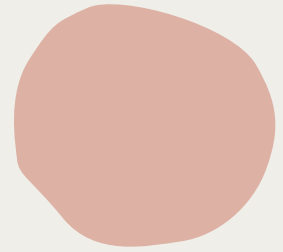


**PLAYWRIGHTS
CANADA PRESS**
spring 2021



SEXUAL MISCONDUCT OF THE MIDDLE CLASSES

HANNAH MOSCOVITCH

“Wasn’t there something deadly about the ‘young girl’ as an object of fiction?”

The archetypal student-teacher romance is cleverly turned on its head for the post-#MeToo era in this striking new play by the acclaimed author of *What a Young Wife Ought to Know* and *Bunny*.

Jon, a star professor and author, is racked with self-loathing after his third marriage crumbles around him when he finds himself admiring a student—a girl in a red coat. The girl, nineteen-year-old Annie, is a big fan of his work, and also happens to live down the street. From their doorways to his office to hotel rooms, their mutual admiration and sexual tension escalates under Jon’s control to a surprising conclusion that will leave you wanting to go back and question your perceptions of power as soon as you finish.

“Beyond providing her signature sharp sense of humour . . . the intrigue in Moscovitch’s script is in discovering why she’s playing with such traditional tropes, so out of character for the playwright who has written so frankly about female sexuality.”

—Carly Maga, *Toronto Star*

“Powerful and clever and funny.”

—Ron Johnson, *TRNTO*

*“Everything about *Sexual Misconduct of the Middle Classes* was perfect. I loved it.”*

—Sam Mooney, *Mooney on Theatre*



HANNAH MOSCOVITCH is an acclaimed Canadian playwright, TV writer, and librettist whose work has been widely produced in Canada and around the world. Recent stage work includes *Secret Life of a Mother* (with Ann-Marie Kerr and Maev Beaty) and *Old Stock: A Refugee Love Story* (co-created with Christian Barry and Ben Caplan). Hannah has been the recipient of numerous awards, including the Trillium Book Award, the Nova Scotia Masterworks Arts Award, the Scotsman Fringe First and the Herald Angel Award at the Edinburgh Fringe Festival, 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, Canada’s Siminovitch Prize in Theatre, and the Governor General’s Literary Award. She is a playwright-in-residence at Tarragon Theatre in Toronto. She lives in Halifax.

sexual
misconduct
of the
middle
classes

hannah moscovitch

APRIL | \$18.95

5 3/8" x 8 3/8" | 96 pages | 9780369102300
DRA019000, DRA013000
1f, 1m | premiered in December 2019 at the
Tarragon Theatre in Toronto

ALSO AVAILABLE: *The Russian Play and Other Short Works* | *East of Berlin* | *The Mill* | *This is War* | *Little One and Other Plays* | *Infinity* | *Bunny* | *What a Young Wife Ought to Know* | *The Children’s Republic*

YOU MAY LIKE: *The Virgin Trial*
by Kate Hennig and *Soliciting*
Temptation by Erin Shields

BLACK BOYS
VIRGILIA GRIFFITH,
STEPHEN JACKMAN-TORKOFF,
TAWIAH M'CARTHY,
THOMAS ANTONY OLAJIDE,
AND JONATHAN SEINEN

"We need to heal."

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 male experience. Text, movement, and design portray the rhythm and vulnerability of three very different Black men 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.

"This is an exceptional, powerful, and quite delightful piece of work."

—S. Bear Bergman, *Mooney on Theatre*

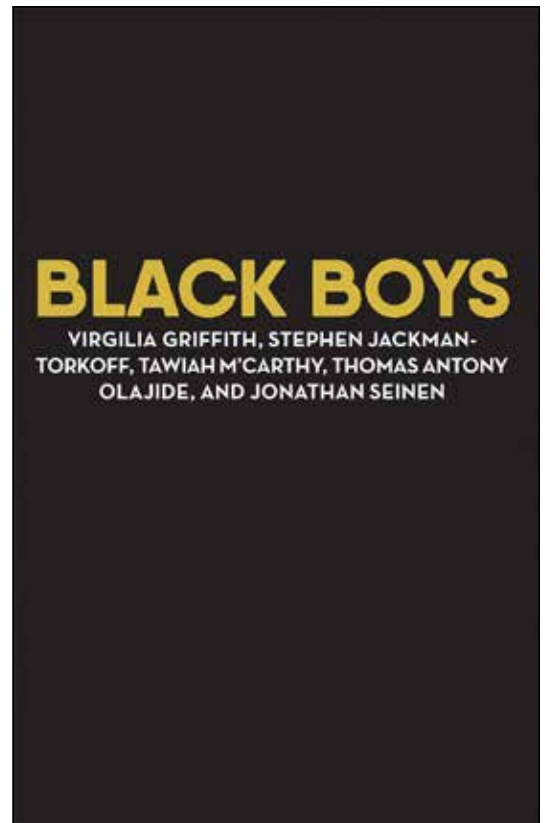
"This is theatre at its very best."

—Willow White, *alt.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*

SAGA COLLECTIF, founded in 2012, is a theatre company that brings to the stage under-represented bodies and voices in a fashion that is risky, honest, and new. They dissect and dismantle, pose questions to unravel identity, ancestry, and place in society. They bravely challenge themselves to move into the unknown to discover personal truths, and hope to offer themselves as examples for those who see limits and choose to transcend them.



APRIL | \$18.95

5 3/8" x 8 3/8" | 144 pages |

9780369100474

DRA017000 | DRA013000

3m | premiered in November 2016
at Buddies in Bad Times Theatre in
Toronto

YOU MAY LIKE: *The Gay Heritage*
Project by Damien Atkins, Paul
Dunn, and Andrew Kushnir and *'da*
Kink in my hair by Trey Anthony



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. Winner of 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 an Independent Theatre Division for her performance of *Honesty* directed by Jordan Tannahill and for *Iphigenia and the Furies (On Taurian Land)* by Jeff Ho. Selected credits include: *Guarded Girls*, *Betrayal*, *Ma Rainey's Black Bottom*, *The Wedding Party*, *Other Side of the Game*, *da 'Kink in my hair*, *How We Are*, and *Up the Garden Path*. She is a graduate of Ryerson University with a BFA in Theatre Performance: Acting.



STEPHEN JACKMAN-TORKOFF is a Toronto-based lover, a wandering poet, and a disco dancer. They were born in Toronto and raised in foster care in Richmond Hill. Stephen has acted in several productions across Canada including *Angels in America*, *Botticelli in the Fire / Sunday in Sodom*, and *The Glass Menagerie*. Stephen is the resident poet with the Queer Songbook Orchestra and toured with them in October 2018 to ten cities across Canada. After spending a lot of time in institutions, Stephen is now immersing themselves in creation and collaboration beyond institutional walls.



TAWIAH M'CARTHY is an Akuapem Larleh, 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*, *Obaaberima* (2013 Dora Award winner for Best Production), and *Maanomaa, My Brother*. He was a Metcalf Artistic Director Intern and programming curator for the 2019/20 Festival of Ideas and Creation at Canadian Stage. He has worked with various arts organizations across the country including Obsidian Theatre, Shaw Festival Theatre, Stratford Festival Theatre, Factory Theatre, the National Arts Centre, The Cultch, and Buddies in Bad Times. Tawiah is a Dora Award-nominated playwright and performer. He trained at York University and is currently the 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.



JONATHAN SEINEN is a founding member of Saga Collectif and Boys in Chairs Collective, co-artistic producer of Architect Theatre, and former artistic associate with lemonTree creations. In addition to directing *Black Boys*, he directed *Iphigenia and the Furies (On Taurian Land)*, which was nominated for nine Dora Mavor Moore Awards including Outstanding Direction, co-created and performed in *Highway 63: The Fort Mac Show* and *Like There's No Tomorrow*, and was Assistant Director for *Timon of Athens* at the Stratford Festival. 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, where he directed *Cabaret*, *Our Town*, and *The Seagull*, and was Assistant Director to Anne Bogart on *Tristan Und Isolde* at the Croatian National Theatre in Rijeka. He is a current winner of the Canada Council for the Arts John Hirsch Prize, and is now an Assistant Professor at SUNY Buffalo State College in Buffalo, New York.

YAGA

KAT SANDLER

“Witches are just people that society has decided have no value.”

She’s more than just a wicked old witch. Baba Yaga is a legend, usually known as that elderly woman who lives alone in the woods and grinds the bones of the wicked. But what if she was actually a sexy, smart, modern woman operating off of morally ambiguous motives?

A detective finds himself in a small, isolated town asking, what does the disappearance of the young heir to a yogurt empire have to do with some random lore about an old witch? Matched by an apprehensive local sheriff, a university professor with a taste for younger men, and a whole cast of curious characters, the Slavic myth of Baba Yaga twists into a new labyrinth of secret lives, ancient magic, and multiple suspects.

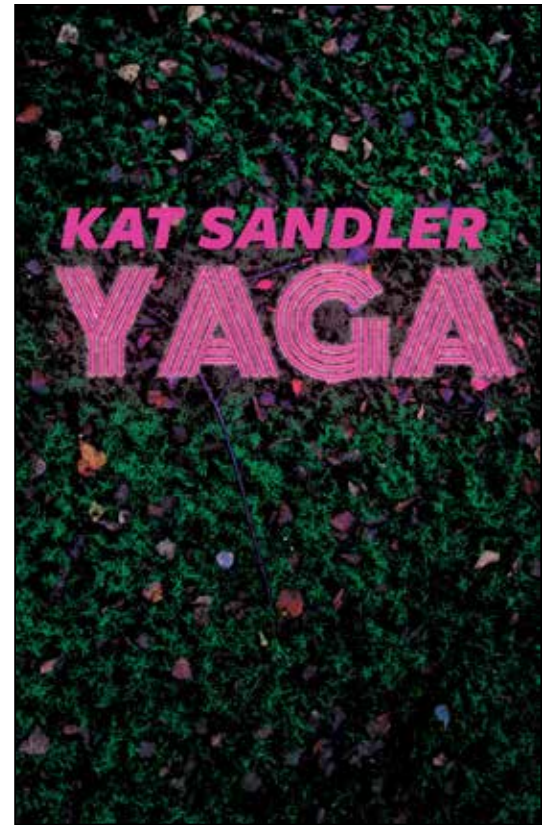
This genre-bending comedic fairy tale meets thrilling whodunit gives voice to an antihero of epic proportions while interrogating how her story has historically been told by men. From now on, you’ll remember the name Baba Yaga for the right reasons.

Kat wanted to point out how society speaks of and labels women, especially older women.

Yaga is a mash-up of police procedural, noir thriller, comedy, and lore.

“Sandler has triumphantly reclaimed the evil-woman myth. Move over, *Wicked* and *Maleficent*, and welcome *Yaga* to the sisterhood.”

—Martin Morrow, *The Globe and Mail*



MAY | \$17.95

5 3/8" x 8 3/8" | 128 pages |

9780369101655

DRA019000 | DRA013000

2f, 1m | premiered in September 2019
at the Tarragon Theatre in Toronto

YOU MAY LIKE: *Unholy* by Diane Flacks and *Bunny* by Hannah Moscovitch

ALSO AVAILABLE: *Punch Up* | *Mustard* | *BANG BANG*



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.

THE BRIDGE

SHAUNTAY GRANT

“You can’t ever sort out that bridge between heaven and earth ’til you reconcile that bridge in your own heart.”

Set in a rural Black Nova Scotian community, *The Bridge* explores the complex relationship between two brothers strained over twenty years of secrecy, deception, and dishonour. Secrets are revealed one by one from the brothers themselves, as well as a trio of community gossips who provide the musical backdrop for this gospel-infused tale. A story of a family torn apart by betrayal, *The Bridge* invites us to consider the roads we choose in life, and to wonder whether we can ever cross back over the bridges we burn along the way.

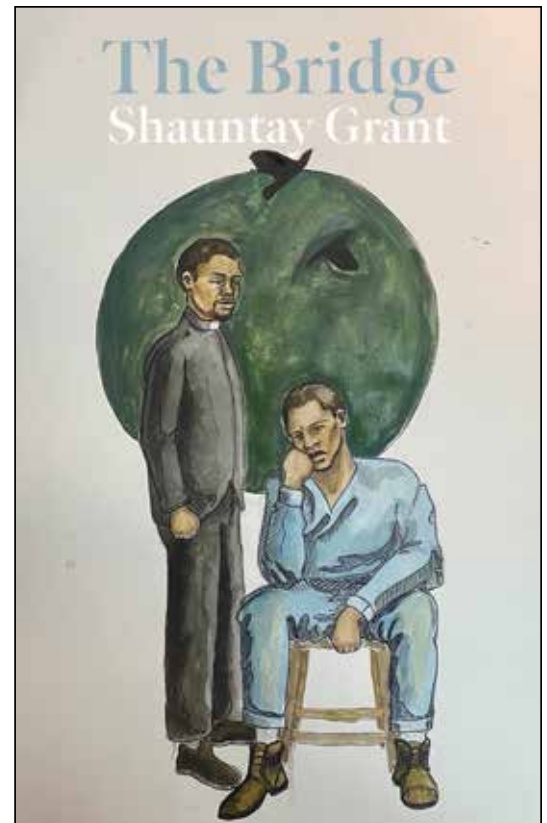
The Bridge’s premiere production was nominated for eleven Robert Merritt Awards, taking home four, including Outstanding New Play by a Nova Scotian Playwright.

“The Bridge already feels like it should be a classic of the Canadian theatre canon . . . The intricate way this story is woven is unique and artful, and its layers create a resonant and powerfully emotional experience.” —Amanda Equality Campbell, *TWIS! The Way I See It Theatre Blog*

“The Bridge succeeds because it appeals to all the wonderful and inescapable facets of the human condition. For all of the trespasses, tests, and tribulations thrown our way, it is ultimately our decision of how we choose to react and respond.”
—Carey Bray, *Halifax Bloggers*



SHAUNTAY GRANT is a Canadian playwright, poet, performance artist, and children’s author. She is an associate professor of creative writing at Dalhousie University, and former poet laureate for the City of Halifax. Her work examines African Nova Scotian and African diasporic history and folk culture, as well as contemporary approaches to literature and performance. Grant’s other honours include a Joseph S. Stauffer Prize from the Canada Council for the Arts, a Robert Merritt Award from Theatre Nova Scotia, a Best Atlantic Published Book Prize from the Atlantic Book Awards, a Poet of Honour prize from the Canadian Festival of Spoken Word, and a Marilyn Baillie Picture Book Award from The Canadian Children’s Book Centre for *Africville* (Groundwood Books).



APRIL | \$18.95

5 3/8" x 8 3/8" | 120 pages | 9780369102263
DRA019000, DRA013000
4f, 3m | premiered in January 2019 at Neptune Theatre in Halifax, in a co-production by Neptune Theatre and 2b theatre in association with Obsidian Theatre Company

YOU MAY LIKE: *The Adventures of a Black Girl in Search of God* by Djaneet Sears and *How Black Mothers Say I Love You* by Trey Anthony

THE ENCHANTED LOOM

SUVENDRINI LENA, TRANSLATED INTO TAMIL BY DUSHY GNANAPRAGASAM

“Love has nothing to do with survival.”

The Sri Lankan civil war has left many scars on Thangan and his family, most noticeably the loss of his eldest son and the crippling epileptic seizures brought on by his torture. As the final days of the war play out, the family bears witness from their new home of Toronto. Thangan's other son Kanan comes home from a protest, shaken that someone referred to him by his brother's name. His young daughter Kavitha innocently dances around with a mysterious pair of anklets that she found. And Thangan's wife Sevi is consumed with feeling responsible for her broken family. Amidst the ongoing trauma, the family is faced with the possibility of Thangan undergoing neurological surgery. Will the surgery give them a chance to heal, or will it cause even more pain?

Presented in English and Tamil, this poetic play is both medical and mystical, drawing a connection between trauma and memory that creates a stark reminder of loss, hope, family, and freedom.

2021 marks twelfth anniversary of the end of the Sri Lankan civil war.



MAY | \$19.95

6" x 9" | 238 pages | 9780369100313
DRA019000 | DRA013000

3f, 3m | premiered in November 2016
in a Cahoots Theatre production in
association with Factory Theatre in
Toronto

YOU MAY ALSO LIKE:

The Wanderers by Kawa Ada and
Quick Bright Things by Christopher
Cook



SUVENDRINI LENA is a playwright and neurologist. She works at the Centre for Addiction and Mental Health and the Centre for Headache at Women's College Hospital. She is a lecturer in psychiatry and neurology at the University of Toronto. Suvendrini also teaches a course called Staging Medicine, a collaboration between the Theatre Centre and University of Toronto Postgraduate Medical Education.



DUSHY GNANAPRAGASAM received his initiation into theatre at St. Henry's College, in Illavalai, Sri Lanka, and has been an integral part of the vibrant Tamil theatre scene in Toronto for over twenty years. Translations of his include Harold Pinter's *New World Order*, Mario Fratti's *The Satraps*, and Ivan Turgenev's *Broke*. Off stage, he writes and translates for *Thaiveedu*, a Tamil monthly with a heavy focus on the arts.

A PERFECT BOWL OF PHO

NAM NGUYEN

“Follow me along the noodle of time and space as I explore the history of Vietnamese food and ignore my schoolwork!”

Nam, a procrastination-prone Vietnamese Canadian university student, sets out with the vague ambition to write a musical about his diaspora as embodied by food, particularly the world-famous noodle soup pho. What follows is pure meta musical, genre-bending through thousands of years of history, featuring rapping ancient kings, communist spies, dancing sharks and refugees, and awkward first dates in suburbia. However, Nam eventually finds himself caught between his different characters as each argues what pho (the food and the show) truly represents, and he struggles to find an answer that will satisfy everyone – in the end, isn't this just a bunch of silly soup songs?

Won Best Production honours at the University of Toronto Drama Festival in 2017

“A fresh new musical that pulses with life, anarchic energy and invention.”
–Glenn Sumi, *NOW Magazine*

“Hilariously and exhaustingly meta-theatrical... Nguyen's is a name to watch.”
–Karen Fricker, *Toronto Star*



NAM NGUYEN is a Toronto-based playwright and lyricist of Vietnamese descent. His publisher forced him to write this bio less than a month after he graduated from the University of Toronto, at a time when his only work of note was this one. Nam was named one of *NOW Magazine's* Breakthrough Stage Artists of 2019 following the premiere presentation of *A Perfect Bowl of Pho* by fu-GEN Asian Canadian Theatre Company. His plays have been performed in theatres all across the TTC streetcar network.

A Perfect Bowl of Pho

Nam Nguyen

MAY | \$18.95

5 1/8" x 7 5/8" | 96 pages | 9780369102348
DRA013000

7-12 roles | premiered in January 2019 at Factory Theatre in Toronto in a production by Hotake Theatre and presented by fu-GEN Asian Canadian Theatre Company

YOU MAY LIKE: *trace* by Jeff Ho and *Take d Milk, Nah?* by Jivesh Parasram

WROL (WITHOUT RULE OF LAW) MICHAELA JEFFEREY

“I say stuff—WE say stuff all the time—important, vital, true things—NO ONE HEARS US.”

Convinced the world at large can't be trusted to prioritize the well-being of adolescent girls in the event of a cataclysmic event (or just in general), a determined troupe of preteen “doomers” commit to preparing for survival in the post-collapse society they anticipate inheriting.

When Maureen, Jo, Sarah, Vic, and Robbie sneak out at night to investigate an ominous hidden lair in the woods, they believe they have stumbled onto proof of what happened to a mysterious local cult that vanished over a decade ago. As they search for vital clues, examining small bones and dusty cans of food for signs of life, they fight to understand how to be understood in a world that seems to reject them. What they discover changes everything – eighth grade will never be the same.

Part Judy Blume, part *Rambo*, this darkly comic coming-of-age story for complicated times is for any young woman who has ever been told that she is “too much,” or that what she fears is illegitimate, or that what she has to say is less important than keeping the peace.

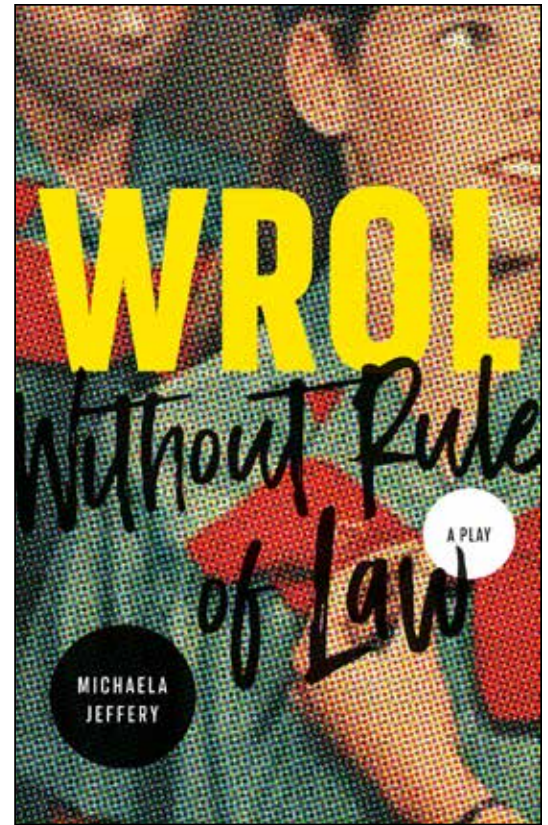
While the story features adolescent characters, it is primarily intended for adults to see the challenges issued by youth today.

WROL was a finalist in the 2019 Alberta Playwriting Competition.

“The Doomers’ anger comes from a place of compassion—for each other, for the planet and even for Robbie—which we understand by the time the lights go up. It’s not easy to tackle that and make us laugh, too.” —Liam Richards, *The Saskatoon StarPhoenix*



MICHAELA JEFFERY is an award-winning Calgary-based playwright and graduate of the National Theatre School of Canada. Selected writing credits include *Persephone Bound*, *WROL (Without Rule of Law)*, *Wolf on the Ringstrasse*, *The Listening Room*, *God-head*, and *Always*. She was a finalist for the Alberta Playwrights’ Network 2019 Alberta Playwriting Competition and the Playwrights Guild of Canada’s RBC Emerging Playwright Award. She was commissioned by Vertigo Theatre to write *The Extractionist* – a brand new feminist thriller.



MAY | \$18.95

5 3/8" x 8 3/8" | 96 pages | 9780369102386
DRA019000, DRA013000
4f, 1m | premiered in October 2019 at
Persephone Theatre in Saskatoon

YOU MAY LIKE: *Quiver* by Anna Chatterton and *I, Claudia* by Kristen Thomson

HALFWAY THERE

NORM FOSTER

"I know what's out there. That's why I'm here."

There's no such thing as a secret in Stewiacke. Not when the gossips meet for coffee every day at the local diner. Vi, Rita, Mary Ellen, and Janine are all as close as can be, and they know everybody's business. But when Sean, a heartbroken doctor, moves in to take a temporary job at the clinic, he tips the Maritime town that's famous for being halfway between the North Pole and the equator off its axis.

While Sean decides to pursue Janine, it only brings her closer together with her friends, who each have their own messy love lives. Vi just turned down her boyfriend's proposal, Mary Ellen is tired of doing everything for her husband and sons, Rita just wants to find a date, and Janine already lives with a man she loves a "little bit." Can everyone find what they're looking for in Stewiacke? And what happens when someone finds out a secret that managed to be kept hidden?

This feel-good comedy from the most-produced playwright in Canada will envelope you in a familiar warm hug that shares the relief of finding your people.

"[Norm Foster is] an extraordinary observer on the way that people communicate with each other. He is a master at writing about human relationships."

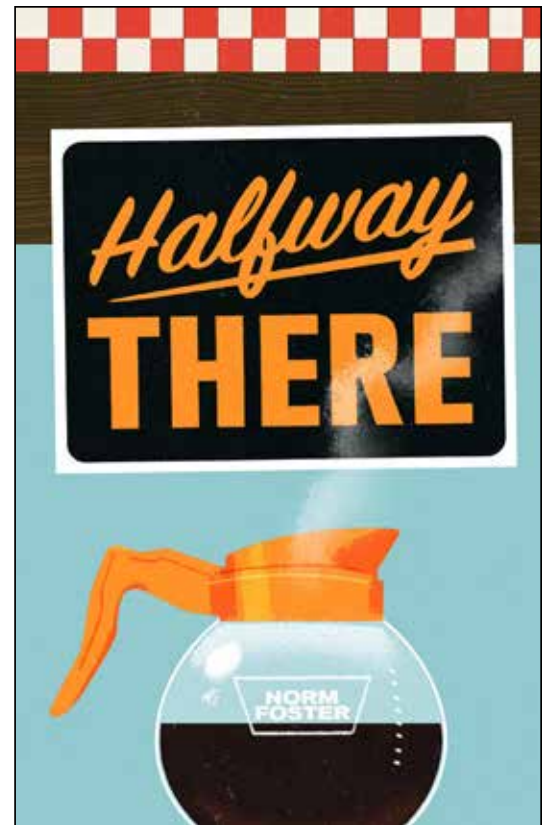
—Sam Tweedle, *kawarthaNOW*

"Loaded with his typically witty dialogue."

—Joe Belanger, *The London Free Press*



NORM FOSTER has been the most produced playwright in Canada every year for the past twenty years. His plays receive an average of one hundred and fifty productions annually. Norm has over sixty plays to his credit, including *The Foursome*, *On a First Name Basis*, and *Hilda's Yard*. He is the recipient of the Los Angeles Drama-Logue Award for his play *The Melville Boys* and is an Officer of the Order of Canada. He lives in Fredericton.



APRIL | \$16.95

5" x 8" | 128 pages | 9780369102225
DRA013000

4f, 1m | premiered in August 2016 at the
Foster Festival in St. Catharines

ALSO AVAILABLE: *Ethan*

Claymore | *The Foster Season* |
One-Actmanship | *Triple Play* | *A
Foster Christmas* | *The Melville
Boys* | *On a First Name Basis* | *The
Foursome* | *The Ladies Foursome* |
The Gentleman Clothier | *Skin Flick*
| *Jonas and Barry in the Home* |
Hilda's Yard | *The Writer*

YOU MAY LIKE: *Gloria's Guy* by
Joan Burrows and *New Magic Val-
ley Fun Town* by Daniel MacIvor

OUR FATHERS, SONS, LOVERS AND LITTLE BROTHERS

MAKAMBE K SIMAMBA

“The biggest mistake you ever made was thinking that nobody cared about me.”

Slimm, a seventeen-year-old Black boy in a hoodie suddenly finds himself in the first moments of his afterlife. He calls out for God. God does not respond. What happens next is a sacred journey through the unknown, as Slimm grapples with the truth of the life he lived and the death he didn't choose.

Our Fathers, Sons, Lovers and Little Brothers is a protest for all Black life beyond headlines and hashtags, a prayer for all families left behind, and a promise to the community that all Black lives matter.

The play is inspired by the life of Trayvon Martin and his murder

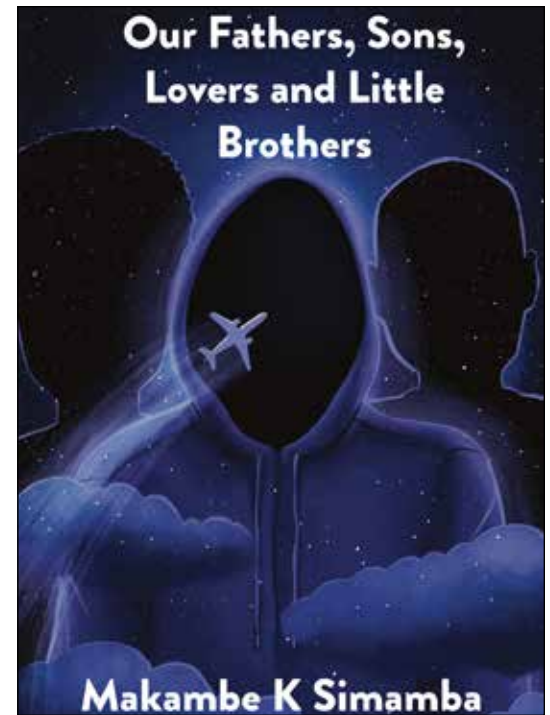
Won the 2019 Dora Mavor Moore Award for Outstanding New Play for Theatre for Young Audiences

“Utterly gripping and rendered with great tenderness and bravery.”

—S. Bear Bergman, *Mooney on Theatre*



MAKAMBE K SIMAMBA is a Dora Award-winning playwright and actor for *Our Fathers, Sons, Lovers and Little Brothers*. Other plays include *A Chitenge Story*, *The Drum Major Instinct Trilogy*, *Makambe Speaks*, and *MUD*. Select acting credits include *A Chitenge Story*, *inVISIBLE*, *GIANT*, *Bea*, *Winners and Losers*, and *SIA*. She is the 2020/2021 Urjo Kareda Artist-in-Residence at Tarragon Theatre. She recently co-directed *inVISIBLE (Too)* at the University of Lethbridge and is a resident member of the artist-run theatre company ARC. Makambe is proudly Zambian, and her intention is to be of service to her community through her ability to tell stories. She is based between Calgary and Toronto.



MAY | \$18.95

5 1/8" x 7 5/8" | 80 pages | 9780369102423

DRA019000, DRA013000

1 role | premiered in April 2019 in a production by b current performing arts at Buddies in Bad Times Theatre in Toronto

YOU MAY LIKE: *Sound of the Beast* by Donna-Michelle St. Bernard and *In Spirit* by Tara Beagan

THROUGH THE BAMBOO

ANDREA MAPILI &
BYRON ABALOS

“A long time ago I learned that telling stories helps us to remember those that have been lost. She’s here. And if you want to find her, you need to remember, and let out how you feel.”

Twelve-year-old Philly is literally pulled into an action-packed adventure while mourning the loss of her lola when she opens an old book and finds herself tossed into the fantastical land of Uwi.

In Uwi, memories are stories, and all stories are forbidden since the datu’s storytelling-loving wife died and his youngest daughter Nale disappeared. Now his remaining daughters, the Three Sisters, rule with darkness in their hearts. So when Philly appears, the duwende believe that she is Nale and the key to saving the kingdom. Can Philly save Uwi while searching for her lola to bring her back home?

Similar to *The Wizard of Oz*, *The Chronicles of Narnia*, and *Alice in Wonderland*, this unique Filipinx Canadian tale inspired by Philippine mythology shows the value of keeping memories alive and explores how families deal with loss.

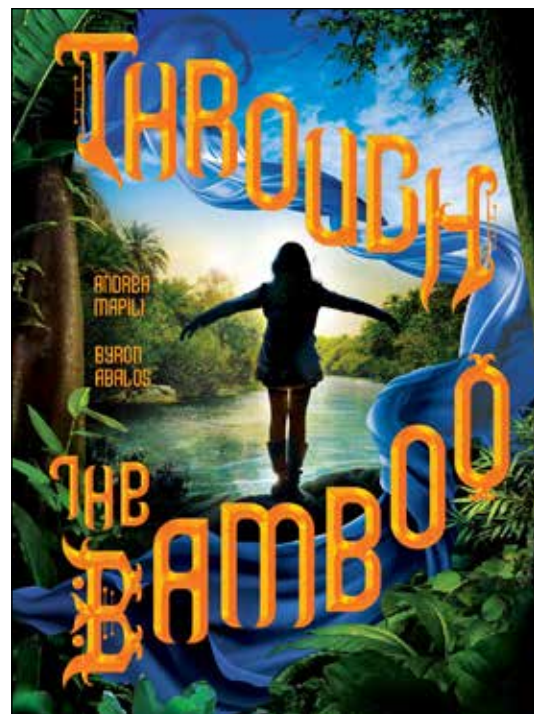
“Fun, imaginative, and filled with mythology.”
—Duncan Derry, *My Entertainment World*

“An immediate hit.” —Richard Trapunski, *NOW Magazine*

“An absolutely charming piece of young people’s theatre . . . a story that’s both wonderfully culturally specific and emotionally universal.”
—Ilana Lucas, *Mooney on Theatre*



ANDREA MAPILI and **BYRON ABALOS** are Filipino Canadian multidisciplinary artists. Andrea is a playwright, movement director, choreographer, dancer, and somatic practitioner. Byron is a playwright, actor, and producer, working in theatre, film, and television. In 2017, they produced the Toronto premiere of *Cassettes 100* by Andrea’s grandfather, José Maceda, at the Young Centre for the Performing Arts. *Through the Bamboo* is their first co-written play and their first play for young audiences. They currently live in Toronto with their daughter, Mayari, named after the Philippine goddess of the moon, revolution, and equality, and born shortly after the premiere of *Through the Bamboo*.



MAY | \$18.95

5 1/8" x 7 5/8" | 112 pages | 9780369102461
DRA019000, DRA013000

7f, 3m | premiered in July 2019 at Factory Theatre as part of the Toronto Fringe Festival in a production by Uwi Collective

YOU MAY LIKE: *Th'owxiya: The Hungry Feast Dish* by Joseph A. Dandurand and *The Forbidden Phoenix* by Marty Chan

THE LAW OF GRAVITY

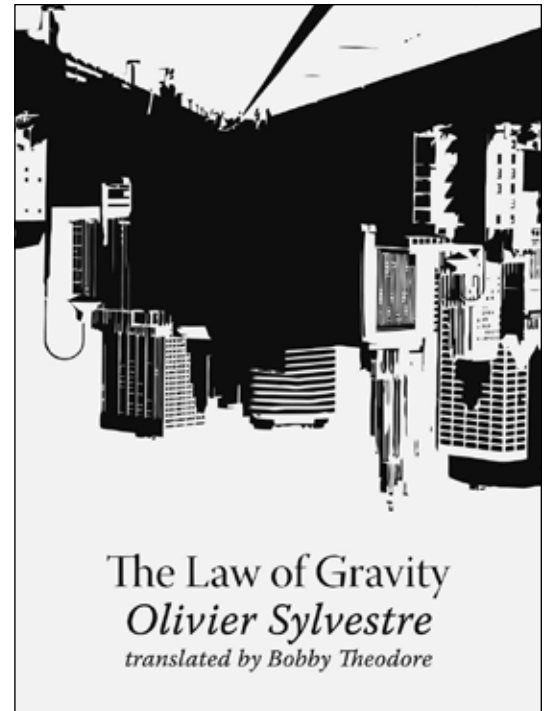
OLIVIER SYLVESTRE, TRANSLATED BY BOBBY THEODORE

“I want to change whenever I want, be one or the other at the same time, or be neither, and dress however I want.”

Dom has had a rough go of things so far. At fourteen, he has the hardened look of someone who’s had to fight for everything. And he’s sick of pronouns, but when push comes to shove, he uses he.

Fred has just moved to Not-The-City, a new place where he can try to disappear. But he didn’t expect to actually make friends. He just hopes he’s accepted for how he looks.

When Dom and Fred meet on a hill overlooking a bridge that connects Not-The-City to The City, a place where anyone can be anything they want, the two find a refuge in one another and make a pact: they’ll cross the bridge at the end of the school year. They’ll be free. What could happen by then? Who will they be? And will the bridge even let them cross?



APRIL | \$19.95

5 1/8" x 7 5/8" | 96 pages | 9780369101693

DRA017000, DRA013000

2 roles | the English production premiered in January 2017 in a production by Youtheatre in Montreal

YOU MAY ALSO LIKE: *Outside*
by Paul Dunn and Concord Floral
by Jordan Tannahill



Author and translator **OLIVIER SYLVESTRE** holds a bachelor’s degree in criminology and a diploma in playwriting. He has published the novels *noms fictifs* and *le désert*, and two plays, *La loi de la gravité* and *Guide d’éducation sexuelle pour le nouveau millénaire*. *La loi de la gravité* has been translated into English and German and won the ARTCENA Creation Assistance Award (France) and the Coburger Autorenforum Award (Germany). Olivier also works as a writing instructor and dramaturg. He lives in Montréal.



BOBBY THEODORE is a Toronto-based screenwriter, playwright, dramaturg, and translator. After graduating from the National Theatre School of Canada’s playwriting section in 1998, he was a Governor General’s Literary Award for Drama finalist in 2000 for his translation of *15 Seconds* by François Archambault. Since then, Bobby has gone on to translate over twenty-five plays from French to English. His most recent translations include *The Just* by Albert Camus and *Public Enemy* by Olivier Choinière.

ANDY'S GONE

MARIE-CLAUDE VERDIER,

TRANSLATED BY

ALEXIS DIAMOND

"A bunch of bricks stacked together is a wall. A single brick is a weapon."

What stories do we tell ourselves to keep our walls up and our privilege intact? What is the cost of revolution?

In this contemporary retelling of *Antigone*, denial of what rages outside of a city's perimeter comes to a head when a young princess named Alison tries to expose the truth of her beloved cousin Henry's death. By night, Henry went as Andy, as together he and Alison scaled the walls of their kingdom to help the migrants who are kept out of sight. Burdened by the weight of the inequality that his future reign represented, he killed himself. But his mother, Queen Regina, hails his death as a valiant knight and will do anything she can to keep Alison silent. The two women become locked in a poetic battle of power and prejudice, until a push turning into a shove might mean it's too late to find peace.

"Astute, relevant, at once brutal and sophisticated."

—Michel Flandrin, *France Bleu Vaucluse*



MARIE-CLAUDE VERDIER's first play, *Je n'y suis plus*, was produced at the National Arts Centre's French Theatre. Her play *Nous autres antipodes* received an honourable mention by the Prix Gratiien-Gélinas from the Centre des auteurs dramatiques (CEAD). In 2018, Marie-Claude became the first playwright-in-residence at the Bibliothèque et Archives nationales du Québec (BANQ), where she worked on her play *Apparitions*. She is currently working on a sci-fi play, *Seeker*, which Alexis Diamond has been commissioned to translate for BoucheWHACKED! Theatre Collective. Marie-Claude is also a dramaturg and has worked with many distinguished directors, including Marc Beaupré, Christian Lapointe, and Benoît Vermeulen. She lives in Laval.



ALEXIS DIAMOND is a theatre artist, opera and musical librettist, translator, and theatre curator working on both sides of Montréal's linguistic divide. Her award-winning works have been presented across Canada, the US, and Europe. In 2018, Alexis began a collaboration with Erin Hurley and Emma Tibaldo researching the history of English-language theatre in Québec. In May 2019, Alexis served as the co-artistic director of the famed Festival du Jamais Lu, where she presented the mostly French-language *Faux-amis* with co-author Hubert Lemire. Upcoming tours of her theatre translations include *The Problem with Pink* by Érika Tremblay-Roy and Pascal Brullemans's *The Nonexistent*. She lives in Montreal.

Andy's Gone

Marie-Claude Verdier
Translated by
Alexis Diamond

APRIL | \$19.95

5 1/8" x 7 5/8" | 80 pages | 9780369102188

DRA019000, DRA013000

2f | the French production premiered in 2016
at Collège Lucie Aubrac in Béziers, France

YOU MAY ALSO LIKE: *Mother's Daughter* by Kate Hennig and *Age of Minority* by Jordan Tannahill

WHEN WORDS SING: SEVEN CANADIAN LIBRETTI EDITED BY JULIE SALVERSON

Meet the creators behind the words of Canadian opera in this exciting new collection of contemporary libretti. Featuring *Ours* by Robert Chafe, *Rocking Horse Winner* by Anna Chatterton, *Beatrice Chancy* by George Elliott Clarke, *Missing* by Marie Clements, *Nigredo Hotel* by Ann-Marie MacDonald, *Shelter* by Julie Salverson, and *Dog Days* by Royce Vavrek, *When Words Sing* turns the spotlight on everything that goes into writing libretti, and answering frequently asked questions along the way.

Through supplementary interviews, essays, and illustrations, the book will examine the role of the librettist; how a libretto can inspire a composer, director, and designer; and how the relationship between words, music, sound, and design coalesces into an ageless theatrical form.

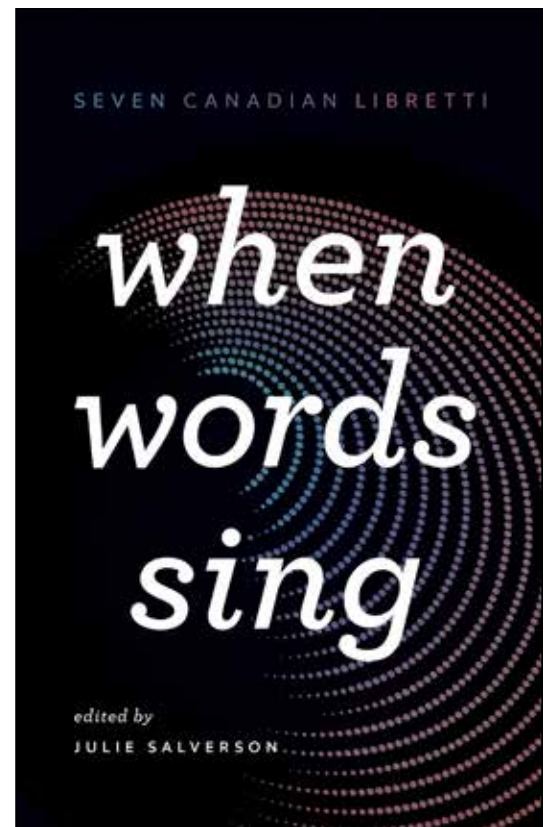
This is the first known collection of contemporary libretti to be published.

The stories of collaborators across the Canadian music and theatre scene provide a personal history of a period in Canadian opera creation.



JULIE SALVERSON is a writer, speaker, teacher, and workshop leader who has worked in professional and community engaged performance for many years. Her theatre, opera, and essays embrace the relationship of imagination and foolish witness to stories of violence. Her book *Lines of Flight, An Atomic Memoir* (Wolsak & Wynn) follows her journey tracing uranium from the Northwest Territories to Hiroshima while unearthing the secrets of her childhood, burning out as an activist, and finding beauty in haunted places.

She runs workshops for groups practising resiliency through drama. She has published many essays about how to witness a terribly beautiful world as well as the role of clown and courage in facing difficulty. She is a professor of drama at the Dan School of Drama and Music at Queen's University and is based in Kingston, Ontario.



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NEW ESSAYS IN CANADIAN THEATRE, VOL. 11: DIGITAL PERFORMANCE IN CANADA EDITED BY DAVID OWEN

Especially necessary in a historical moment in which many theatre companies have been forced to move their work online, *Digital Performance in Canada* illuminates the influence and ubiquity of digital technology on performance practices in Canada. This collection of essays explores how digital technology forces us to reimagine our relationships to performance. Looking at the three categories of space, bodies, and relationships, this collection includes contributors Bruce Barton, Owen Brierley, Chris Eaket, Alan Filewod, Patrick Finn, Peter Kuling, Pyrrko Marula-Denison, Kim McLeod, Jennifer Nikolai, Xavia Publius, Andrea Roberts, and Don Sinclair.



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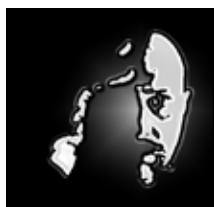
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DAVID OWEN holds a PhD in Performance and Theatre Studies from York University, and an MFA in Directing from the University of Calgary, and an MA in Dramatic Theory and Criticism from the University of Alberta. He is an award-winning scholar, a theatre director, and a member of the Playwrights Guild of Canada. His current research focuses on the intersection of performance, game structures, and digital technology. He has written on a range of related topics such as LARP, burlesque, roller derby, and ideology embedded within planned communities. His book *Player and Avatar: The Affective*

Potential of Videogames was published in 2017. He resides in Edmonton, Alberta.

LONG LIVE THE NEW FLESH: SIX PLAYS FROM THE DIGITAL FRONTIER

EDITED BY DAVID OWEN

In this companion anthology to *Digital Performance in Canada*, six works of digital theatre illustrate how audiences are forced to re-evaluate definitions of performative space, bodies, and relationships.

In *Avatar*, Freya Olafson uses contemporary dance paired with the ambiguities of virtual social networks to navigate the digitally altered notions of exhibitionism, orientation, and identity. *You Are Very Star* by The Electric Company is a virtual site-specific treasure hunt between the height of the Space Race and the dawn of new humanity. *Helen Lawrence* by Chris Haddock and Stan Douglas is a hard-boiled tale of loyalty and money that uses both filmed and live sequences to create “live cinema.” Barbra French’s *Muse* tells a story from inside an institutionalized young woman’s imagination with the help of a nurse, the audience, projections, and light. Theatre Replacement’s *Town Choir* featured text that was transmitted live from across Canada to the Vancouver Youth Choir, who then transformed the text into songs. And *Alien Contagion: Rise of the Zombie Syndrome* by Andy Thompson, Tyler Clarke, and Finn Ghosh-Luedke is an immersive theatrical adventure in which audience members need to work together to save the world and conquer the undead.



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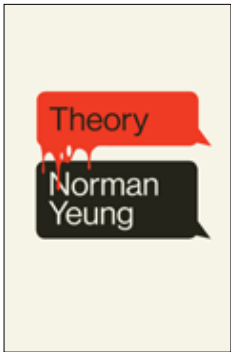
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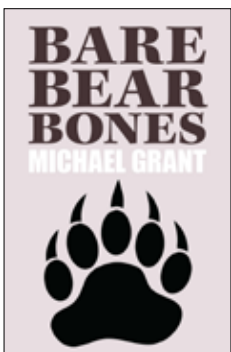
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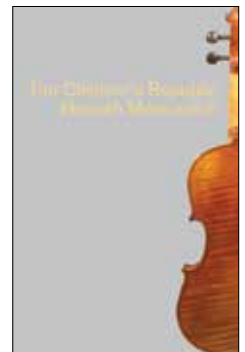
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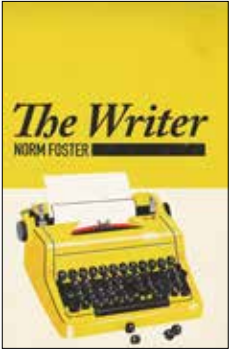




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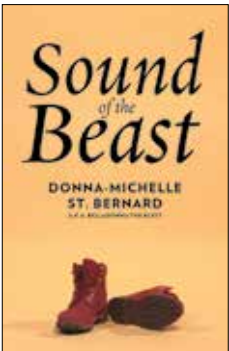
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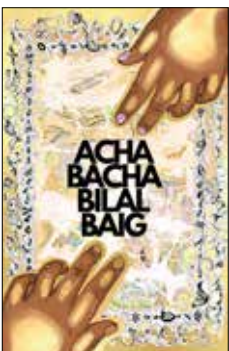
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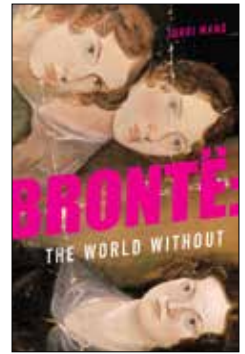
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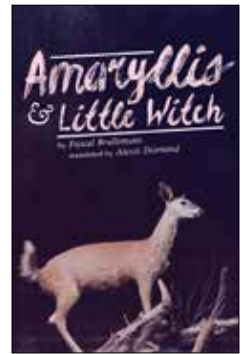
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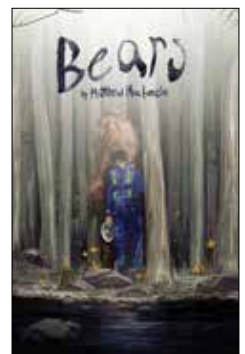
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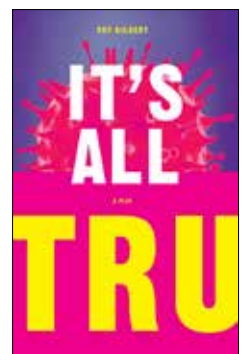
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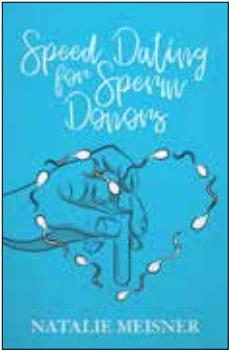
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