadian Play, the Jon Kaplan Legacy Fund Award, has been a finalist for the Playwright's Guild of Canada Drama Award and the Governor General's Literary Award, and has been nominated for four Dora Mavor Moore Awards. He is a graduate of the National Theatre School of Canada and currently lives in Toronto.

Also by Ho Ka Kei (Jeff Ho)



You May Also Like



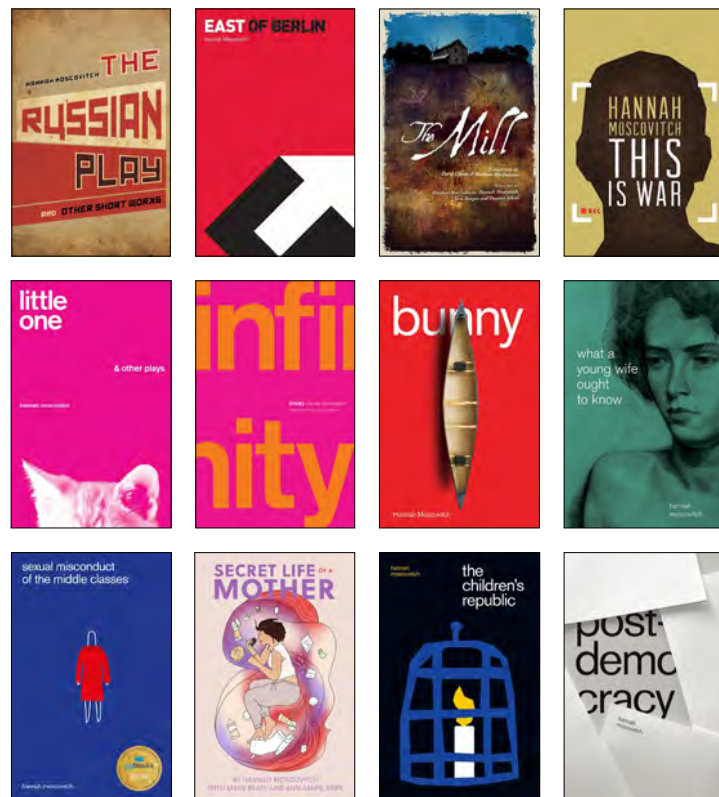
Fall on Your Knees



In an adaptation of the classic Canadian novel, this epic play follows three generations of a Cape Breton Island family in a tale of forbidden love, inescapable bonds, and devastating betrayals, all while harbouring secrets that threaten to shatter the family entirely.

At the dawn of the twentieth century, a young piano tuner named James Piper and thirteen-year-old Materia Mahmoud fall into a whirlwind romance. As their family grows, the couple is strained by dark revelations that lead to dangerous consequences. Their headstrong daughters Kathleen, Frances, Mercedes, and Lily grow up haunted but fiercely connected in ways they must learn to fully understand. A richly layered story by turns both heartbreaking and joyous, *Fall On Your Knees* is a vivid portrayal of love, desire, and the quest for truth and redemption.

Also by Hannah Moscovitch



April

5.375" x 8.375" | 288 pages

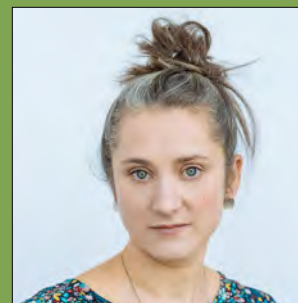
\$20.95 | 9780369104229

8 f, 5 m, doubling

First produced in a joint production between Canadian Stage in Toronto, the National Arts Centre in Ottawa, Grand Theatre in London, Neptune Theatre in Halifax, and Vita Brevis Arts, from January to March 2023

Subjects: Feminist Theatre; Romance; Atlantic Playwrights; Nova Scotia; Adaptations; Death, Grief & Loss; Family Life; Women Writers

adapted for the stage, co-created, and written by Hannah Moscovitch



Hannah Moscovitch is an acclaimed Canadian playwright, TV writer, and librettist whose work has been widely produced in Canada and around the world. Hannah has been the recipient of numerous awards, including the Governor General's Literary Award, the Trillium Book Award, the Nova Scotia Masterworks Arts Award, the Scotsman Fringe First and the Herald Angel Awards at the Edinburgh Festival Fringe, and the prestigious Windham-Campbell Prize administered by Yale University. She has been nominated for the international Susan Smith Blackburn Prize, the Drama Desk Award, and Canada's Siminovitch Prize in Theatre. She is a playwright-in-residence at Tarragon Theatre in Toronto. She lives in Halifax.

adapted for the stage, co-created, and directed by Alisa Palmer



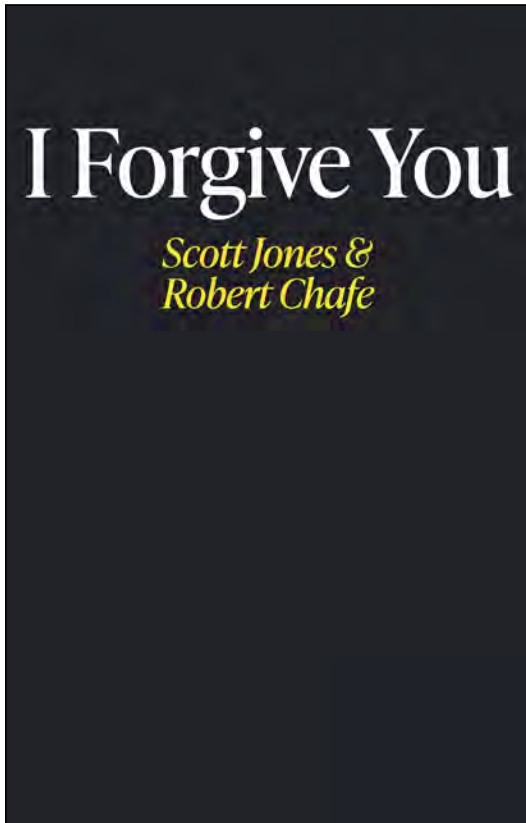
Alisa Palmer is an award-winning theatre director, playwright, and producer and has developed, premiered, and toured original and provocative theatre creations for over twenty-five years. She is the recipient of numerous awards both in Canada and internationally, including six Dora Mavor Moore Awards, three Chalmers Awards, and a Harold Award for her contribution to independent theatre. She is a three-time finalist for the Siminovitch Prize and a recipient of the Premier's Award for Excellence in the Arts. Ms. Palmer is Executive Artistic Director of the National Theatre School of Canada, English Section, and Artistic Producer of Vita Brevis Arts. She is married to author Ann-Marie MacDonald, with whom she has two children.

adapted from the novel by Ann-Marie MacDonald



Ann-Marie MacDonald is an award-winning novelist, playwright, actor, and broadcast host. Her writing for the stage includes the plays *Goodnight Desdemona (Good Morning Juliet)*, *Belle Moral: A Natural History*, and *Hamlet-911*, along with the libretto for the chamber opera *Nigredo Hotel*, and book and lyrics for the musical *Anything That Moves*. She is the author of the bestselling novels *Fall On Your Knees*, *The Way the Crow Flies*, *Adult Onset*, and *Fayne*. Ann-Marie is a graduate of the acting program of the National Theatre School of Canada. In 2018 she was made an Officer of the Order of Canada in recognition of her contribution to the arts and her LGBTQ2SI+ activism. She is married to theatre director Alisa Palmer, with whom she has two children.

I Forgive You



In October 2013, Scott Jones was leaving a bar in New Glasgow, Nova Scotia, when he was attacked, stabbed in the back, and left paralyzed from the waist down. In the months following his attack, Scott Jones's story garnered international attention, not only for its brutality, but also for his uncommonly early decision to forgive his attacker. Furiously researching restorative justice practices and success stories, Jones sits down to ask himself the hardest question he's ever had to answer: Does he have it in him to not just forgive his attacker, but to accept his new life as a disabled man?

Based on the incredible true story, *I Forgive You* explores the complexities of forgiveness, privilege, recovery, and self-love in Scott's own words backed by a live children's choir performing the music of legendary Icelandic band Sigur Rós.

Praise for *I Forgive You*

"*I Forgive You* [is] a reminder that forgiveness is a multifaceted and complex concept. Jones' story, and the elegant way in which it was told, was a powerful experience I won't soon forget."
—Natasha Baldin, *The Charlantan*

"*I Forgive You* covers the extensive physical and emotional struggle faced by survivors of assault, and young queer folks especially, who must grow into who they are under the threat of possible harm. The play also shows how the healing process from any trauma is not, and will never be, linear... The writing of *I Forgive You* is truly magical, the process by which it was created makes every scripted word feel authentic."
—Stef Curran, *The Independent*

You May Also Like



April

5.125" x 7.625" | 96 pages

\$18.95 | 9780369104984

2 m, child dancer, and chorus

First produced by Artistic Fraud at Arts and Culture Centre, St. John's, in August 2022

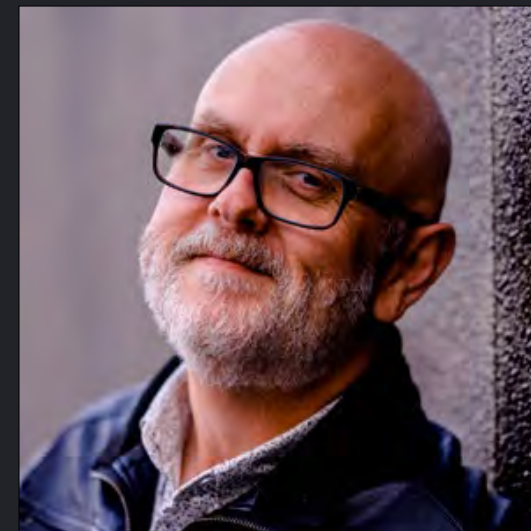
Subjects: 2SLGBT / Queer Theatre; Death, Grief & Loss; Disability Theatre; Family Life; Mental Health; Rural Settings; Verbatim Theatre

Scott Jones



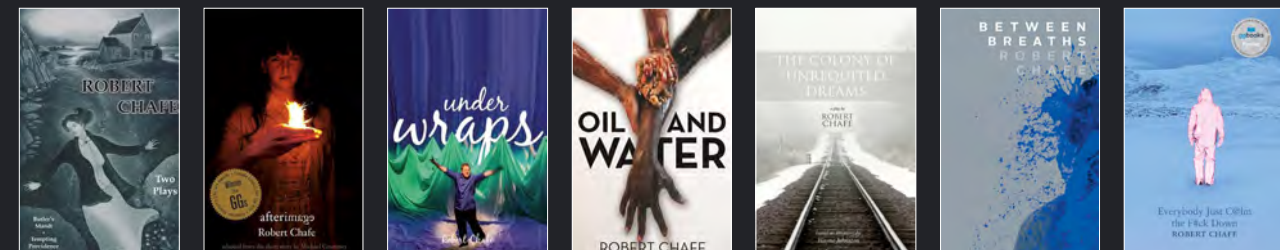
Scott Jones is a filmmaker, playwright, and music educator from Mi'kma'ki (Nova Scotia). Scott worked with the National Film Board of Canada to create the award-winning documentary *Love, Scott* (HotDocs, 2018), and in 2022 Scott wrote and directed his first short film, *Coin Slot* (VIFF, 2022; Best Short Film, AIFF, 2022). Scott has also worked extensively as a music educator and conductor. Scott has received numerous accolades for his artistic and activist work, including a YMCA Peace Medal, a Nova Scotia Human Rights Award, and a Mount Allison Alumni Award (Contemporary Achievement). Scott has a Master of Arts from the University of Toronto.

Robert Chafe

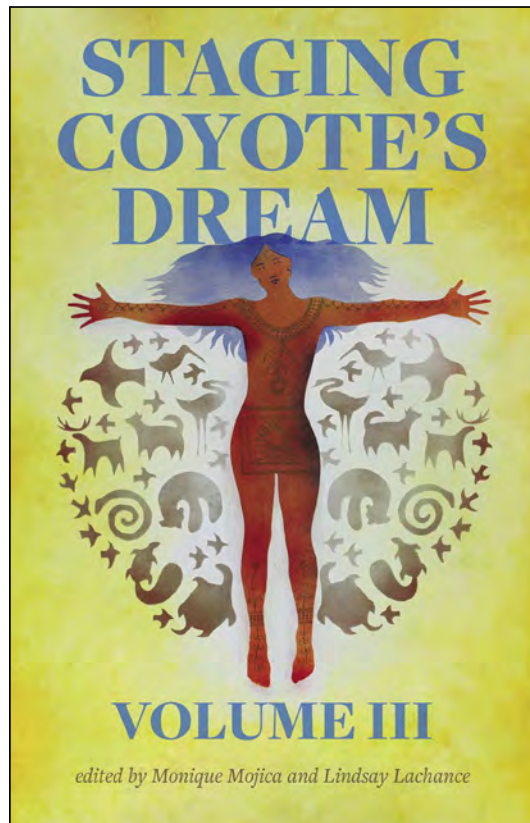


Robert Chafe is a writer, educator, actor, and arts administrator based in St. John's, Ktaqmkuk (Newfoundland). His stage plays have been seen in Canada, the United Kingdom, Australia, and in the United States, and include *Oil and Water*, *Tempting Providence*, *Afterimage*, *Under Wraps*, *Between Breaths*, *Everybody Just C@lm the F#ck Down*, and *The Colony of Unrequited Dreams*. He has been short-listed three times for the Governor General's Literary Award for Drama and he won the award for *Afterimage* in 2010. He has been a guest instructor at Memorial University, Sir Wilfred Grenfell College, and the National Theatre School of Canada. He is the playwright and artistic director of Artistic Fraud.

Also by Robert Chafe



Staging Coyote's Dream Vol. III



On the twentieth anniversary of its first volume, *Staging Coyote's Dream Volume 3* is a curated collection of new works rooted in Indigenous values, aesthetics, and narrative structures. Inspired by their own dramaturgical practices and current conversations in contemporary theatre creation, co-editors Monique Mojica and Lindsay Lachance identify the invaluable and understudied ways that many Indigenous theatre artists are creating culturally specific dramaturgical processes and shifting the paradigm for what is considered "text." By presenting models for relational theatre-making and land-based explorations outside the traditional "well-made-play" structure, *Staging Coyote's Dream Volume 3* is more than just a collection of plays; it offers some strategies and tools for how Indigenous artists can reimagine the structures of new-play development and performance on Turtle Island.

An anthology that identifies and highlights a vast array of anti-colonial performing arts processes, including reclamation, embodiment, and community-engaged work—to name only a few—Mojica and Lachance gather the works of artists leading these practices to not only honour how their plays are expanding dramaturgy, but to build Indigenous performance literacies for all practitioners creating on Turtle Island.

Includes

Deer Woman by Tara Beagan, with an introduction by Jill Carter
Finding Wolostog Voice by Natalie Sappier, with an introduction by Andy Moro
Contraries: A Chamber Requiem by Spy Dénomme-Welch and Catherine Magowan, with an introduction by Jean Becker
Blood Tides by Kaha:wi Dance Theatre, with an introduction by Ngahuia Murphy
Material Witness by Spiderwoman Theatre and Aanmitaagzi, with an introduction by Penny Couchie and Muriel Miguel
Izzie M: The Alchemy of Enfreakment by Monique Mojica, with an introduction by Jenn Cole
My Sister's Rage by Yolanda Bonnell, with an introduction by Aria Evans

April

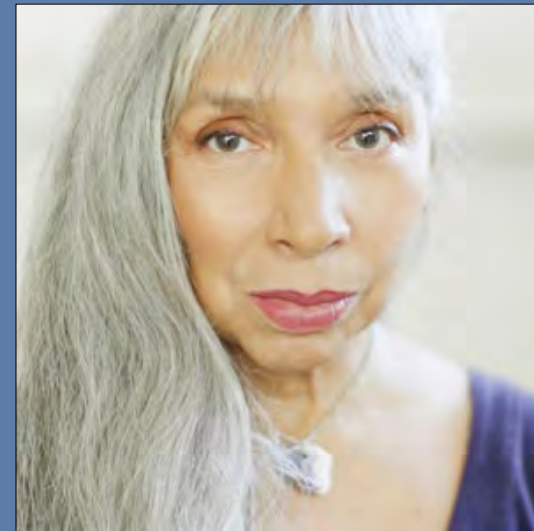
6" x 9" | 336 pages

\$34.95 | 9780369104748

Subjects: Indigenous Playwrights; Metis; First Nations; Anthologies; Environmental Issues; Dance; Devised Theatre & Collective Creation

- Both editors are Indigenous women and practicing/professional dramaturgs
- Monique is also a very active performer in the Toronto theatre scene in particular, a member of the newly formed Indigenous Dramaturgy Circle at Tarragon Theatre, and mother to Bear Witness of the Halluci Nation
- Lindsay is Assistant Professor at UBC

edited by Monique Mojica



Monique Mojica (Guna and Rappahannock nations) is an actor/playwright/dramaturg/artist-scholar spun from the family web of Spiderwoman Theater. Monique's artistic practice mines stories embedded in the body in connection to land and place. She has created land-based, embodied dramaturgies and taught Indigenous theatre in theory, process, and practice throughout Canada, the US, Latin America, and Europe. She is a member of the newly formed Indigenous Dramaturgy Circle at Tarragon Theatre. Monique is the 2023 inaugural Wurlitzer Visiting Professor at the University of Victoria's Theatre Department. Recent publications include *Chocolate Woman Dreams the Milky Way: Mapping Embodied Indigenous Performance*, written with Brenda Farnell (University of Michigan Press, 2023).

edited by Lindsay Lachance



Lindsay Lachance (Algonquin Anishinaabe) has worked as a dramaturg for over a decade and is Assistant Professor in the department of Theatre and Film at the University of British Columbia. Lindsay's dramaturgical practice is influenced by her relationship with birch bark biting and the Gatineau River.

Also by Monique Mojica



You May Also Like



The Party & The Candidate



May

5.375" x 8.375" | 288 pages

\$20.95 | 9780369104434

5 f, 5 m

First produced by the Citadel Theatre, Edmonton, in April 2019

Subjects: Comedy; Ontario Playwrights; Political Theatre; Women Writers

- The two plays were performed in tandem, with cast members running back and forth between theatres during the productions
- The story is "loosely based" on real politicians

In these two entwined, fast-paced plays, the hilarious goings-on behind the scenes of a controversial election chaotically unfold first at the fundraiser that will decide the party's nominee and then months later at a debate the night before the election.

The top candidates for the Left are Bill Biszy, a gay Black man who's also the star of the Sharkman film franchise, and Heather Straughan, the tough woman who's still hampered with the public knowledge that her husband cheated on her many years ago. Both are the guests of honour at Butch Buchanan's fundraiser—whomever he decides to donate to will get the party's nomination, and will run against his brother, the leader of the Right. But so many things stand in Bill and Heather's way before the night ends. Many months later, when the final debate ends in the need for extreme damage control, it's clearly the worst time for everyone's secrets to be revealed, but what fun would it be without some election-day drama?

With a large cast of frenzied characters and piercing dialogue, *The Party & The Candidate* will make sure you never look at politics the same way again.

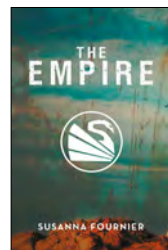
Praise for *The Party & The Candidate*

"As ambitious and complex a theatrical endeavour as you could imagine . . . This is an ingenious, audacious, fun and delightful concept."

—Marsha Lederman, *The Globe and Mail*

"The media and celebrity culture and politics, in the sack together in an ungodly three-way, political correctness platitudes and their vicious old-school reverse, earnest idealists and pop culture trash-talkers . . . they all get teased or defrocked or compromised in the course of *The Party* and *The Candidate*." —Liz Nicholls, *12thnight*

You May Also Like



Kat Sandler

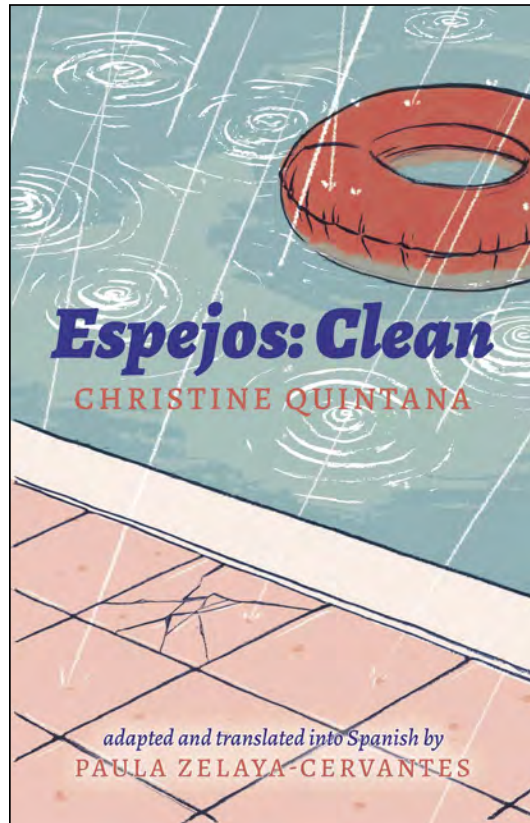


Kat Sandler is a playwright, director, screenwriter, and the artistic director of Theatre Brouhaha in Toronto. She has staged seventeen of her original plays in the last eight years, including *Yaga* and the concurrent double bill of *The Party* and *The Candidate*, where the same cast raced back and forth between two theatres to perform two simultaneous plays. Her play *Mustard* won the Dora Mavor Moore Award for Best New Play and *BANG BANG* was nominated for the same award. Kat is a graduate of the Queen's University Drama Program and is based in Toronto.

Also by Kat Sandler



Espejos: Clean



May

5.375" x 8.375" | 96 pages

\$19.95 | 9780369104588

2 f

First produced by Newworld Theatre in association with Western Canada Theatre at the Cultch Historic Theatre, Vancouver, and Western Canada Theatre, Kamloops, in 2022

Subjects: Death, Grief, & Loss; Feminist Theatre; Scenes & Monologues; Translation

- A bilingual play with each character speaking only English or Spanish
- Christine Quintana was awarded the 2017 Siminovitch Protégé Prize for Playwriting from Marcus Youssef

The lives of two women from very different worlds collide in the illusionary paradise of a Mexican resort. Sarah, a Canadian wedding guest, is a shot glass half empty. Adriana, a fastidious and vivacious hotel floor manager, finds solace in establishing order. At first glance, they're simply animated, but looking closer reveals the anxieties they're trying to hide. When their worlds collide, everything they've kept hidden comes into sharp focus.

A bilingual play in English and Spanish, each woman speaks in her own language and shares her unique experiences directly with the audience. Their vastly different realities are reflected in parallel, coming together to mirror and magnify a mutual pain. Through nuanced and surprisingly funny monologues, Quintana and Zelaya-Cervantes focus an attentive microscope on female strength and solidarity to stunning effect.

Praise for *Espejos: Clean*

"A lush, layered, complex story with the depth, poetry, and drama of a great novel. Just like when you're standing barefoot on a beach as the tide comes in and your feet slowly sink down into cool, wet sand—then sink a little more—this bilingual two-hander takes you deeper and deeper and deeper into the characters' lives, hearts, and minds in the most thoughtful, impactful of ways as it goes."

—Gail Johnson, *Stir*

"An impressively mature work of art."

—Colin Thomas, *ColinThomas.ca*

"A riveting drama showcasing a pair of vulnerable women who each come from very diverse backgrounds, economic levels, and, most significantly, native languages. While their individual experiences couldn't be any more different, they do both share the rather arduous common goal of trying to get past their respective prior traumas that have shaped who they are and have continued to haunt them as adults." —Michael Quintos, *Broadway World*

Christine Quintana



An award-winning playwright, actor, and producer, Christine's plays have been performed in French, Spanish, German, and ASL. Creation highlights include *Selfie*; *Never The Last* (co-created with Molly MacKinnon); and upcoming projects for Tarragon Theatre, Arts Club Theatre Company, and Belfry Theatre. She is the winner of a Dora Mavor Moore Award, Jessie Richardson Award, Sidney Risk Award, Tom Hendry Award, and was a finalist for a Governor General's Literary Award for *Selfie*. She was honoured with the 2017 Siminovitch Protégé Prize for Playwriting from Marcus Youssef, and holds a BFA in Acting from the University of British Columbia. Visit christinequintana.ca for more information.

Paula Zelaya-Cervantes



Mexican playwright, screenwriter, director, and translator Paula Zelaya-Cervantes graduated from the University of British Columbia (UBC) in Vancouver, Canada, with a double major in Theatre and Honours English Literature. Paula wrote and directed *The Orbweaver/El Hilador* (Centro Cultural Teatro 2, Mexico City; Centro Cultural Helénico, Mexico City; and Vancouver Fringe Festival International Mainstage Selection, 2016). Other playwriting and directing credits include *Sasha & Spot* (Teatro el Galeón, Mexico City) and *245 Acts of Unspeakable Evil*, which she co-wrote with Ana González Bello, and which premiered off-Broadway in 2017 at the United Solo Festival. Paula has adapted and translated over twenty plays.

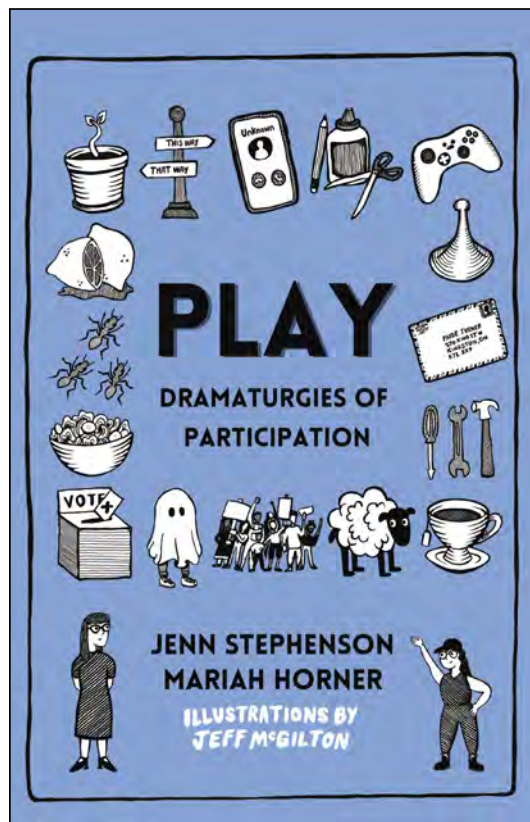
Also by Christine Quintana



You May Also Like



PLAY: Dramaturgies of Participation



From escape rooms to TikTok to Tim Horton's "Roll Up the Rim to Win" to DIY everything, participatory performance is ingrained in the very fabric of our contemporary society. Written in a series of alphabetical, standalone mini essays that activate the reader as a participant who chooses their own path, *PLAY: Dramaturgies of Participation* collects, describes, and analyzes live performances in which the audience become participants in the piece itself.

Jenn Stephenson and Mariah Horner explore the parallels between participatory theatre and the interactive phenomenon where the passive consumer is now engaging with their content. In a world where participation is key to our social interaction, Stephenson and Horner find a unique approach to understanding our relationship with theatre, and by extension, each other.

You May Also Like



Also by Jenn Stephenson



May

6" x 9" | 464 pages

\$34.95 | 9780369105042

Subjects: Nonfiction / Essays;
Theatre Studies: History & Criticism

- The writing was actually bolstered by the pandemic, with COVID-era theatre shifting to fundamentally participatory as at-home audiences had to step up and step in to make theatre happen
- The book explores themes of intimacy, care, and consent and the obligations and obstacles to relational existence

Jenn Stephenson



Jenn Stephenson is Professor at Queen's University in the Dan School of Drama and Music. She is the author of two books: *Insecurity: Perils and Products of Theatres of the Real* (UTP, 2019) and *Performing Autobiography: Contemporary Canadian Drama* (UTP, 2013). Recent articles have appeared in *Theatre Research in Canada* and *Contemporary Theatre Review*.

Mariah Horner



Mariah Horner is a Ph.D. candidate at Queen's University in the Cultural Studies Department. She won the 2022 Mayor's Arts Award (Creator) in Kingston as a site-specific theatre artist and is a vocalist with Kingston supergroup The Gertrudes. Recent articles have appeared in *Canadian Theatre Review* and *Theatre Research in Canada*.

illustrated by Jeff McGilton



Jeff came to Kingston in 2014 to study drama at Queen's University and fell in love with its lakeside charm and bustling arts scene. Following a year spent abroad earning a master's degree in applied theatre, he decided to move back to the Limestone City to hone his facilitation skills and to work in the arts. After collaborating with various local organizations including the Kingston Theatre Alliance, Bottle Tree Productions, and the Kingston Arts Council, Jeff is excited to be now call the H'art Centre his place of work.

Power Moves: Dance, Culture, Politics

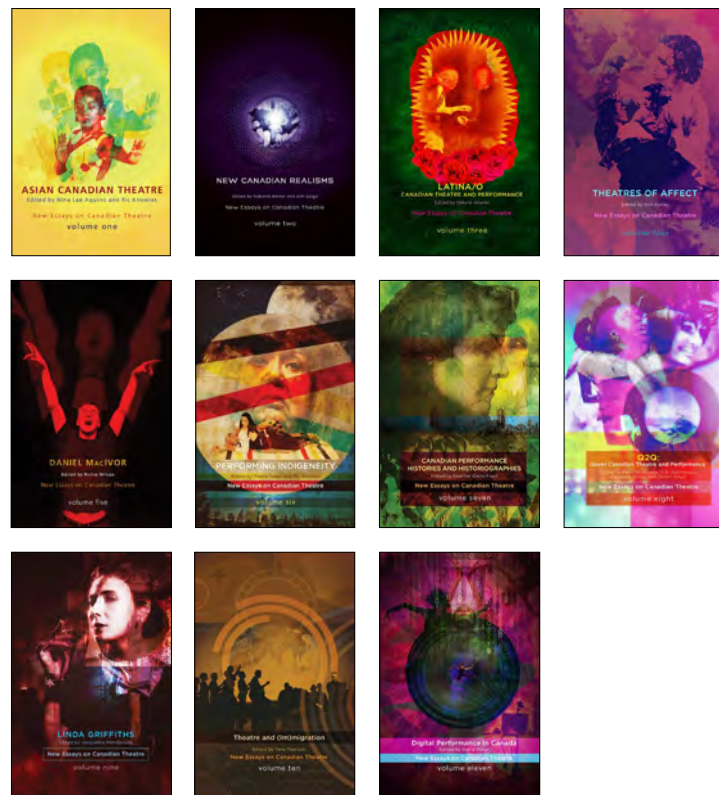
New Essays on Canadian Theatre Vol. 12



This collection of essays focuses how dance and movement engage and enact political questions around agency, mobility, pedagogy, and resistance. Committed to crossing disciplinary boundaries, *Power Moves* looks to movement knowledge for its radical insights and critical forms of public intervention and pedagogy.

The writers of this collection examine cultural and social patterns in action in the studio, on the stage, and from the street, and in doing so give voice to fresh perspectives from Canadian dance and performance studies on social, political, and cultural values in the twenty-first century. Contributors include Evadne Kelly, Karyn Recollet and Emily Johnson, Angélique Willkie, Christine Mazumdar, Natalie Alvarez, Gabe Levine, and Mary Fogarty, with an introduction and individual contributions from editors Seika Boye and MJ Thompson.

Also in the NECT Series, general editor: Roberta Barker



May
6" x 9" | 400 pages
\$34.95 | 9780369103697
Subjects: Dance; Non-Fiction / Essays

- The editors sought to include essays that would have a hard time finding a place in dance or other performance-focused journals due to dance studies being under-represented in Canadian post-secondary theatre education

edited by Seika Boye



Seika Boye is a scholar, writer, educator, and artist whose practices revolve around dance and movement. She is an assistant professor and director of the Institute for Dance Studies at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Seika curated the archival exhibition *It's About Time: Dancing Black in Canada 1900–1970* (2018) and co-curated *Into the Light: Eugenics and Education in Southern Ontario* (2019). She was an artist-in-residence at the Art Gallery of Ontario (2018), a Toronto District School Board African Heritage Educators' Network Arts Honoree (2019), and a 2020 recipient of the Lieutenant Governor's Ontario Heritage Award (co-curator, *Into the Light*). Her writing has appeared in numerous academic journals and magazines. She is based in Toronto.

edited by MJ Thompson



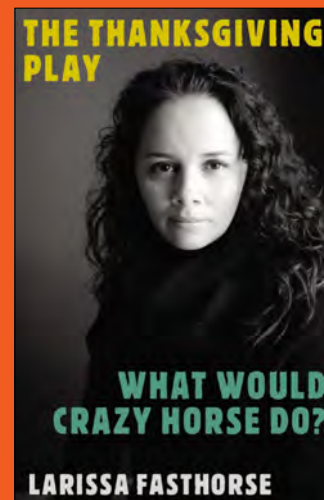
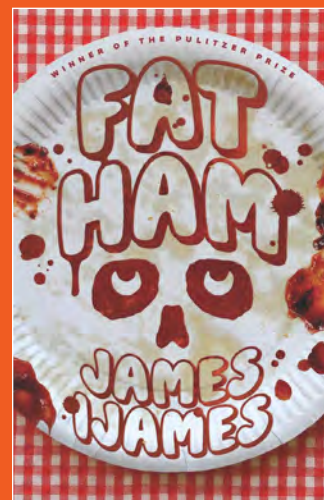
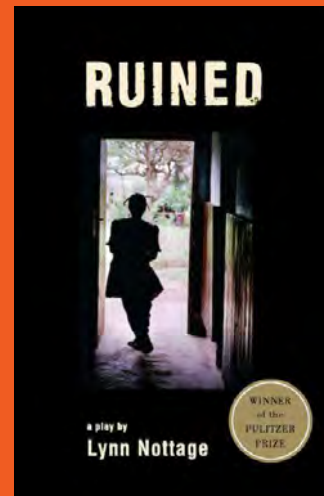
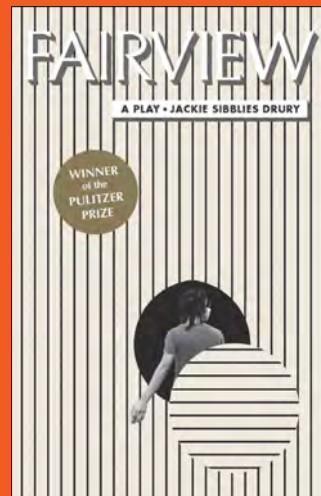
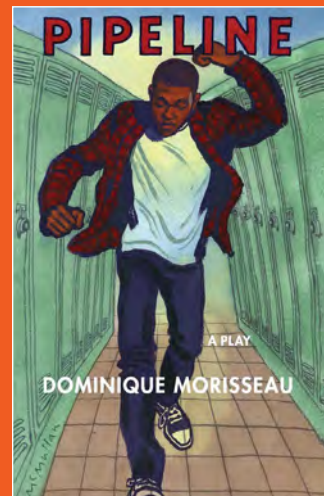
MJ Thompson is a Montreal-based writer and teacher working on dance, performance, and visual art. A fan of dance in all its forms, she has been watching and writing about movement and performance for over twenty years. Committed to popular culture and everyday aesthetics, she has written for a wide variety of publications, including *Ballettanz*, *Border Crossings*, *The Brooklyn Rail*, *Canadian Art*, *Dance Current*, *Dance Ink*, *Dance Magazine*, *The Drama Review*, *The Globe and Mail*, *Women and Performance*, *Theatre Journal*, and more. Her academic work is funded by the Social Sciences and Humanities Research Council in Canada, and her essays have appeared in several anthologies, including *Performance Studies Canada* (McGill-Queen's University Press, 2017). Most recently, she received the National Park Service Arts and Sciences Residency, Cape Cod National Seashore, August 2019, where she worked on a long-form essay about the concept of the view as embodied.

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Theatre Communications Group (TCG) is the national organization for the American theatre. Based in New York, TCG is one of the largest independent publishers of dramatic literature in North America. In addition to publishing great plays, TCG is also the publisher of *American Theatre* magazine.

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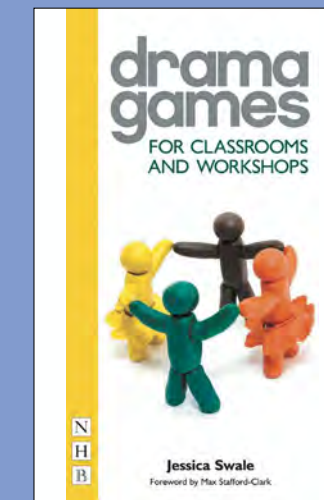
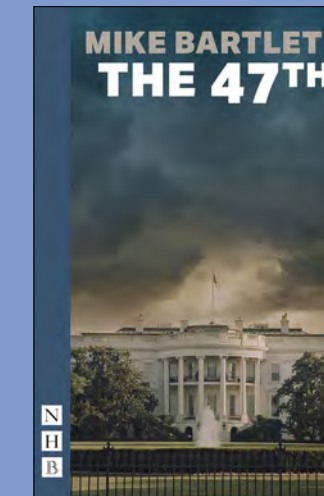


Nick Hern Books (UK)



Nick Hern Books is a London-based independent specialist publisher of plays, theatre books, and screenplays. Their list includes work by many of the UK's preeminent playwrights, as well as some of the most exciting emerging writers. They work with major theatres across the UK and in Ireland to publish new plays alongside their premieres.

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