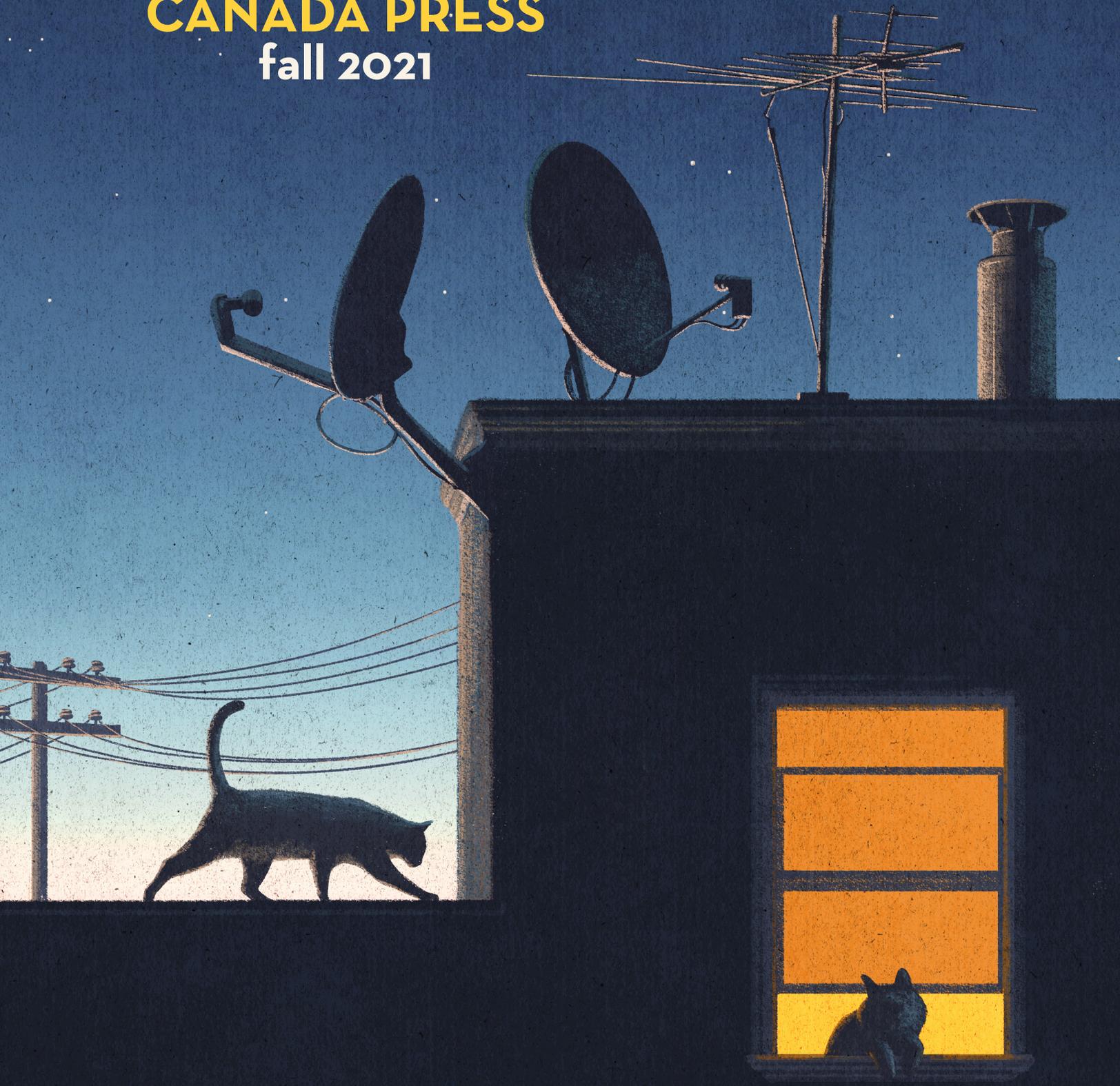


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CANADA PRESS**
fall 2021



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OUR FATHERS, SONS, LOVERS AND LITTLE BROTHERS

MAKAMBE K SIMAMBA

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

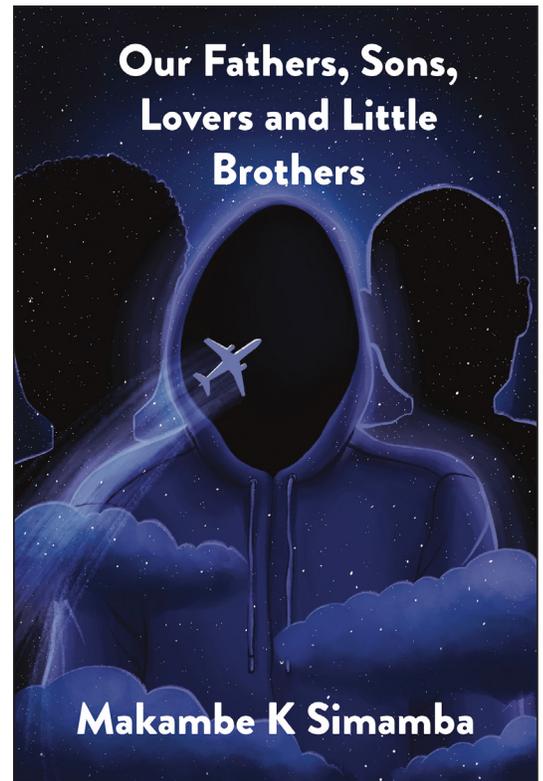
Slimm, a seventeen-year-old Black boy in a hoodie suddenly finds himself in the first moments of his afterlife. He calls out for God. God does not respond. What happens next is a sacred journey through the unknown, as Slimm grapples with the truth of the life he lived and the death he didn't choose.

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.

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

Was a finalist for Platform Presents's Playwright's Prize.

“Utterly gripping and rendered with great tenderness and bravery.” —S. Bear Bergman, *Mooney on Theatre*



SEPTEMBER | \$18.95

80 pages | 9780369102423

1 role | 60 minutes | first produced in April 2019 by b current performing arts, Toronto

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



MAKAMBE K SIMAMBA is a Dora Mavor Moore 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 the 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.

DO THIS IN MEMORY OF ME

CAT WALSH

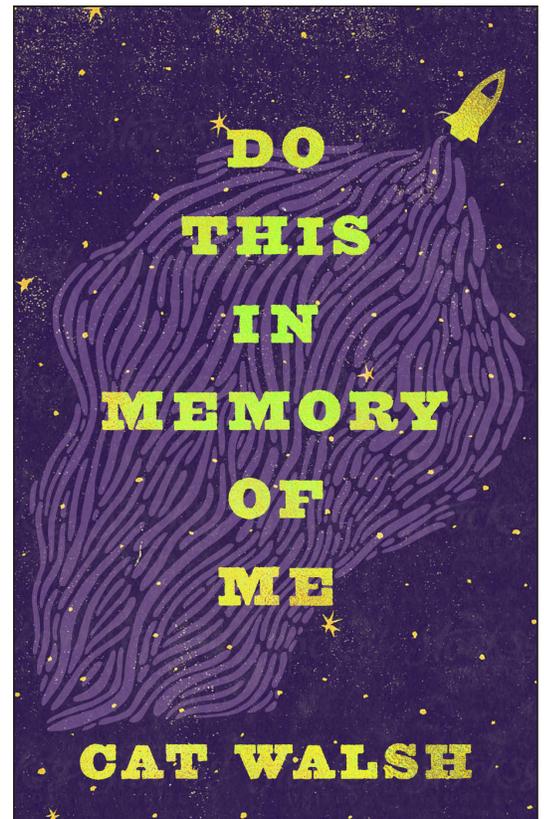
“Sometimes you learn more about yourself when you struggle and fail.”

Twelve-year-old Genevieve has been having a hard time at home, and all she really wants is to be an altar server at her church. Except it’s 1963 and Father Paul tells her that’s not allowed. After having her dreams crushed and being made fun of by her classmate and star altar boy Martin, Genevieve prays to God hoping for an exception. Instead, a fourteen-year-old martyr from the fourth century, Saint Pancras, appears and promises to get her an answer from God. But with her mom missing for weeks and Martin disappearing on his way home from school the next day, she fears her prayers have been answered in dire ways.

This dark comedy dives into the expansive time between childhood and adolescence, exploring questions about the realities of home life to the possibilities of unknown worlds. *Do This in Memory of Me* is for anyone who has ever questioned the relationship between faith and trust or wondered where they fit in the bigger picture.

“A poignant look at the time of life when children become aware that adults actually don’t have all the answers, and that answers (just in general) can be quite difficult to come by.”

—Liane Faulder, *Edmonton Journal*

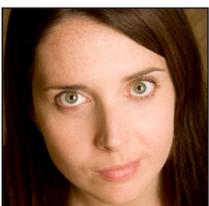


SEPTEMBER | \$18.95

128 pages | 9780369102782

1f, 2m | 90 minutes | first produced in
March 2018 by Northern Light Theatre and
L’UniThéâtre in Edmonton

YOU MAY LIKE: *Quiver* by Anna
Chatterton and *Up the Garden Path & The
Adventures of the Black Girl in Her Search
for God* by Lisa Codrington



CAT WALSH is an award-winning performer and playwright based in Edmonton. Her plays include the site-specific *ANXIETY* (Theatre Yes), the gas-station gothic *The Laws of Thermodynamics* (Theatre Yes/Workshop West Playwrights’ Theatre), and the quantum-inspired *FETCH* (Interloper Theatre). Cat is a graduate of the University of Ottawa.

SECRET LIFE OF A MOTHER

HANNAH MOSCOVITCH
WITH
MAEV BEATY &
ANN-MARIE KERR

“In the cab on the way to the hospital, I could tell that the cab driver was worried about his seats. So I tried to hold in my amniotic fluid.”

The raw and untold secrets of pregnancy, miscarriage, childbirth, and mothering are revealed in this true story of motherhood for the twenty-first century.

A playwright writes an exposé of modern motherhood full of her own darkly funny confessions and taboo-breaking truths. One of her real-life friends, an actress, performs the piece, and through it her own experiences of motherhood start to surface. These mothers are not the butts of jokes, the villains, or the perfect angels of a household.

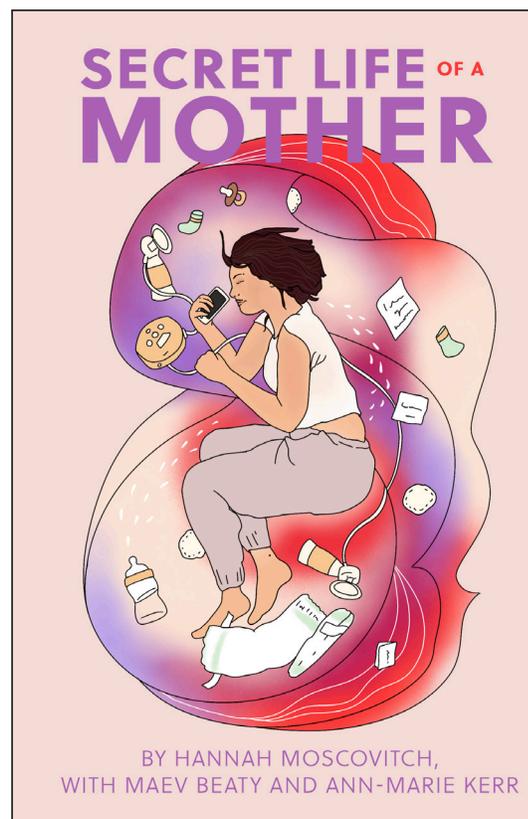
This empowered and relatable play was written collaboratively between award-winning theatre artists Hannah Moscovitch, Maev Beaty, and Ann-Marie Kerr, with co-creator Marinda de Beer. Uplifting and full of love, *Secret Life of a Mother* is a generous and powerful act of truth-telling for anyone who has thought about, been, loved, known—or come from—a mother.

“Breathtaking piece of theatre. I’ve never left a play with a feeling like this. Shaken, uplifted, troubled, grateful.”
—Stephanie Morgenstern

“One of the most creative, radically honest, thrillingly acted and incredibly well told stories I have ever seen on stage, anywhere.” —Tracey Erin Smith

“That piece of theatre grew me. Powerful, essential, moving, vulnerable, educational, real-ass shit.” —Bahia Watson

“I am awestruck, rearranged, churned, changed.”
—Karen Robinson



SEPTEMBER | \$18.95

80 pages | 9780369102836

1f | 65 minutes | first produced in October 2018 by the Theatre Centre and the SLOM Collective in Toronto

YOU MAY LIKE: *Beautiful Man & Other Short Plays* by Erin Shields and *Waiting Room* by Diane Flacks

ALSO AVAILABLE: *The Russian Play and Other Short Works* | *East of Berlin* | *The Mill Part Two: The Huron Bride* | *This is War* | *Little One and Other Plays* | *Infinity* (with Njo Kong Kie) | *Bunny* | *What a Young Wife Ought to Know* | *Sexual Misconduct of the Middle Classes* | *The Children’s Republic*



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 *Post-Democracy* 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 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, 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.



MAEV BEATY is a critically acclaimed actor, writer, and voiceover artist, originating roles in twenty-three Canadian premieres (Hannah Moscovitch's *Bunny*, Kate Hennig's *The Last Wife*, Judith Thompson's *Palace of the End*, Sharon Pollock's *Angel's Trumpet*); co-writing and starring in award-winning theatre (*Secret Life of a Mother*, *Montparnasse*, *Dance of the Red Skirts*); interpreting lead classic roles across the country and over six seasons at the Stratford Festival (*King Lear*, *She Stoops to Conquer*, *Midsummer Night's Dream*); and acting in epic theatre endeavours (Soulpepper's *August: Osage County*, Sheep No Wool/Outside the March/Convergence's *Passion Play*, Nightwood's *Penelopiad*, Volcano's *Another Africa*, Theatrefront's *The Mill*). She is a Toronto Theatre Critics' Award winner, and has won multiple Dora Mavor Moore Awards and a thirteen-time nominee. She lives in Toronto.

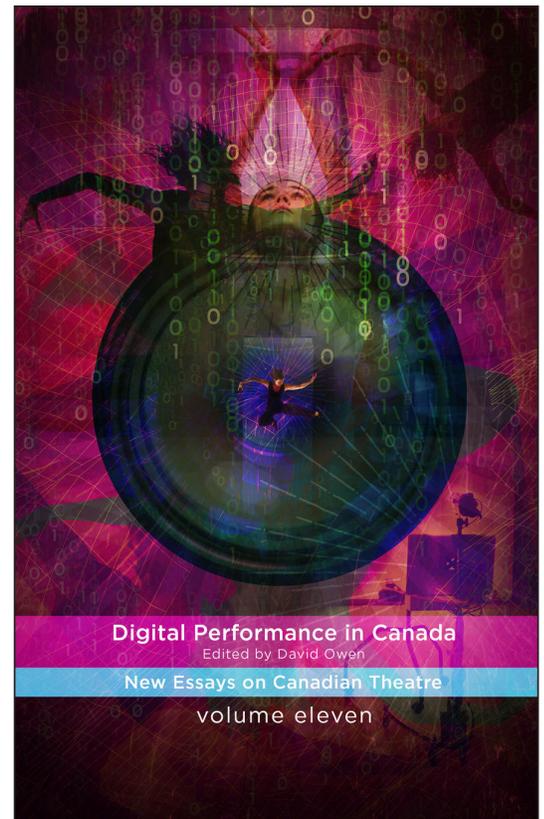


ANN-MARIE KERR is an award-winning theatre director, actor, and teacher based in Halifax. Select directing credits include *Concord Floral* (Fountain School of Performing Arts, Halifax), *Secret Life of A Mother* (Theatre Centre and Crow's Theatre, Toronto), *One Discordant Violin* (2b theatre company, Halifax, and 59E59 Theatre, New York), *Bed and Breakfast* (Soulpepper Theatre Company, Toronto), *A Christmas Carol* (Theatre New Brunswick, Fredericton), *Daughter* (Summerworks, Toronto, and Battersea Arts Centre, London), *Snake in the Grass* (Neptune Theatre, Halifax), *I, Claudia* (Globe Theatre, Regina, and Neptune Theatre, Halifax), *Stranger to Hard Work* (Eastern Front Theatre, national tour), *The Circle* (Alberta Theatre Projects, Calgary), *The Debacle* (Zuppa Theatre Company, Halifax), *Invisible Atom* (2b theatre company, Halifax, and international tour). She is a graduate of L'École internationale de théâtre Jacques Lecoq and York University and is the former artistic associate of the Magnetic North Theatre Festival.

DIGITAL PERFORMANCE IN CANADA: NEW ESSAYS IN CANADIAN THEATRE VOL. 11

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, Pirkko Markula-Denison, Kim McLeod, Jennifer Nikolai, Xavia Publius, Andrea Roberts, and Don Sinclair.



OCTOBER | \$29.95

400 pages | 9780369102515

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Vol. 6: *Performing Indigeneity*

Vol. 7: *Canadian Performance Histories and Historiographies*

Vol. 8: *Q2Q: Queer Canadian Theatre and Performance*

Vol. 9: *Linda Griffiths*

Vol. 10: *Theatre and (Im)migration*



DAVID OWEN holds a Ph.D. in Performance and Theatre Studies from York University, and an M.F.A. in Directing from the University of Calgary, and an M.A. 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.

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!”

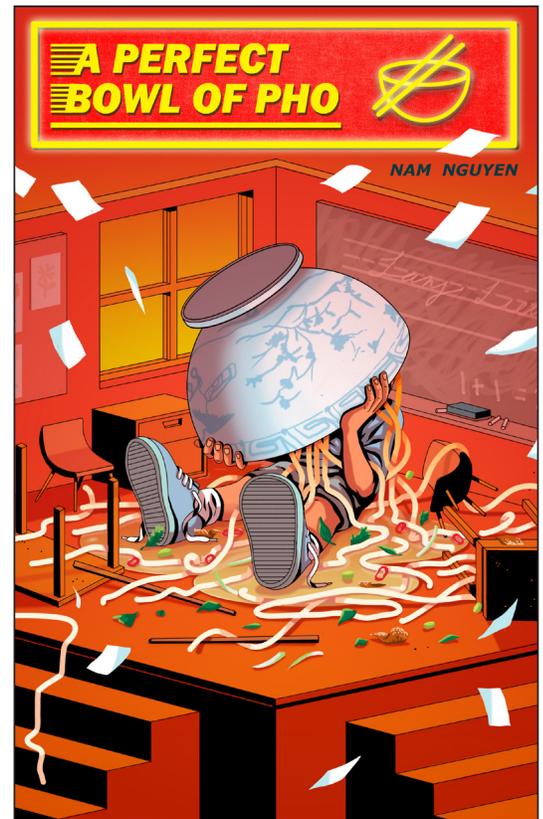
Nam, a procrastination-prone Vietnamese Canadian university student, sets out with the vague ambition to write a musical about his diaspora as embodied by food, particularly the world-famous noodle soup pho. What follows is pure meta-musical genre-bending through thousands of years of history, featuring 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?

“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*



OCTOBER | \$18.95

96 pages | 9780369102348

12 roles | 80 minutes | first produced in January 2019 by Hotake Theatre and presented by fu-GEN Asian Canadian Theatre Company in Toronto

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



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.

THE EMPIRE: A TRILOGY OF MODERN EPICS

SUSANNA FOURINER

Explore a world on the edge of change through three epic stories spanning five hundred years of imagined history, unpacking systems of power and what we are capable of in the pursuit of freedom.

In *The Philosopher's Wife*, a man exiled for promoting his atheist work amidst a bloody religious war yearns to ignite a revolution with his teachings, but must cure his wife of her animalistic behaviour first. Over twenty years later, in *The Scavenger's Daughter*, the revolutionary war is raging as orphaned soldiers try to survive it, toxic masculinity, and each other, all while the king seizes the opium trails. As centuries pass, urbanization and ghettoization set the scene for the events of the *Four Sisters*, in which a woman who has survived death, the toppling of regimes, and centuries of war must face the splintering of time and the power of prophecy when her four young wards become sick with a plague.

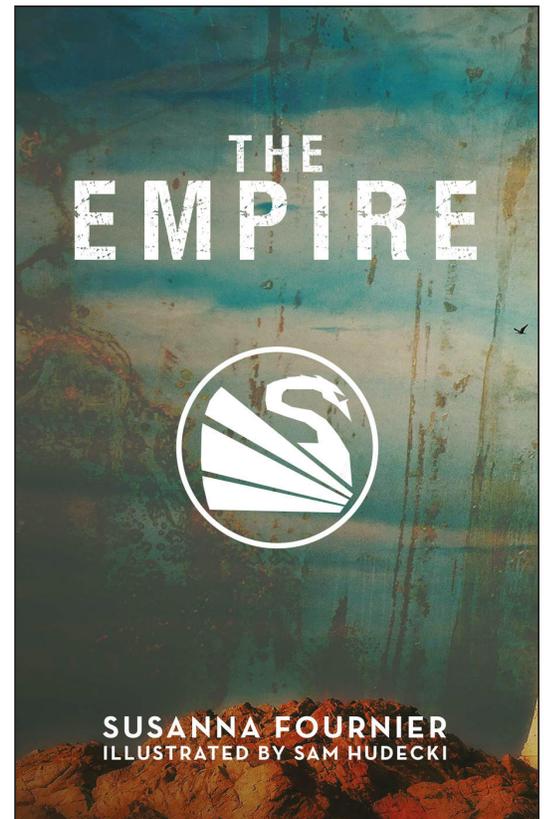
For fans of *Game of Thrones*, *The Handmaid's Tale*, and *The Mists of Avalon*, *The Empire* is both foreign and shockingly familiar, leaving you asking, how did we get here, and where are we going?

The Empire exists in many forms besides theatrical productions and a book—it's also a podcast, mini graphic novel, and interactive website (empiretrilogy.com). The book will feature exclusive new content that further connects the narratives.

"*Four Sisters*' diversions and beauty never detract from the protestations at its heart. This is a plea against the ghettoization of the poor or otherwise marginalized, against the systematic devaluation of those who aren't deemed prized contributors to a distinctly patriarchal brand of advanced capitalism. —José Teodoro, *NOW Magazine*



SUSANNA FOURINER is an award-winning writer, theatre maker, actor, and educator based in Toronto. She is most known for writing texts for live performance, visioning interdisciplinary productions, and that gig she had in that X-Men movie. She is the artistic producer of PARADIGM productions, an indie company she started in 2013 to produce rowdy, joyous, contentious, and "impossible" theatrical works. Her work has played in Toronto, Dublin, London, Berlin, and Munich, and is known for its formal experimentation and wild spirit. She is currently the playwright-in-residence at Canadian Stage.



OCTOBER | \$24.95

304 pages | 9780369102751

The Philosopher's Wife: 2 f, 2 m

The Scavenger's Daughter: 1 f, 4 m

Four Sisters: 9 f

Total 360 minutes | first produced by PARADIGM productions in Toronto: *The Philosopher's Wife* in December 2018 at the Aki Studio, *The Scavenger's Daughter* in January 2019 at Buddies in Bad Times Theatre, and *Four Sisters* in June 2019 at the Luminato Festival

YOU MAY LIKE: *Fortune of Wolves* by Ryan Griffith and *The Mill* created by Daryl Cloran and Matthew MacFadzean, written by Matthew MacFadzean, Hannah Moscovitch, Tara Beagan, and Damien Atkins

TOO GOOD TO BE TRUE

CLIFF CARDINAL

“Kids, this may be the only moment we ever get, but if we live it hard enough, it’ll be the only one we ever need.”

From the acclaimed author of *Huff & Stitch* comes a new dark comedy about the lies we tell each other in order to make the best of a desperate situation.

Maria and her kids—Lisa, a pregnant teenager, and Jude, an excitable preteen—are on the run following the murder of Lisa’s rapist. As the police close in, Maria is determined to give her kids a last supper that prepares them for everything they’re going to need to survive in the world without her.

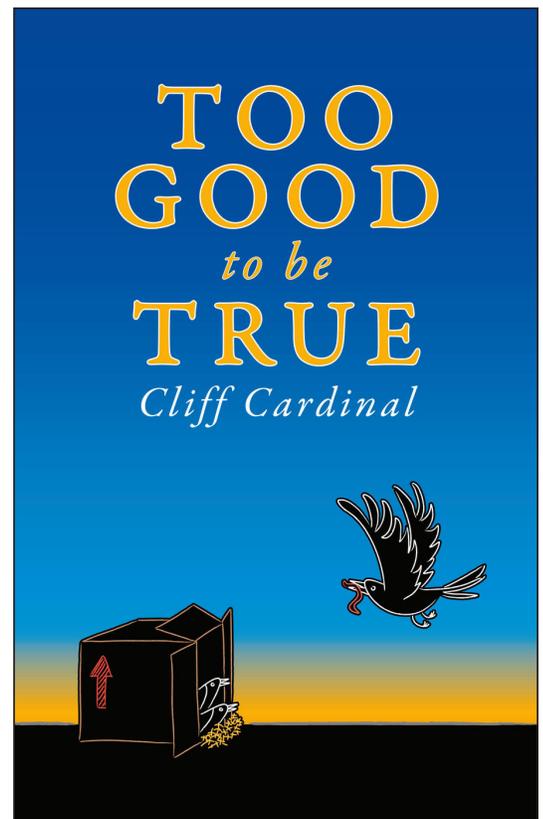
“A darkly comic exploration of family relationships, the power of storytelling, and what it means to have a home.”

—Allison Gerson, *Mooney on Theatre*

“You have to appreciate material that doesn’t trap its characters in victimhood.”

—Radheyen Simonpillai, *NOW Magazine*

“This captivating tale of an off-grid mother and her desperate kids solidifies Cardinal as one of the most talented and intriguing writers in the country.” —Glenn Sumi, *NOW Magazine*



OCTOBER | \$18.95

96 pages | 9780369102904

2f, 1m | 75 minutes | first produced in April 2019 by VideoCabaret, Toronto

ALSO AVAILABLE: *Huff & Stitch*

YOU MAY LIKE: *BANG BANG* by Kat Sandler and *The Crackwalker* by Judith Thompson



CLIFF CARDINAL is a polarizing writer and performer known for black humour and compassionate poeticism. His solo plays *Stitch*, *Huff*, and *Cliff Cardinal’s CBC Special* have won numerous awards. Born on the Pine Ridge Indian Reservation, he studied playwriting at the National Theatre School of Canada, fronts Toronto pop-reggae band Cliff Cardinal and the Skylarks, and is the son of iconic Canadian actress Tantoo Cardinal. He lives in Toronto.

RAVAGE OF LIFE

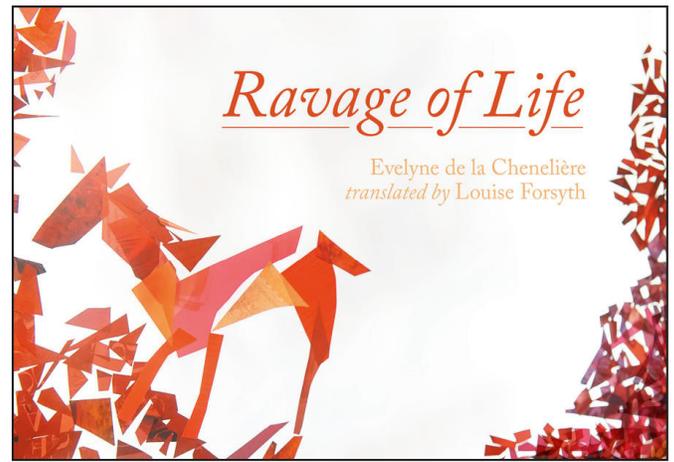
EVELYNE DE LA CHENELIÈRE

TRANSLATED BY LOUISE H. FORSYTH

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.



OCTOBER | \$22.95

144 pages | 9780369102720

4f, 1m | 80 minutes | first produced in April 2018 by Espace GO and Festival TransAmériques in a collaboration with Infrarouge in Montreal

ALSO AVAILABLE: *Darwin in a Day* | *Flesh and Other Fragments of Love* | *Feet of the Angels* | *Anthology of Quebec Women's Plays in English Translation Vols. 1-3*

YOU MAY LIKE: *Bunny* by Hannah Moscovitch and *Guarded Girls* by Charlotte Corbeil-Coleman



EVELYNE DE LA CHENELIÈRE, Montreal-based author and actress, won the Governor General's Literary Award for French Drama in 2006 for her collection of plays, *Désordre public*, while her plays *Les pieds des anges*, *La chair et autres fragments de l'amour*, and *La vie utile* were nominated in 2009, 2012, and 2019 respectively. The Académie des lettres du Québec awarded *La vie utile* the Marcel Dubé Prize in 2021, and the play will be produced in German in 2022 at Landungsbrücken Frankfurt.



LOUISE H. FORSYTH taught at Western University and the University of Saskatchewan. She has published articles, books, translations, and scholarly papers on Québec women writers, 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.

MORTIFIED

AMY RUTHERFORD

“A girl in the body of a woman. Stuck between this world and another. Longing to be human again.”

A woman runs into her former abuser and is surprised by the power he still holds over her. In an attempt to uncover the truth of what happened between them, she recalls her adolescent self: a fourteen-year-old synchronized swimmer struggling to make sense of the world around her. Humorous and dark, *Mortified* explores sex, shame, and transformation and how we reckon with the traumatic experiences that have shaped us.

Winner of the 2019 Carol Bolt Award

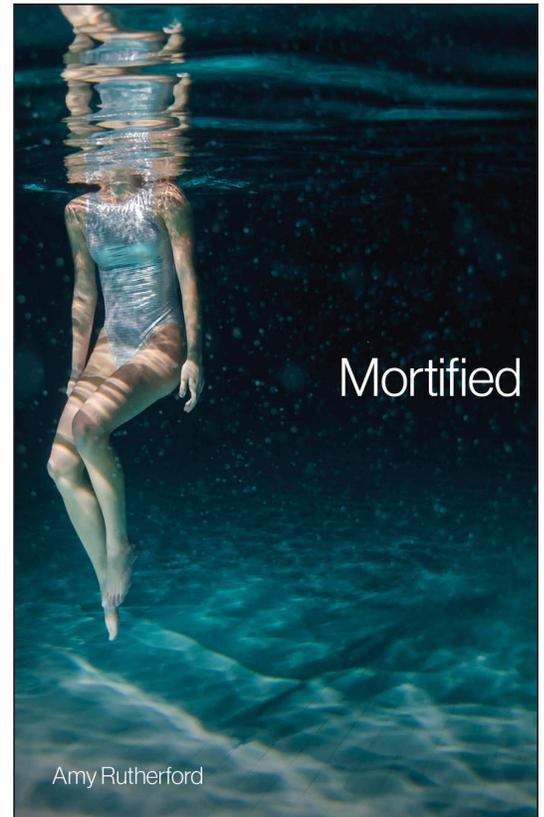
Mortified is a loose adaptation of Hans Christian Andersen’s “The Little Mermaid.”

“Mortified feels whole and perfect in the same way that a body can feel whole and perfect: it’s just that organic, sensual—and complicated.” —Colin Thomas, colinthomas.ca

“The very fearlessness of Mortified is the biggest strength in a play that has many.” —Janet Smith, *Georgia Straight*

“Taking on the suffocating feeling of a young woman dealing with sexual assault and trauma, Mortified does so with grace and humour. It is a beautiful and memorable piece of theatre that will not be easily forgotten.”

—Katie Gartlan-Close, *Vancouver Presents*



OCTOBER | \$18.95

128 pages | 9780369102935

8f, 1m, doubling | 115 minutes | first
produced in November 2018 by Studio 58
in association with Touchstone Theatre,
Vancouver

YOU MAY LIKE: *Selfie* by Christine Quintana and *The Fish Eyes Trilogy* by Anita Majumdar



AMY RUTHERFORD is a Canadian playwright and actress who has worked for twenty years in TV, film, and theatre with some of the country’s leading artists. A graduate of the National Theatre School of Canada and the Stratford Festival’s Birmingham Conservatory, Amy has co-written several plays, including *The Public Servant* and *Out of the Woods*. She currently divides her time between Toronto and Vancouver with her partner Jonathon Young.

VOICES OF A GENERATION: THREE MILLENNIAL PLAYS

EDITED BY MICHELLE MACARTHUR

Voices of a Generation collects three Canadian plays that speak to millennials' complex and varied experiences and the challenges and stereotypes they often face.

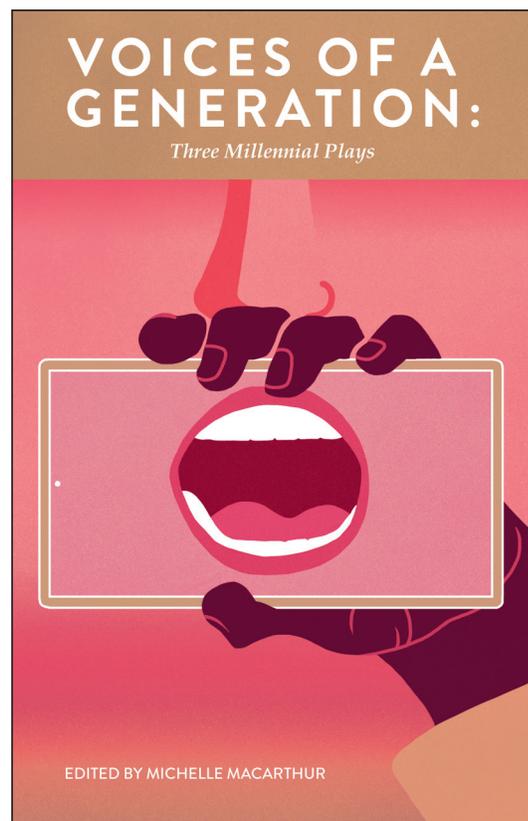
zahgidiwin/love by Frances Koncan is a comedy about loss in the era of truth and reconciliation, with a mash-up of theatrical styles that embody the millennial creative impulse to remix and remake while presenting a vital perspective on what decolonization might look like both on and off stage.

The Millennial Malcontent by Erin Shields is a gender-swapped adaptation of Sir John Vanbrugh's Restoration Comedy *The Provoked Wife*, following a group of millennials during a night out as they romantically and sexually pursue each other with comical results. By satirizing plenty of tropes, Shields reveals the loneliness lurking under every smiling profile photo.

In *Smoke* by Elena Eli Belyea, Aiden's ex Jordan arrives at Aiden's door to confront her about the allegation that Jordan sexually assaulted her two years ago, forcing them to discuss their conflicting memories of their last night together and whether and how they're going to move forward. *Smoke* is a nuanced examination of issues and perceptions surrounding sexual assault and consent.



MICHELLE MACARTHUR is Assistant Professor at the University of Windsor's School of Dramatic Art. Her research focuses on four main, often intersecting, areas: theatre criticism, contemporary Canadian theatre, equity in theatre, and feminism and performance. Her work has appeared in several edited collections and journals, including *Theatre Research in Canada*, *Canadian Theatre Review*, and *Contemporary Theatre Review*. She holds a Ph.D. from the University of Toronto's Centre for Drama, Theatre & Performance Studies.



OCTOBER | \$24.95

288 pages | 9780369102966

YOU MAY LIKE: *Refractions: Scenes* edited by Yvette Nolan & Donna-Michelle St. Bernard and *Once More With Feeling* edited by Erin Hurley

IPHIGENIA AND THE FURIES (ON TAURIAN LAND) & ANTIGONE: 方 HO KA KEI / JEFF HO

From the author of *trace* comes two adaptations that transport mythological stories from Ancient Greece to modern-day civilizations. Led by people of colour, these darkly comedic plays depict recognizable plights for justice.

Iphigenia and the Furies (On Taurian Land) highlights the repetition of hate and colonialism that occurs in ancient myths through a mischievous lens. Since Iphigenia was rescued from the sacrificial altar, she has served as a high priestess to the goddess Artemis on Tauros, where she in turn is to sacrifice any foreigners who try to enter. When she discovers that an exiled prisoner is her brother, they together plot their escape, but are soon confronted by a force beyond their control.

Antigone: 方 is set against the backdrop of the Hong Kong Umbrella Movement and Tiananmen Square Massacre protests. When citizens challenge a state's traditional doctrine, the ruling family is divided between their own interests and those of its citizens. After brothers Neikes and Teo kill each other in the protests, their sister Antigone defies her father's orders to retrieve Neikes's body, causing the government—and what's left of their family—to reach a reckoning.

Iphigenia and the Furies (On Taurian Land) won the 2018–19 Toronto Theatre Critics' Award for Best New Canadian Play.

Iphigenia and the Furies (On Taurian Land) will be remounted by Theatre Passe Muraille in 2022.



HO KA KEI / JEFF HO is a Toronto-based theatre artist, originally from Hong Kong. His works include *Iphigenia and the Furies (On Taurian Land)*, *Antigone: 方*, and *trace*. He has held residencies with the Stratford Festival, Tarragon Theatre, Nightswimming, Cahoots, the Banff Playwrights Lab, and Factory Theatre. Jeff has received a Toronto Theatre Critics' Award for Best New Canadian Play, the Jon Kaplan Legacy Fund Award for Young Canadian Playwright, and has been the recipient of a Harold Award. He has also been nominated four times for the Dora Mavor Moore Award—both as a performer and as a playwright. He is a graduate of the National Theatre School.

Iphigenia and the Furies (On Taurian Land)
& *Antigone: 方*
Ho Ka Kei

NOVEMBER | \$20.95

240 pages | 9780369103024

Iphigenia: 1 f, 2 m, 1 chorus | 65 minutes
first produced in January 2019 by Saga Collectif, Toronto

Antigone: 3 f, 5 m, doubling | 75 minutes
first produced in April 2019 by Young People's Theatre, Toronto

ALSO AVAILABLE: *trace*

YOU MAY LIKE: *Hedda Gabler and Sirens: Elektra in Bosnia* by Judith Thompson and *The Aenied* by Olivier Kemeid, translated by Maureen Labonté in *Scripting (Im)migration*

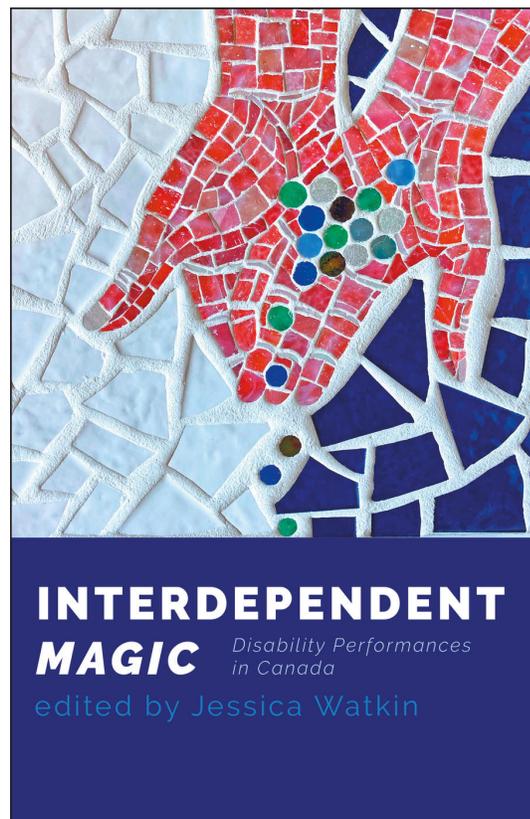
INTERDEPENDENT MAGIC: DISABILITY PERFORMANCE IN CANADA

EDITED BY
JESSICA WATKIN

Interdependent Magic: Disability Performance in Canada is a collection of plays and interviews by, for, and about Disabled theatre artists that invites readers into the magical worlds of Disability arts culture.

The book features four plays as well as interviews with artists Justin Manyfingers and Niall McNeill. In *Smudge* by Alex Bulmer, a woman details her journey toward Blindness, mourning what she loses and discovering what her other senses provide. *Access Me* by Boys in Chairs Collective is a celebration of sex and Disability, providing an all-access safe space to spin around. *Antarctica* by Syrus Marcus Ware imagines a world where racialized people have survived multiple catastrophes and must begin terraforming a new colony. And in *Deafy* by Chris Dodd, a Deaf public speaker takes the audience on an unexpected journey of discovering what it really means to belong.

An audiobook will also be available.



NOVEMBER | \$24.95

384 pages | 9780369102867

YOU MAY LIKE: *Scripting (Im)migration*
edited by Yana Meerzon and *Queer/Play*
edited by Moynan King



JESSICA WATKIN is a Ph.D. candidate at the University of Toronto's Centre for Drama, Theatre & Performance Studies. Her research is engaged in Disability artists and the way they create performance. She is a Blind multidisciplinary artist, accessibility designer, Disability dramaturg, and educator. She lives in Toronto.

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

"We need to heal."

Black Boys 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.

BLACK BOYS

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

NOVEMBER | \$18.95

144 pages | 9780369100474

3m | 90 minutes | first produced in
November 2016 by Buddies in Bad Times
Theatre, 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 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*, *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 B.F.A. in Theatre Performance.



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 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*, *Obaaberima* (2013 Dora Mavor Moore 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, the Shaw Festival, the Stratford Festival, Factory Theatre, the National Arts Centre, the Cultch, and Buddies in Bad Times Theatre. 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 ANTHONY 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*, *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 M.F.A. 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 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.

THE CHILDREN'S REPUBLIC

HANNAH MOSCOVITCH

"I want there to be some children left who haven't been changed by the war, who don't think it's normal for people to be shot in the street."

Confined within the walls of the Warsaw ghetto, Dr. Janusz Korczak struggles to protect the children at his orphanage from the horrors of the Second World War. There is not enough food or pairs of eyes to keep watch over them. Between a trouble-making thief, an abandoned girl, a malnourished boy, and a violin prodigy, Janusz has his hands full, but together they fight for beauty and hope in the world crumbling in around them.

Based on the WWII advocacy work of Dr. Janusz Korczak, *The Children's Republic* is a reminder of the hope that can still be found in a world devoid of freedom and the necessities of life.

Janusz, thirteen staff members, and 200 children were taken to the Treblinka extermination camp in August 1942. There were no survivors.

"It's one of those things you'll have in your head for a long time . . . It's Hannah Moscovitch at her best . . . at her grittiest, at her most eloquent, poetic, and that sure goes a long way."

—David Lennam, *CBC Radio*



NOVEMBER | \$17.95

144 pages | 9780369101457

3f, 3m | 120 minutes | first produced in
November 2009 by the Great Canadian
Theatre Company and the Ottawa School of
Speech & Drama

YAGA

KAT SANDLER

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

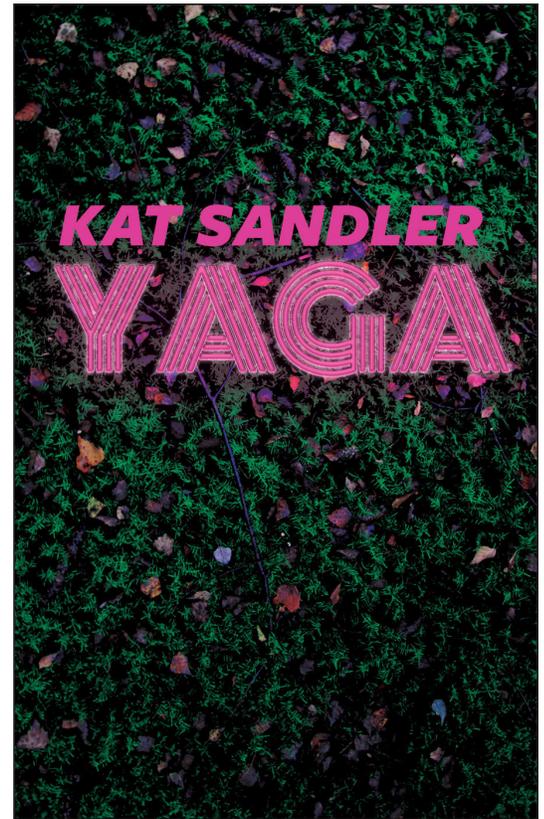
She’s more than just a wicked old witch. Baba Yaga is a legend, usually known as that elderly woman who lives alone in the woods and grinds the bones of the wicked. But what if she was actually a sexy, smart, modern woman operating off of morally ambiguous motives?

A detective finds himself in a small, isolated town asking what the disappearance of a young heir to a yogurt empire has 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 anti-hero 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.

“This one will get people talking.” —Karen Fricker, *Toronto Star*

“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*



NOVEMBER | \$17.95

144 pages | 9780369101655
2f, 1m | 125 minutes | first produced in
September 2019 by Tarragon Theatre,
Toronto

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

YOU MAY LIKE: *The Virgin Trial* by Kate
Hennig and *Bunny* by Hannah Moscovitch



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.

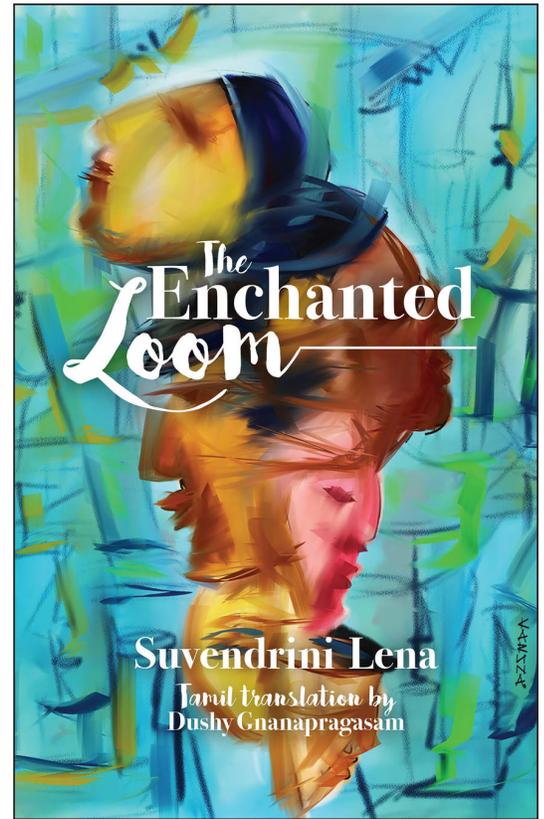
THE ENCHANTED LOOM

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.



NOVEMBER | \$19.95

238 pages | 9780369100313
3f, 3m | 130 minutes | first produced in
November 2016 by Cahoots Theatre in asso-
ciation with Factory Theatre, Toronto

YOU MAY LIKE:

The Wanderers by Kawa Ada



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. Suwendrini 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.

FORGET ME NOT RONNIE BURKETT

“This is a celebration of love letters, written and read.”

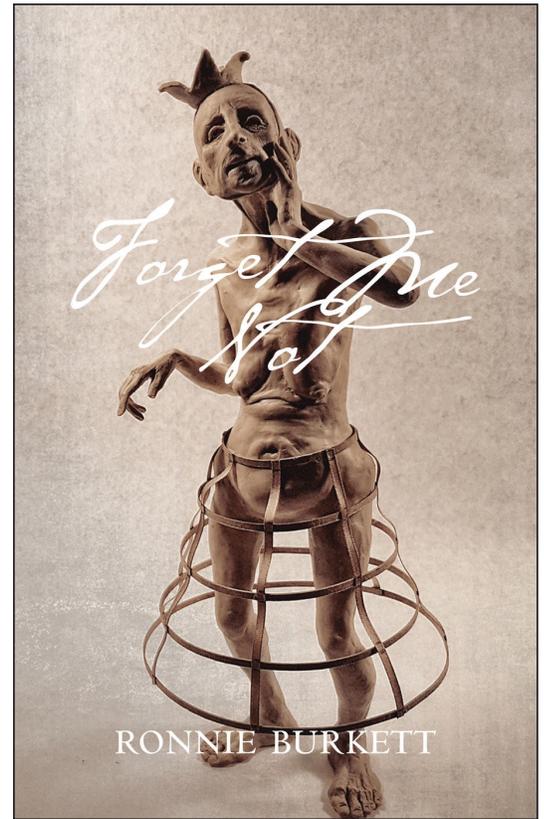
Welcome to “The New Now,” a time in which written language has been forbidden and forgotten. Those determined to hold on to love’s language must make a dangerous journey to the secret and illegal camp to find She, the Keeper of the Lost Hand. Aided by the mysterious showman Me, She recounts how her past led her to be one of the last people able to read and write in cursive. In tandem, the tale of Zacko Budaydos and his dancing Bear illuminates the time of “The Before,” when the carnival performer had to rely on wit, love, and the underground language of Polari in order to survive.

Internationally renowned playwright and puppeteer Ronnie Burkett has once again created a fascinating and provocative world as a love letter for increasingly uncivilized times.

“Forget Me Not is lively and raucous and tender and also a deeply longing work—longing for connection, for communication, for love, for safety, for ritual, for comfort.”

—S. Bear Bergman, *Mooney on Theatre*

The performance of *Forget Me Not* is completely immersive for the audience. Ronnie made 100 puppets over two years for each audience member to use.



NOVEMBER | \$19.95

128 pages | 9780369101570
1m | 120 minutes | first produced in June
2019 at the Luminato Festival, Toronto

ALSO AVAILABLE: *10 Days on Earth* | *Billy Twinkle* | *String Quartet* | *Penny Plain*

YOU MAY LIKE: *Cyrano de Bergerac*
adapted by Kate Hennig and *Cake* by
Donna-Michelle St. Bernard



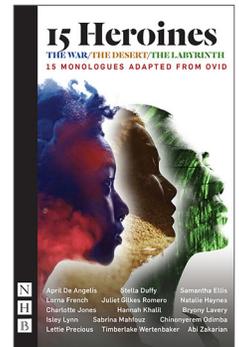
RONNIE BURKETT has been captivated by puppetry since the age of seven, and began touring his shows around Alberta at fourteen. Ronnie Burkett Theatre of Marionettes was formed in 1986, continuously playing on Canada’s major stages, and as a guest company on numerous tours abroad. Ronnie received the 2009 Siminovitch Prize in Theatre, the Herbert Whittaker Drama Bench Award for Outstanding Contribution to Canadian Theatre, a Village Voice OBIE Award, and four Citations of Excellence from the American Center of the Union Internationale de la Marionnette. He is based in Toronto.

NEW FROM NICK HERN BOOKS

15 HEROINES: 15 MONOLOGUES ADAPTED FROM OVID | VARIOUS

\$32.95 | 176 PAGES | 9781848429864

Two thousand years ago, the Roman poet Ovid gave voice to a group of inspirational women—queens, sorcerers, pioneers, poets, and politicians—in a series of fictional letters called the Heroines. They were the women left in the wake of those swaggering heroes of classical mythology: Theseus, Hercules, Ulysses, Jason, Achilles . . .



THE ARRIVAL | BIJAN SHEIBANI

\$24.95 | 96 PAGES | 9781848429079

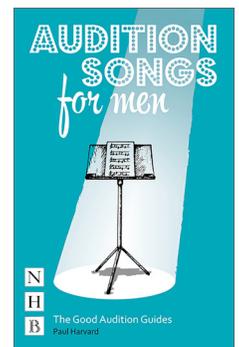
When Tom and Samad meet for the first time, they are stunned by the similarities they share. In spite of Tom's adoption and all the years spent apart, the two brothers are joined by an undeniable biological bond.



AUDITION SONGS FOR MEN | EDITED BY PAUL HARVARD

\$32.95 | 364 PAGES | 9781848424562

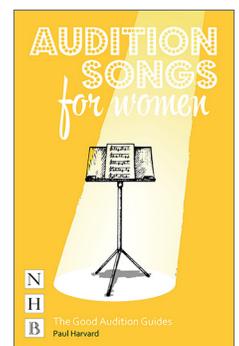
If you're auditioning for a musical—or needing to choose a song to perform for an exam, showcase, or drama-school application—it's vital you find a song that shows off your voice and reveals your full potential as both a singer and an actor.



AUDITION SONGS FOR WOMEN | EDITED BY PAUL HARVARD

\$32.95 | 364 PAGES | 9781848424579

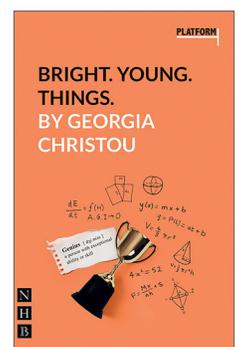
If you're auditioning for a musical—or needing to choose a song to perform for an exam, showcase, or drama-school application—it's vital you find a song that shows off your voice and reveals your full potential as both a singer and an actor.

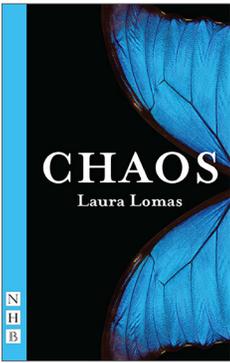


BRIGHT. YOUNG. THINGS. | GEORGIA CHRISTOU

\$22.95 | 80 PAGES | 9781848428621

On a reality television show, six remarkable—and remarkably young—geniuses are competing for the coveted Golden Brain trophy and the title “Britain’s Brainiest Child.” As the contestants battle it out round after round, the pressure mounts, the spotlight gets harsher, and each is faced with questions they were never expecting. Who will win and who will lose—and what exactly does winning mean anyway?





CHAOS | LAURA LOMAS

\$24.95 | 72 PAGES | 9781848429871

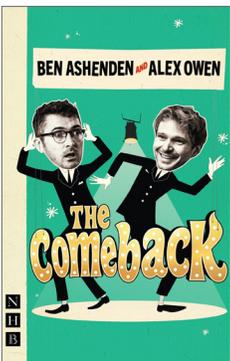
A symphony of dislocated and interconnected scenes, in which a series of characters search for meaning in a complicated and unstable world.



CHRISTMAS CAROL: A FAIRY TALE | CHARLES DICKENS, ADAPTED BY PIERS TORDAY

\$24.95 | 104 PAGES | 9781848429147

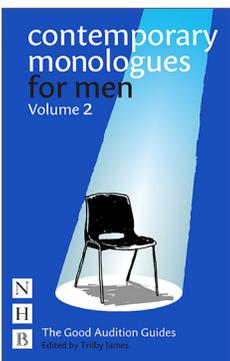
In this reinvention of the timeless classic, Ebenezer has died and his sister Fan has inherited his money-lending business. She rapidly becomes notorious as the most monstrous miser ever known, a legendary misanthrope, lonely, and despised by all who cross her path.



THE COMEBACK | BEN ASHENDEN AND ALEX OWEN

\$24.95 | 96 PAGES | 9781848429925

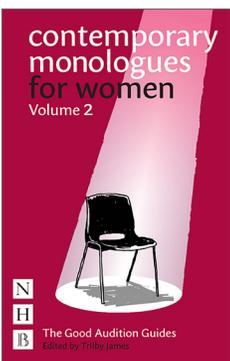
Up-and-coming comics Alex and Ben have been booked in the warm-up spot for a beloved but fading double act's comeback tour. Neither is delighted to be playing to a sparse crowd in a sleepy seaside town—but when it's revealed that a Hollywood director is in the audience, both acts glimpse a final chance for their big break.



CONTEMPORARY MONOLOGUES FOR MEN: VOLUME 2 | EDITED BY TRILBY JAMES

\$27.95 | 184 PAGES | 9781848429734

Whether you're applying for drama school, taking an exam, or auditioning for a professional role, it's likely you'll be required to perform one or more monologues, including a piece from a contemporary play. It's vital to come up with something fresh that's suited both to you—in order to allow you to express who you are as a performer—and to the specific purposes of the audition.



CONTEMPORARY MONOLOGUES FOR WOMEN: VOLUME 2 | EDITED BY TRILBY JAMES

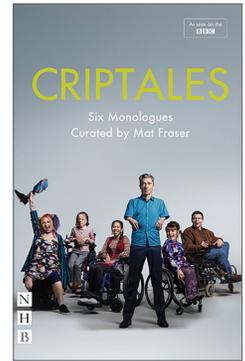
\$27.95 | 184 PAGES | 9781848429727

Whether you're applying for drama school, taking an exam, or auditioning for a professional role, it's likely you'll be required to perform one or more monologues, including a piece from a contemporary play. It's vital to come up with something fresh that's suited both to you—in order to allow you to express who you are as a performer—and to the specific purposes of the audition.

CRIP TALES | EDITED BY MAT FRASER

\$24.95 | 64 PAGES | 9781848429857

From the liberation of the electric wheelchair to the ignominy of discrimination and incarceration, there have been both great advances and terrible setbacks for disabled people in Britain over the last fifty years.



DAUGHTER | ADAM LAZARUS

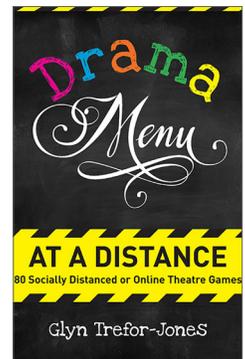
\$24.95 | 56 PAGES | 9781848429383

Here is a father who loves his daughter. You can tell from the way he held her when she was born after a difficult delivery; you can tell from the way he dances with her to her favourite songs; you can tell from the way he will do anything to protect her.



**DRAMA MENU AT A DISTANCE: 80 SOCIALLY DISTANCED OR ONLINE THEATRE GAMES
GLYN TREFOR-JONES | \$27.95 | 112 PAGES | 9781848429796**

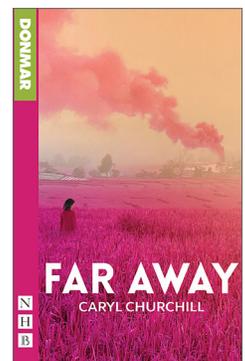
Drama Menu is the revolutionary, hugely popular concept that has transformed the planning and delivery of drama classes for teachers and workshop leaders around the world. Choose an Appetiser or two, a Starter, a Main Course and a Dessert—and voilà!—you'll have a delicious, dramatic banquet for your students.



FAR AWAY | CARYL CHURCHILL

\$24.95 | 64 PAGES | 9781848428737

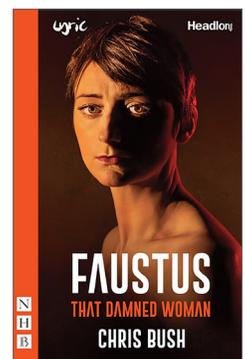
Caryl Churchill's dazzling play about a world sliding into chaos presented in a new edition published alongside the play's revival at the Donmar Warehouse, London, in 2020.

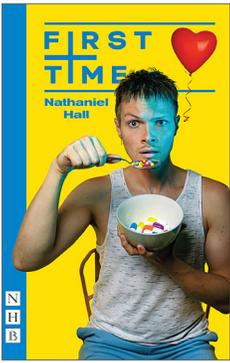


FAUSTUS: THAT DAMNED WOMAN | CHRIS BUSH

\$24.95 | 96 PAGES | 9781848429314

In this radical reimagining of the classic cautionary tale, Johanna Faustus makes the ultimate sacrifice and sells her soul to wrestle control of her own destiny. She travels through time and changes the course of human history, but can she escape eternal damnation?

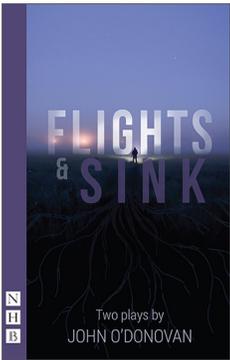




FIRST TIME | NATHANIEL HALL

\$24.95 | 116 PAGES | 9781848429765

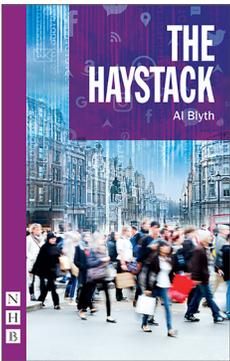
Can you remember your first time? In this hilarious and heartbreaking true story, theatre-maker and activist Nathaniel Hall can't seem to forget his. To be fair, he's had it playing on repeat for the last fifteen year . . . but now he's ready to lift the lid on his life-changing secret.



FLIGHTS & SINK: TWO PLAYS | JOHN O'DONOVAN

\$27.95 | 160 PAGES | 9781848429390

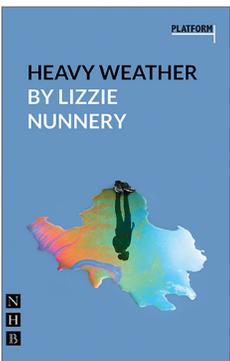
Two plays about contemporary life in Ireland from award-winning writer John O'Donovan. *Flights* is a haunting and funny play about bereavement, brotherhood, and breaking away from your past. *Sink* is a play of two voices for one actor, about memory, catastrophe, and sacrifice.



THE HAYSTACK | AL BLYTH

\$27.95 | 144 PAGES | 9781848429086

Neil and Zef are two twentysomething computer whizzes with questionable dress sense and a highly developed interest in video games and Netflix. They're also the UK's "National Defence Information Security Team"—recruited by GCHQ for their sky-high IQs and ability to work quickly and discreetly, no questions asked.



HEAVY WEATHER | LIZZIE NUNNERY

\$22.95 | 80 PAGES | 9781848428683

Mona is a young woman on the edge. All she sees is the Earth falling apart, but no one really seems to care. Amidst the chaos of competing and contradictory voices, she sets off on a kaleidoscopic journey to find solutions for the planet—and the truth about her family—in the hope that everything might start to make sense again.



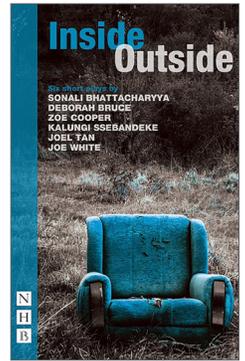
I THINK WE ARE ALONE | SALLY ABBOTT

\$24.95 | 96 PAGES | 9781848429345

From those electric moments of discovery and connection to the dark hours of isolation, we all seek community and resolution. But sometimes the things that connect us are the very things we need to escape.

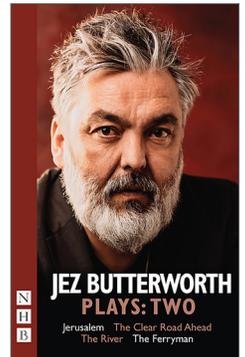
INSIDE/OUTSIDE | VARIOUS
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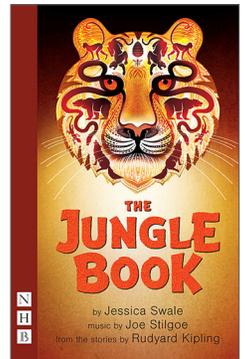
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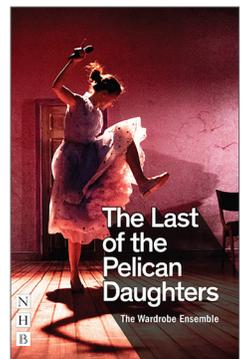
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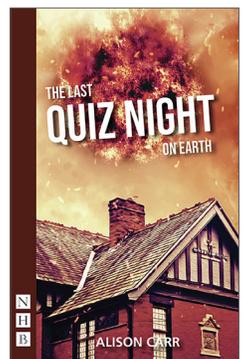
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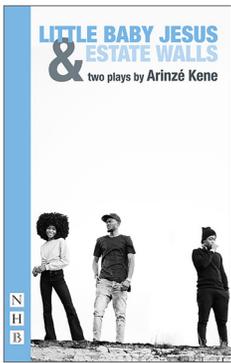
In folklore, pelican mothers feed their young on their own blood. Today, four sisters are trying to come to terms with their mother's death—and divide their mother's house between them.



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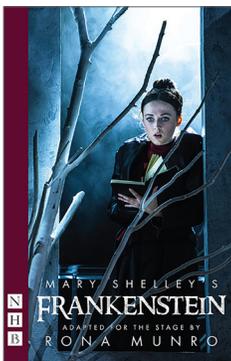
Two plays, both set in contemporary inner-city London, showcasing the remarkable poetic and theatrical imagination of writer/performer Arinze Kene. *Little Baby Jesus* is a lyrical triptych of three intertwining, colliding monologues about the life-changing moments when three young people “grew up.” *Estate Walls* is the story of Obi, a young writer who dreams of leaving his estate, but with bad boys Myles and Cain for best friends, there are bound to be setbacks.



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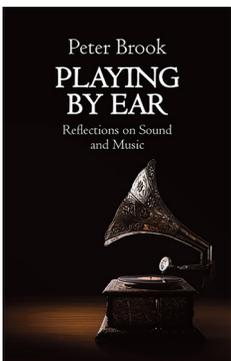
Maggie and Gordon first met, dancing to Rod Stewart songs, in 1971. Now in their sixties, and still very much in love, they’ve been finishing each other’s songs all their marriage.



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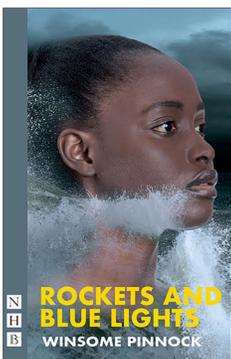
An eighteen-year-old girl, Mary Shelley, dreams up a monster whose tragic story will capture the imaginations of generations to come.



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ROCKETS AND BLUE LIGHTS | WINSOME PINNOCK

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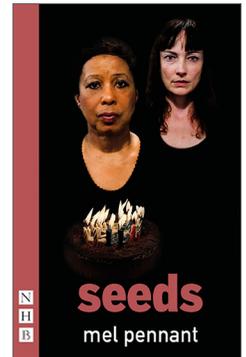
Sisters Connie and Ursula were once everything to each other. Years on, they're almost strangers.



SEEDS | MEL PENNANT

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It's Michael Thomas's birthday. A cake sits in his mother Evelyn's living room, its candles burning undisturbed.

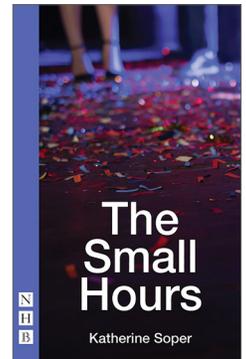


THE SMALL HOURS | KATHERINE SOPER

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It's the middle of the night, and Peebs and Epi are the only students left at school over half-term. At the end of their night out, former step-siblings Red and Jazz try to navigate their reunion. With only a couple of hours until morning, Jaffa tries to help Keesh finish an essay.

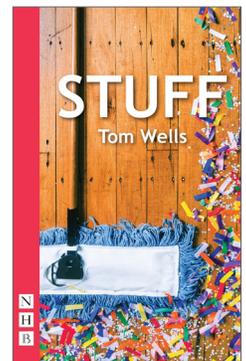
As day breaks, Wolfie is getting up the courage to confess a secret to vj at a party.



STUFF | TOM WELLS

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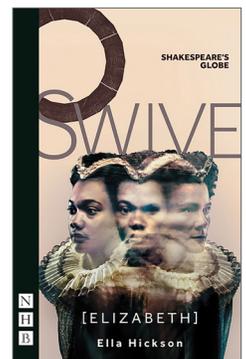
Stuff is about friendship and loss—and the way people try to do the right thing for their mates when there isn't really a right thing to do.

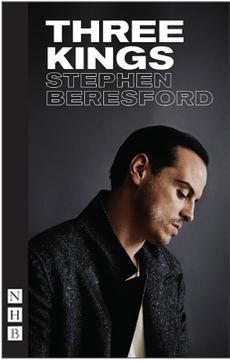


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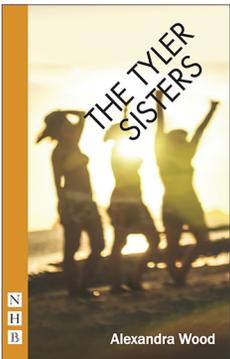
When Patrick is eight years old, his absent father returns unexpectedly for a brief but memorable encounter.



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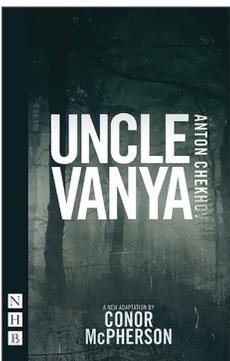
Fourteen-year-old Jim Hawkins is serving ale in the Admiral Benbow Inn when suddenly the door slams open and in strides Billy Bones, the infamous pirate, to change Jim's life forever.



THE TYLER SISTERS | ALEXANDRA WOOD

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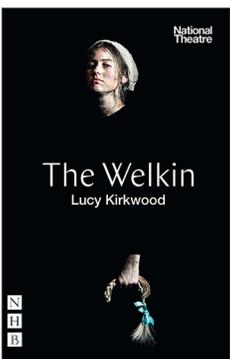
The Tyler Sisters is a funny, heartening exploration of time, and the unassuming moments that make up our lives. Alexandra Wood's innovative play explores the deep and unruly waters of sisterhood.



UNCLE VANYA | ANTON CHEKHOV, ADAPTED BY CONOR MCPHERSON

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In the heat of summer, Sonya and her Uncle Vanya while away their days on a crumbling estate deep in the countryside, visited occasionally by the only local doctor, Astrov.



THE WELKIN | LUCY KIRKWOOD

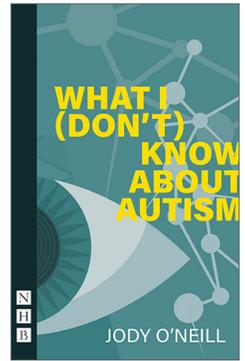
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Rural Suffolk, 1759. As the country waits for Halley's Comet, Sally Poppy is sentenced to hang for a heinous murder. When she claims to be pregnant, a jury of twelve matrons are taken from their housework to decide whether she's telling the truth, or simply trying to escape the noose.

WHAT I (DON'T) KNOW ABOUT AUTISM | JODY O'NEILL

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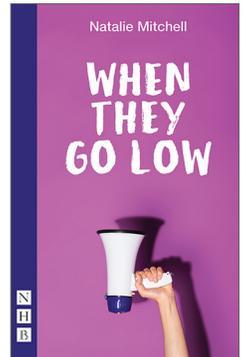
A sometimes comic, sometimes heartbreaking journey into the world of autism. Inspired by the writer's own experiences with autism, the play celebrates autistic identity whilst offering deeper insight and understanding to non-autistic audiences.



WHEN THEY GO LOW | NATALIE MITCHELL

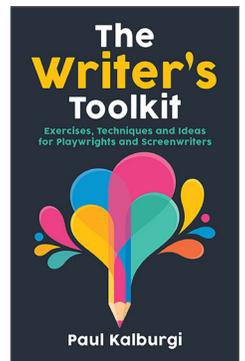
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When social media goes into a frenzy over pictures of a girl at a party, Louise's teacher lectures all the schoolgirls on taking more responsibility for their actions. Enraged that it's them getting reprimanded—and not the boys who took the pictures—Louise wages war on the school's systemic misogyny.



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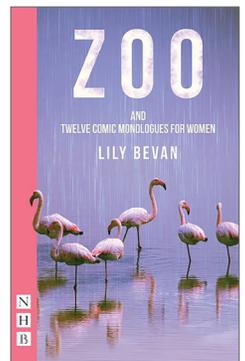
Perfect for playwrights and screenwriters of all levels of experience, *The Writer's Toolkit* will equip you with everything required to kickstart your creativity, develop your craft, and make your writing the very best that it can be.



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Lily Bevan's play *Zoo* is a wildly inventive comic drama about courage, female friendship, and flamingos. This edition also includes twelve comic monologues for female performers, some of which featured in the BBC Radio 4 series, *Talking to Strangers* (co-written with Sally Phillips), and were performed by Olivia Colman, Jessica Hynes, and Emma Thompson, amongst others.



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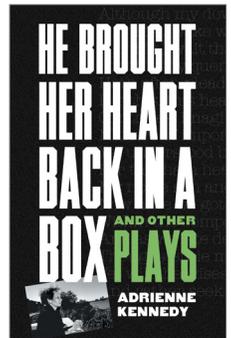
A Pulitzer Prize–nominated satire on power and desperation. An ambitious group of editorial assistants at a prestigious Manhattan-based literary magazine are each chasing the same dream: a life as successful writers—and to get out of their cubicles before they turn thirty. When a regular day at the office suddenly becomes anything but, the stakes for who will get to tell the career-making story are higher than ever.



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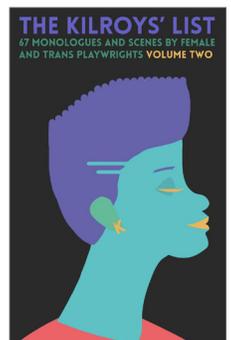
A surreal and poetic story of an ill-fated love affair in the Jim Crow south from one of our most influential American playwrights. The story of a doomed interracial love affair unfolds through fragmented pieces—letters, recollections from family members, songs from the time—to present a multifaceted view of our cultural history that resists simple interpretation.



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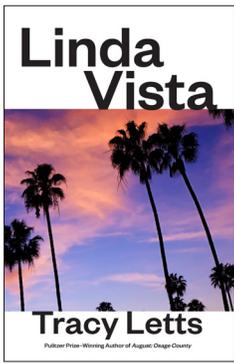


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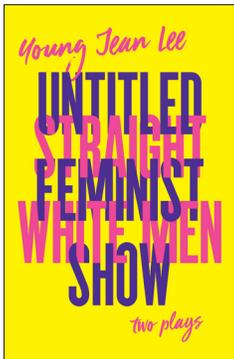
From whimsical comedies to nail-biting chillers, Julia Cho is one of the most versatile playwrights in the contemporary theatre scene. For the past fifteen years, her stunning plays have been performed all over the country. Contained in this new anthology is a captivating sampling of her widely lauded work featuring *The Language Archive* and including *Aubergine*, *Office Hour*, *The Piano Teacher*, and *Durango*.





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Fifty-year-old Wheeler is moving into his own apartment after a nasty divorce. With a blend of humour and humanity, Pulitzer Prize-winning playwright Tracy Letts demonstrates the ultimate midlife crisis: the bewildering search for self-discovery once you've already grown up.



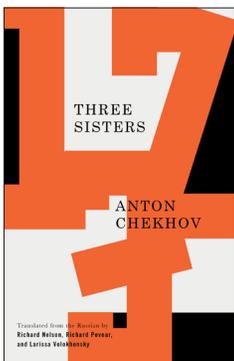
STRAIGHT WHITE MEN / UNTITLED FEMINIST SHOW | YOUNG JEAN LEE
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An edgy new work on class and privilege from one of our most adventurous playwrights. A father and his three sons unite and unravel, both aware of and undone by privilege and its pressure. When inherent social expectation conflicts with a desire to remain stagnant, the resulting identity confusion is new territory for the tight-knit family. Strikingly observant and curiously drawn, Lee departs from her experimental style to create a naturalistic observation of the most socially unobstructed of our species, the straight white male.



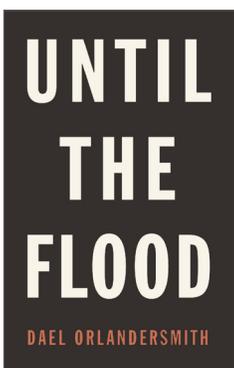
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Usher is a Black, queer writer, working a day job he hates while writing his original musical: a piece about a Black, queer writer, working a day job he hates while writing his original musical. Michael R. Jackson's blistering, momentous new musical follows a young artist at war with a host of demons—not least of which, the punishing thoughts in his own head—in an attempt to capture and understand his own strange loop.



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After their father's death, Olga, Masha, and Irina find life in their small Russian town stifling and hopeless. They long to return to Moscow, the bustling metropolis they left eleven years ago, but their brother Andrei's gambling habits have trapped them in their small provincial lives. As the seventh play in the TCG Classic Russian Drama Series, playwright Richard Nelson and translators of Russian literature Richard Pevear and Larissa Volokhonsky continue their collaboration with a masterful new translation of Chekhov's exploration of yearning and disillusionment.



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In the gripping and revelatory UNTIL THE FLOOD, Dael Orlandersmith journeys into the heart and soul of modern-day America—confronting the powerful forces of history, race, and politics. Drawn from interviews following the shooting of a Black teenager, Michael Brown, by a white police officer, Darren Wilson, Orlandersmith embodies the many faces of a community rallying for justice and a country still yearning for change.

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