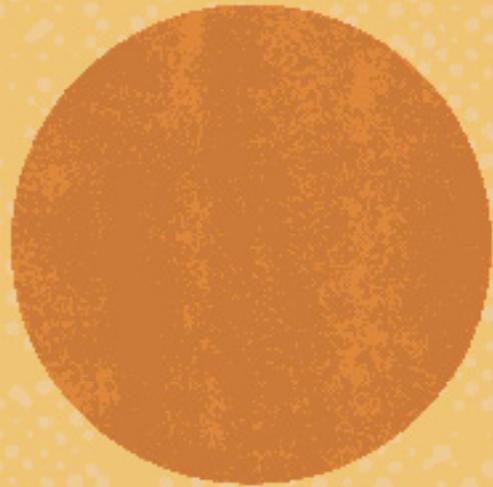


**PLAYWRIGHTS
CANADA PRESS**
spring 2022



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POST-DEMOCRACY

HANNAH MOSCOVITCH

“We want to be one of those companies with women crying in the bathroom, because some fucking . . . brand manager . . . ?”

Welcome to the world of the one per cent, the corporate elite, the c-suite, the kingmakers. A world managed by payoffs, press releases, NDAs, and company policies. What happens to morality in this world when its people have limitless power?

When a CEO and his highest executives are on an international business trip to secure a major deal, a sex scandal between employees is unearthed on the news. As the pressure to complete the deal mounts, more damaging secrets come to the surface, endangering the CEO’s company, family, and legacy.

In this searing look at upper-class privilege, *Post-Democracy* asks, what does it take to confront corruption?

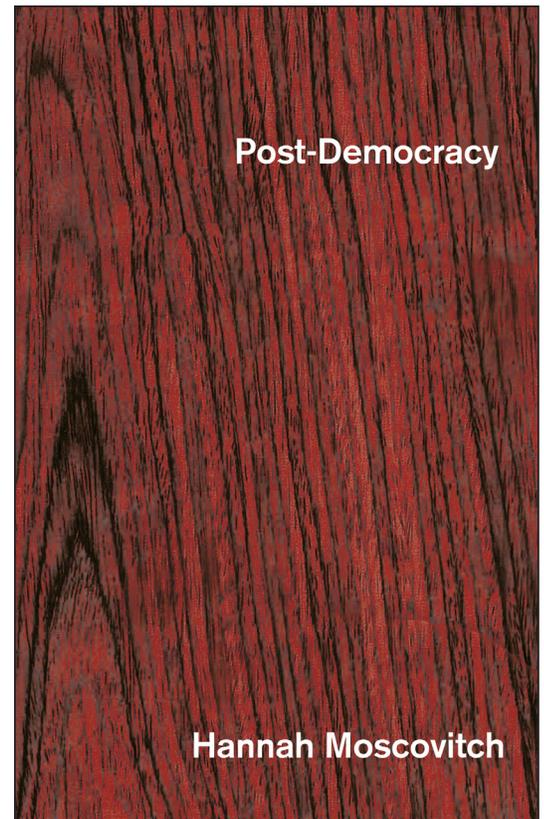
“Subject matter that could feel forced in less-deft hands is rescued from an HR manual and brought to painful, vivid life.”

—Morgan Mullin, *The Coast*



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 *Old Stock: A Refugee Love Story* (co-created with Christian Barry and Ben Caplan). Hannah has been the recipient of numerous awards, including the Governor General’s Literary Award, the Trillium Book Award, the Nova Scotia Masterworks Arts Award, the Scotsman Fringe First and the Herald Angel Awards at the Edinburgh Festival Fringe, and the prestigious Windham-Campbell Prize administered by Yale University.

She has been nominated for the international Susan Smith Blackburn Prize, the Drama Desk Award, and Canada’s Siminovitch Prize in Theatre. She is a playwright-in-residence at Tarragon Theatre in Toronto. She lives in Halifax.



JUNE | \$18.95

80 pages | 9780369103666

2 f, 2 m | 60 minutes | first produced in April 2021 in a digital-only production by Prairie Theatre Exchange

YOU MAY LIKE: *Beautiful Man & Other Short Plays* by Erin Shields and *Theory* by Norman Yeung

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* | *Secret Life of a Mother*

NEW TITLES

EVERY DAY SHE ROSE

ANDREA SCOTT AND NICK GREEN

“What happened today changed everything.”

After the Black Lives Matter protest at the 2016 Toronto Pride Parade, two friends find their racial and queer politics aren't as aligned as they thought, and the playwrights behind them must figure out how to write about the fallout.

Cathy Ann, a straight Black woman, and her roommate Mark, a gay white man, came home from the parade with differing views of what happened and how it affected their own communities. Cathy Ann agrees with the protest that the police presence at the parade doesn't make her feel safe, while Mark felt safer with them there, especially in the wake of the Pulse nightclub shooting in Orlando. Frustrated he can't see the bigger issue, Cathy Ann questions if she can continue living with Mark. Simultaneously, playwrights Andrea and Nick—who share the same identities as their characters—pause throughout the show to figure out how to work together to tell the story of a significant turning point in a friendship.

Through both sets of dialogue, *Every Day She Rose* is a powerful exploration of white supremacy, privilege, and patriarchy in supposed safe spaces.

“All of the writing is superb ... [Every Day She Rose is] absolutely of the moment and asks important questions. And that is what theatre is supposed to do.”

—Susan G. Cole, *NOW Magazine*



ANDREA SCOTT's award-winning plays *Eating Pomegranates Naked* and *Better Angels: A Parable* were published by Scirocco Drama in 2018. Her dark comedy *Bad Habits* landed her a job in the all-Black writer's room of *The Porter* (BET/CBC) which she followed up with snagging a spot pitching to Netflix with her supernatural drama *Cassidy Must Die*. In 2021, she won \$10,000 from Amazon and the Indigenous Screen Office, pitching her coming-of-age dramedy *DONE!* She's currently in the writer's room of *Murdoch Mysteries* while co-creating a one-hour drama for Sienna Films. She lives in Toronto.



NICK GREEN is a Dora and Sterling Award-winning playwright, and the creator of the Social Distancing Festival. Credits include *Happy Birthday Baby J*; *Every Day She Rose*; *Fangirl*; *In Real Life*; *Dinner with the Duchess* (BroadwayWorld Toronto Award); *Body Politic* (Dora Award); *Poof! The Musical* (Sterling Award nomination); and *The Fabulous Buddha Boi* (Sterling Award). He lives in Toronto.

EVERY DAY SHE ROSE

by **Andrea Scott**
& **Nick Green**

APRIL | \$18.95

96 pages | 9780369103383

1 f, 1 m | 80 minutes | first produced in
November 2019 by Nightwood Theatre at
Buddies in Bad Times Theatre, Toronto,

YOU MAY LIKE: *Other Side of the Game*
by Amanda Parris and *BANG BANG* by
Kat Sandler

NEW TITLES

REASONABLE DOUBT

JOEL BERNBAUM, LANCELOT KNIGHT, AND YVETTE NOLAN

*“Try to understand / A life was lost here on our land /
Try to understand / The day didn’t go as planned.”*

A significant moment in Canadian history is portrayed in this documentary musical about race relations between Indigenous and non-Indigenous people. Weaving hundreds of real interviews conducted with Saskatchewan residents and the court transcripts surrounding the killing of Colten Boushie and trial of Gerald Stanley, a kaleidoscopic picture is formed of the views of the incident, the province, and Indigenous people in Canada.

Reasonable Doubt—with interviews by Joel Bernbaum, music by Lancelot Knight, and dramaturgy by Yvette Nolan—provides a space to honestly talk to each other about what has happened on this land and how we can live together.

Joel Bernbaum already had fifty interviews collected for a play on race relations when Colten Boushie was murdered, which changed the conversations he was having—he found that people were speaking with a new raw kind of honesty—and thus informed the format of the play.

The music by Lancelot Knight is critical for giving space to reflect due to the hard truths being spoken.

“Verbatim theatre usually does a good job of putting the audience in the shoes of the people speaking, but *Reasonable Doubt* puts you in your own shoes and makes you deal with the mud splattered across them.”

—Matt Olson, *Saskatoon StarPhoenix*

“At no point can the audience find refuge in the notion that this is only a play, only a script. Every line was actually spoken by someone Bernbaum interviewed.”

—Marsha Lederman, *The Globe and Mail*

REASONABLE DOUBT

Joel Bernbaum
Lancelot Knight
Yvette Nolan

MAY | \$18.95

128 pages | 9780369103604
6+ roles | 120 minutes | first produced in
January 2020 at Persephone Theatre in
Saskatoon

YOU MAY LIKE: *The Children’s Republic* by
Hannah Moscovitch and *Pugwash* by Vern
Thiessen

ALSO AVAILABLE: *Refractions: Scenes* |
Performing Indigeneity | *Medicine Shows* |
Refractions: Solo | *The Unplugging* | *Annie
Mae’s Movement*

NEW TITLES



JOEL BERNBAUM is an actor, director, playwright, journalist, and the founding artistic director of Sum Theatre. Born and raised in Saskatoon, Joel is the only child of a Buddhist mother and Jewish father. He is a graduate of the Canadian College of Performing Arts and Carleton University, where he did his master's thesis on verbatim theatre's relationship to journalism. With Sum Theatre, Joel created Saskatchewan's first free professional live Theatre in the Park. To date, over 50,000 people have participated in Sum Theatre's work.

Joel's produced plays include *Operation Big Rock*, *My Rabbi* (with Kayvon Khoshkam), *Home Is a Beautiful Word*, and *Being Here: The Refugee Project*. Joel is currently an interdisciplinary ph.D. student at the University of Saskatchewan, investigating the potential of theatre to strengthen cities. He is grateful to be the first Urjo Kareta Resident from Saskatchewan and the first Pierre Elliott Trudeau Foundation Scholar from the University of Saskatchewan. Joel lives in Saskatoon with his six-year-old son, Judah.



LANCELOT KNIGHT is a Plains Cree singer-songwriter from Saskatoon, Saskatchewan. He has toured in Germany, travelled to New Zealand, and across North America. Spanning genres and all forms of artistry, he also plays guitar for his father's band, Chester Knight and the Wind, and has toured with Joey Stylez.



YVETTE NOLAN is a playwright, dramaturg, and director. Her plays include *Annie Mae's Movement*, *The Unplugging*, and *The Birds*. She has been writer-in-residence at Brandon University, Mount Royal College, Saskatoon Public Library, and McGill University, as well as playwright-in-residence at the National Arts Centre. Born in Saskatchewan to an Algonquin mother and an Irish immigrant father and raised in Manitoba, Yvette lived in the Yukon and Nova Scotia before moving to Toronto, where she served as artistic director of Native Earth Performing Arts from 2003 to 2011. Her book *Medicine Shows*

about Indigenous theatre in Canada was published in 2015. She lives in Saskatoon.

LET'S RUN AWAY

DANIEL MACIVOR

"I knew you were there. I knew you were watching. I knew you would leave eventually. So go now."

Peter is putting on a show. He's a bit stressed. In the show, he will read from a manuscript. It's a large manuscript, but don't worry, he's only going to read the parts about him, and there aren't many. It's a memoir written by someone who abandoned him twice—once as a baby and once when he was a young man of thirteen. This person has figured prominently in Peter's life for over fifty years now, but judging by the memoir, he has not figured so much in theirs. So perhaps it's going to be a very short show? Again, don't worry, Peter has other skills he will share. And if Peter can keep his cool, and if the people who work at the theatre can help him set everything up, and if the audience can just give him a little bit of their time and their attention and their silence, maybe he can tell everyone something about who we really are and who we are to others and who we might be to ourselves when we're alone. And maybe that can make it all a little bit easier.

"Profoundly unnerving, intriguing and affecting."
—José Teodoro, *NOW Magazine*

"Equally amusing and disturbing."
—Martin Morrow, *The Globe and Mail*



DANIEL MACIVOR is one of Canada's most accomplished playwrights and performers. Winner of the prestigious Elinore and Lou Siminovitch Prize, the GLAAD Award, the Governor General's Literary Award, and many others, Daniel's plays have been met with acclaim throughout North America.

LET'S RUN AWAY

*Four Stories and a Message for the
World Written in Response to an
Unpublished Memoir*

Daniel MacIvor

MARCH | \$18.95

128 pages | 9780369103413
1 m | 75 minutes | first produced in
December 2019 by reWork Productions at
Canadian Stage, Toronto

YOU MAY LIKE: acquiesce by David Yee
and *The Mommiad* by Sky Gilbert

ALSO AVAILABLE: *I Still Love You* | *his greatness* | *One Voice* | *Bingo!* | *Arigato, Tokyo* | *The Best Brothers* | *See Bob Run & Wild Abandon* | *This Is What Happens Next* | *I, Animal* | *Try* | *Never Swim Alone & This Is A Play* | *Who Killed Spalding Gray?* | *New Magic Valley Fun Town*

NEW TITLES

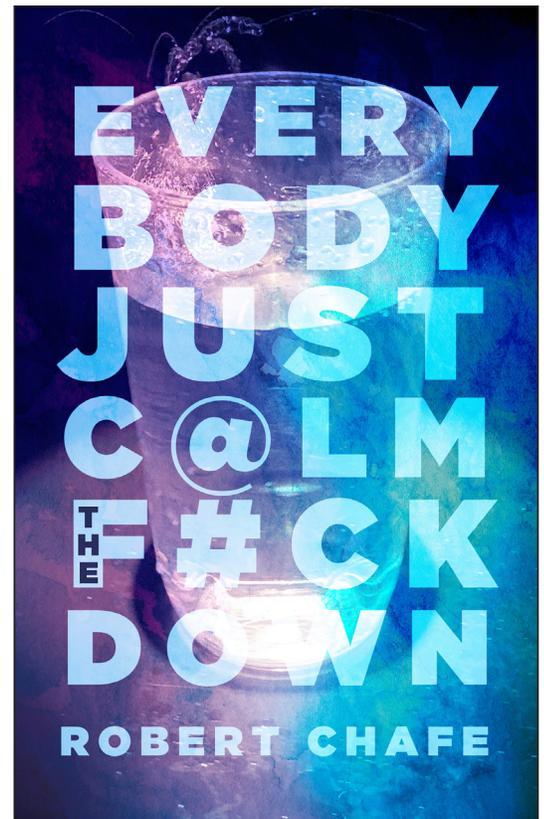
EVERYBODY JUST C@LM THE F#CK DOWN ROBERT CHAFE

“They all say it, you’re fine, Robert.”

Emergency rooms, scans, tests, blood work, and more blood work . . . Robert’s had a wide range of concerning symptoms checked. Multiple times. And yet he still has no answers as to why everything hurts. So he wonders, is he Tennessee Williams or Dorothy Zbornak? Could all of it be in his head?

Everybody Just C@lm the F#ck Down is a multi-layered story of anxiety in which Robert explores the shifting planes of middle age, mortality, grief, and creativity while learning how to embrace a lack of control.

Everybody Just C@lm the F#ck Down marked Robert’s return to acting after a ten-year-long hiatus.



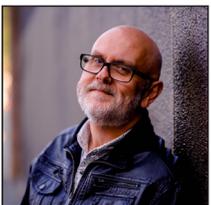
MAY | \$18.95

80 pages | 9780369103475

1 m | 75 minutes | first produced in July 2021
by Artistic Fraud of Newfoundland,
St. John’s

YOU MAY LIKE: *Who Killed Spalding Gray?* by Daniel MacIvor and *Take d Milk, Nah?* by Jivesh Parasram

ALSO AVAILABLE: *Robert Chafe: Two Plays* | *Afterimage* | *Under Wraps* | *Oil & Water* | *The Colony of Unrequited Dreams* | *Between Breaths*



ROBERT CHAFE is a writer, educator, actor, and arts administrator based in St. John’s, Ktaqmkuk (Newfoundland). He has worked in theatre, dance, opera, radio, fiction, and film. His stage plays have been seen in Canada, the United Kingdom, Australia, and in the United States, and include *Oil and Water*, *Tempting Providence*, *Afterimage*, *Under Wraps*, *Between Breaths*, and *The Colony of Unrequited Dreams* (adapted from the novel by Wayne Johnston). He has been shortlisted twice for the Governor General’s Literary Award for Drama and he won the award for *Afterimage* in 2010. He has been a guest in-

structor at Memorial University, Sir Wilfred Grenfell College, and the National Theatre School of Canada. In 2018 he was awarded an honorary doctorate from Memorial University. He is the playwright and artistic director of Artistic Fraud.

NEW TITLES

LADY SUNRISE

MARJORIE CHAN

“Money is ridiculous, isn’t it? It gets in the way of everything. It’s everywhere. It can save a life or ruin it all in the same breath. I hate it sometimes, even though it loves me.”

From glittering high-rise condos to the desperate streets of Vancouver, powerful stories told by women reveal the fraying social fabric among the wealthy and hangers-on in the city’s Asian Canadian community.

Lady Sunrise introduces us to six women who are risking everything, all motivated by the need for more money and the freedom it could buy, whether it’s the allure of expensive items and real estate to substitute what’s been lost or the safety of not being in abusive debt to anyone else just to survive. This heartbreaking examination of the effects of today’s hyper-consumerist society will challenge perspectives of strength and power, exposing painfully raw consequences.

The play is inspired by the modern classic *Sunrise* by Cao Yu

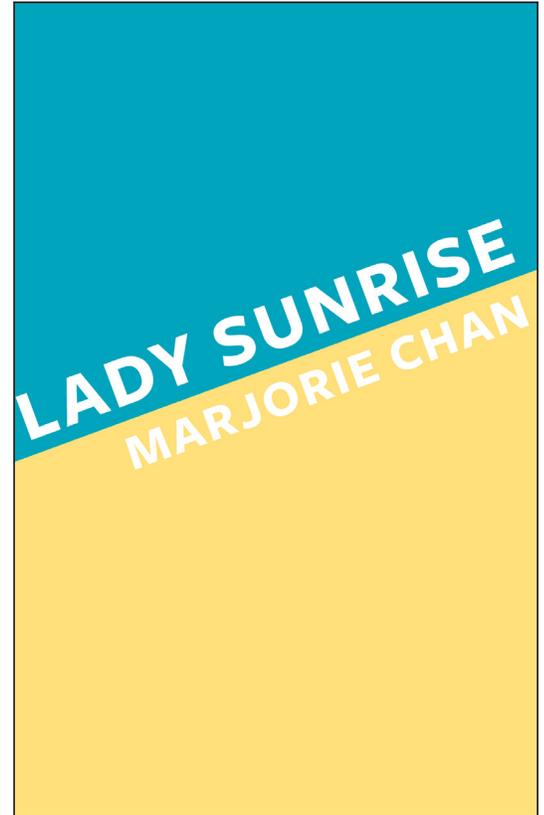
“Its reluctance to sugarcoat harsh realities will leave audiences stinging from the engrossing narratives.”

—Samantha Edwards, *NOW Magazine*

*“Seeing stories of strong and complex Asian-Canadian women on stage (or any other ethnic group, for that matter) is way overdue. What really stands out for me about *Lady Sunrise* is seeing all these women working together in telling these stories. They are finally able to control the narrative and bring these stories to life.”* —Heidy M., *Hye’s Musings*



MARJORIE CHAN was born in Toronto to Hong Kong immigrants who arrived in the late '60s. As a theatre and opera artist, she works variously as a writer, director, and dramaturg, as well as in the intersection of these forms and roles. Her work has been seen and performed in the United States, Scotland, Hong Kong, Russia, and across Canada. Her full-length works as a playwright include the plays *The Madness of the Square*, *a nanking winter*, *Tails From the City*, as well as libretti for the operas *Sanctuary Song*, *The Lesson of Da Ji*, *M’dea Undone*, and, most recently, *The Monkiest King*. Marjorie has been nominated for nine Dora Mavor Moore Awards and won four. She has also received the K.M. Hunter Artist Award in Theatre, the My Entertainment World Award for Best New Work, a Harold Award, as well as the George Luscombe Mentorship Award. She is also Artistic Director of Theatre Passe Muraille in Toronto.



APRIL | \$18.95

96 pages | 9780369103543

6 f | 105 minutes | first produced in February 2020 by Factory Theatre, Toronto

YOU MAY LIKE: *Cake* by Donna-Michelle St. Bernard and *Unholy* by Diane Flacks

NEW TITLES

WOMEN OF THE FUR TRADE

FRANCES KONCAN

“We are the Women of the Fur Trade. You probably haven’t heard of us. That’s okay: we probably haven’t heard of you either.”

In eighteen hundred and something something, somewhere upon the banks of a Reddish River in Treaty One Territory, three very different women with a preference for twenty-first century slang sit in a fort sharing their views on life, love, and the hot nerd Louis Riel.

Marie-Angelique, a Metis Taurus, is determined to woo Louis (a Metis Libra)—who will be arriving soon—by sending him boldly flirtatious letters. Eugenia, an Ojibwe Sagittarius, brings news of rebellion back to the fort after trading, but isn’t impressed by Louis’s true mediocre nature. And Cecilia, a pregnant British Virgo, is anxiously waiting on her husband’s return from an expedition, but can’t resist pining over the heartthrob Thomas Scott (Irish Capricorn), who is actually the one secretly responding to Marie-Angelique’s letters. This will all go smoothly, right?

This lively historical satire of survival and cultural inheritance shifts perspectives from the male gaze onto women’s power in the past and present through the lens of the rapidly changing world of the Canadian fur trade.

“A timely, provocative piece of theatre written from a perspective and voice we need to hear.”

—Ian Ross, Winnipeg Free Press

Winner of the 2018 Toronto Fringe Best New Play Contest



FRANCES KONCAN is a writer of mixed Anishinaabe and Slovene descent from Couchiching First Nation in Treaty 3 territory, and currently living and working on Treaty 1 territory in Winnipeg, Manitoba. She learned to write by fighting with adults on the Internet in the late ’90s before Internet safety was a consideration. Their theatrical career began in 2007 when they saw a production of *The Threepenny Opera* starring Alan Cumming and he accidentally touched her shoulder. In her free time, she likes playing video games and adding expensive luxury goods to her online shopping cart with no intention of ever checking out.

Women of the Fur Trade

Frances Koncan

MAY | \$18.95

112 pages | 9780369103505

3 f, 2 m | 90 minutes | first produced in
February 2021 by the Royal Manitoba
Theatre Centre, Winnipeg

YOU MAY LIKE: *Almighty Voice and His Wife* by Daniel David Moses and *Gertrude and Alice* by Anna Chatterton and Evalyn Parry with Karin Randoja

NEW TITLES

SUCCESSIONS

MICHAELA DI CESARE

“Some things you inherit without a choice and some things you choose.”

After the unexpected death of their parents, two second-generation Italian Canadian brothers must come together to decide whether to hold on to the family home, which is full of secrets and hoarded junk, or save what’s left of their strained relationship.

When Anthony, an uptight lawyer running for office, arrives with his former actor-turned-campaign-manager wife Cristina, they’re set on signing away the house and everything that comes with it. But Enzo, a disorganized plumber, and his pregnant girlfriend Nat have other plans. The pleasantries quickly turn to tense deliberations that unearth dramatically differing views of the group’s past experiences and present values.

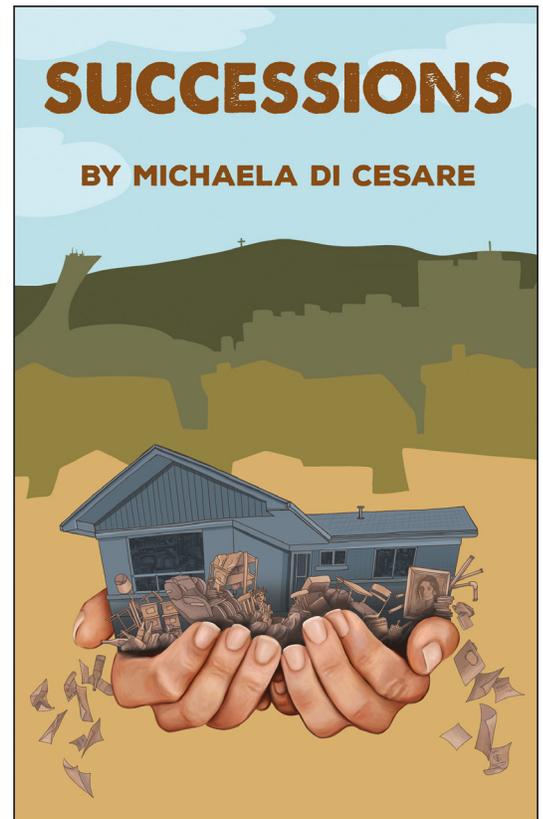
This clever family dramedy takes a close look at issues that affect modern second-generation immigrant families in Canada—class differences, antiquated old-world beliefs, and a crumbling Canadian dream.

Winner of the 2017/2018 Montreal English Theatre Award (META) for Outstanding New Text

“As new anglo playwriting in Montreal goes, I’d venture to say that nothing has succeeded quite like Successions for some time.”—Jim Burke, Montreal Gazette



MICHAELA DI CESARE is a playwright and performer with an M.A. in drama from the University of Toronto. Her solo show, *8 Ways My Mother Was Conceived* was presented across Canada and in New York City. Next came *In Search of Mrs. Pirandello* at Centaur Theatre’s 2016 Wildside Festival, followed by the main stage world premiere of *Successions* in the 2017/2018 season. *Extra/Beautiful/U* won first place in the 2017 Write-on-Q competition presented by Infinithéâtre. *FOMO (Fear of Missing Out)* premiered with Geordie Productions in September 2019 (Outstanding New Text Nomination, METAS 2020). Michaela was playwright-in-residence at Centaur Theatre in 2019/2020, writing *Terroni* or *Once Upon a Time in the South*. She is currently working on two new plays, *Hot Blooded Foreigner* for Tableau D’Hôte Theatre and *Oppression Remedy*, the sequel to *Successions*.



MARCH | \$18.95

128 pages | 9780369103444

2 f, 2 m | 90 minutes

first produced in April 2018 by Centaur Theatre, Montreal

YOU MAY LIKE: *The Josephine Knot* by Meg Braem and *New Magic Valley Fun Town* by Daniel MacIvor

NEW TITLES

PUBLIC ENEMY

OLIVIER CHOINIÈRE, TRANSADAPTED BY BOBBY THEODORE

“Well, just because you’re aware of something doesn’t mean you’re in control of your actions.”

Three generations of a family argue over current events, finances, and culture, with everyone looking to blame someone else for society’s ills in this satirical examination of how judgment can both divide and unite people.

Elizabeth, the matriarch, has invited her children and grandchildren over for dinner. Instead of a nice family meal, it quickly slides into the adults arguing in the dining room and the kids fighting in the living room. Rapid-fire dialogue fuses and overlaps, but no one listens to each other. A blistering take on the family drama, *Public Enemy* asks, who’s really responsible for all our suffering?

Winner of the 2015 Prix Michel-Tremblay



OLIVIER CHOINIÈRE is a playwright and director based in Montréal. He is the managing and artistic director of L’ACTIVITÉ. In his work, he explores different forms of representation, whether on stage or off, and seeks to give an active role to the spectator. He was the recipient of the prestigious 2014 Siminovitch Prize. A graduate in playwriting from the National Theatre School, Olivier won their Gascon-Thomas Award in 2015. His play *Ennemi public* won the Prix Michel-Tremblay in 2015 and *Manifeste de la Jeune-Fille* was honoured at the 2020 Primeurs Festival in Germany.



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 finalist for the Governor General’s Literary Award 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 *The Law of Gravity* by Olivier Sylvestre.

**PUBLIC
ENEMY**
OLIVIER CHOINIÈRE
TRANSADAPTED BY
BOBBY THEODORE

APRIL | \$19.95

128 pages | 9780369103574
4 f, 3 m | 75 minutes | first produced in February 2015 by le Centre du Théâtre d’Aujourd’hui and L’ACTIVITÉ at Théâtre d’Aujourd’hui, Montréal,

ALSO AVAILABLE BY BOBBY THEODORE: *The Law of Gravity*

YOU MAY LIKE: *Quick Bright Things* by Christopher Cook and *Birds of a Kind* by Wajdi Mouawad, translated by Linda Gaboriau

NEW TITLES

A MILLION BILLION PIECES

DAVID JAMES BROCK

WITH MUSIC BY

GARETH WILLIAMS

“You’ve been cautious your whole life, right? Avoiding people like ourselves because of a theory . . . our whole lives . . . leading up to this moment have been mired in precautions.”

It’s time to make every moment count.

Sixteen-year-olds Pria and Theo—or as they know each other online, the aspiring opera singer PriaSoprano and outer-space aficionado Eagle19—have decided to have sex. There’s just one catch . . . they both have life-threatening genetic disorders that may cause them to explode from one another’s touch. But they won’t know what will happen until they try. Sick of being told what to do their whole lives, they rebel against their reality and meet at a motel. But while Pria is more or less accepting of her fate, Theo has hopes for the future, and what was planned as a simple meeting becomes much more intimate as they open up about their experiences. The fate of their lives comes down to one decision . . .

This teen romance space opera explores our willingness to live, what it means to belong, and the necessity of emotional and physical relationships.

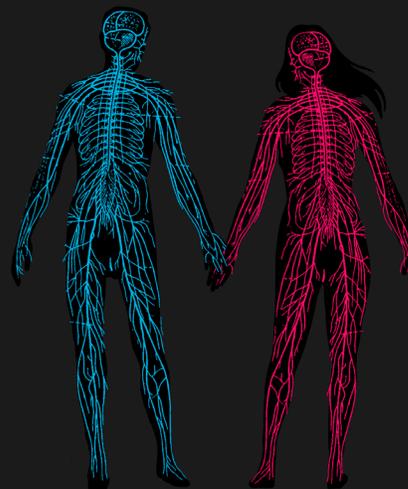


DAVID JAMES BROCK is a playwright, poet, and librettist whose work has been performed in cities across Canada, the US, and the UK. He is a past winner of the Herman Voaden Canadian National Playwriting Award for his play *Wet*. Brock is the author of two poetry collections, *Everyone is CO2* and *Ten-Headed Alien* (Wolsak & Wynn). For Scottish Opera, Brock co-created *Breath Cycle* with Gareth Williams, a multimedia operatic song cycle developed with cystic fibrosis patients, which was nominated for a Royal Philharmonic Society Award. With Mike Haliechuk he co-wrote the opera *Year of the Horse*. He lives in Toronto.



Irish composer **GARETH WILLIAMS** lives in Scotland. He was the inaugural composer-in-residence at Scottish Opera from 2012 to 2015, and his work has been commissioned by ensembles such as BBC Scottish Symphony Orchestra, Red Note Ensemble, Plus-Minus Ensemble, and NOISE Opera, where he is currently Musical Director. *Rocking Horse Winner*, produced by Tapestry Opera, premiered in Toronto in 2016, and was nominated for nine Dora Mavor Moore Awards, winning five, including Outstanding Musical Production. He lectures in Composition at the University of Edinburgh.

a million billion pieces



WRITTEN BY
david james brock

MUSIC BY
gareth williams

MARCH | \$18.95

128 pages | 9780369103452

2 f, 2 m | 70 minutes

first produced in November 2019 by Young People’s Theatre, Toronto

YOU MAY LIKE: *Selfie* by Christine Quintana and *Squawk* by Megan Gail Coles

NEW TITLES

BLOW WIND

DANIEL MACDONALD

WITH MUSIC BY

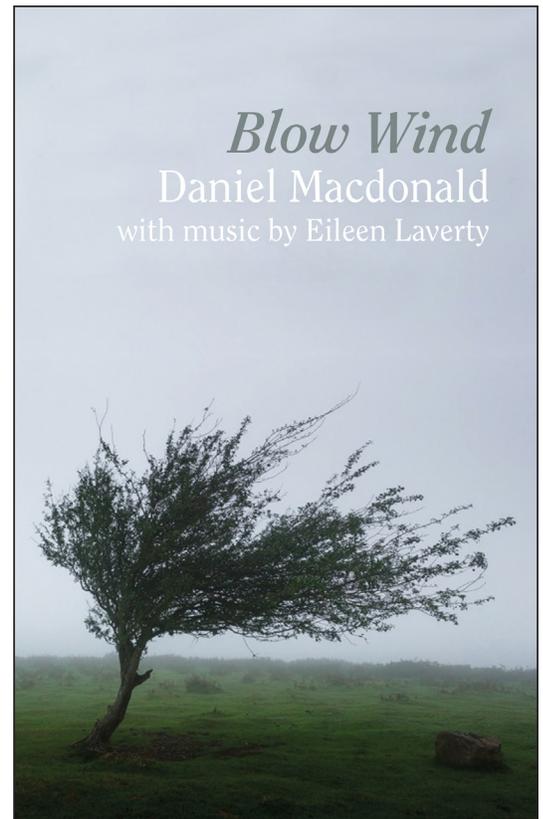
EILEEN LAVERTY

“All you want to do is fly a kite and we keep holding it down.”

After years of running from her dysfunctional past, Sarah returns home to the family farm in Saskatchewan to find her mom Kathleen yelling into the wind, setting off a turbulent new chapter in her life. Instead of finding comfort in “home,” Sarah learns nothing is how she remembers it, and with Kathleen’s growing dementia, nothing will ever be the same again.

Two of Sarah’s older siblings, Jolene and Steven, are more focused on the future ownership of the farm and are planning a supper that could influence that decision. But Sarah turns her attention to Kathleen, who keeps chasing things that aren’t there: a fox, a hill, the answers to questions only Sarah’s adopted brother Tom holds the key to. When an unexpected outcome shocks the family at supper, much more than the farm is at stake.

Blow Wind is a beautiful portrait—with musical accompaniment—of a family that together must build new paths forward while learning how to love, let go, and forgive.



Blow Wind
Daniel Macdonald
with music by Eileen Laverty

JUNE | \$18.95

144 pages | 9780369103635
3 f, 2 m | 97 minutes | first produced in May
2018 by Dancing Sky Theatre in Meacham,
Saskatchewan

YOU MAY LIKE: *The Writer* by Norm
Foster and *The Gravitational Pull of Bernice
Trimble* by Beth Graham

ALSO AVAILABLE: *A History of Breathing*



DANIEL MACDONALD'S other plays for adults include *A History of Breathing*, and *MacGregor's Hard Ice Cream and Gas*. He is also the author of numerous plays for young people. His work has been shortlisted for the Carol Bolt Award and the Saskatchewan Book Awards. He is a recipient of the Enbridge Playwrights Award and the Saskatchewan Arts Award and a two-time winner of the City of Regina Writing Award. He is writer-in-residence at St. Paul's Hospital with the Healing Arts, teaches at the University of Saskatchewan, and heads the New Voices playwriting circle at Gordon Tootoosis Nikaniwin Theatre. Daniel hangs out with Melanie, little Xavier, and Fenster the cat in Saskatoon.



EILEEN LAVERTY emigrated to Canada when she was six, and while she calls herself a Prairie girl, her Irish roots run deep. Over the past two decades, Laverty has entertained audiences of all ages as a solo performer and with her band. Eileen's track record includes several songwriting accolades and numerous radio and television appearances, and she is a frequent guest of the Saskatoon Symphony Orchestra. Eileen is also a dedicated teacher and coach. She loves the outdoors and lives in Saskatoon.

NEW TITLES

POWER MOVES: DANCE, CULTURE, POLITICS NEW ESSAYS IN CANADIAN THEATRE VOL. 12 EDITED BY SEIKA BOYE AND MJ THOMPSON

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

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

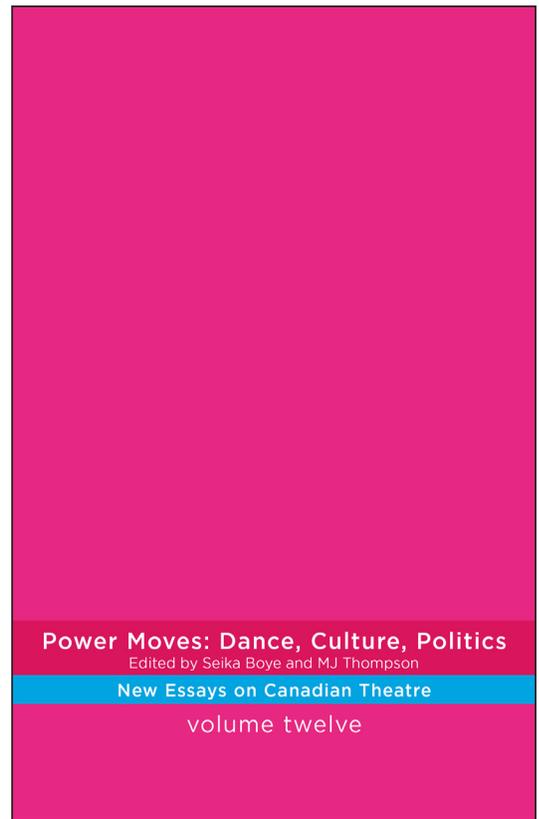


SEIKA BOYE is a scholar, writer, educator, and artist whose practices revolve around dance and movement. She is an assistant professor and director of the Institute for Dance Studies at the Centre for Drama, Theatre and Performance Studies at the University of Toronto.

Seika curated the archival exhibition *It's About Time: Dancing Black in Canada 1900–1970* (2018) and co-curated *Into the Light: Eugenics and Education in Southern Ontario* (2019). Her publications have appeared in numerous academic journals and magazines. She is based in Toronto.



MJ THOMPSON is a Montreal-based writer and teacher working on dance, performance, and visual art. She has been watching and writing about movement and performance for over twenty years. Her academic work is funded by the Social Sciences and Humanities Research Council in Canada, and her essays have appeared in several anthologies, including *Performance Studies Canada* (McGill-Queen's, 2017). Most recently, she received the National Park Service Arts and Sciences Residency, Cape Cod National Seashore, August 2019, where she worked on a long-form essay (*Departures*, 2020).



Power Moves: Dance, Culture, Politics
Edited by Seika Boye and MJ Thompson

New Essays on Canadian Theatre

volume twelve

JUNE | \$34.95

400 pages | 9780369103697

ALSO AVAILABLE:

- Vol. 1: *Asian Canadian Theatre*
- Vol. 2: *New Canadian Realisms*
- Vol. 3: *Latina/o Canadian Theatre and Performance*
- Vol. 4: *Theatres of Affect*
- Vol. 5: *Daniel MacIvor*
- 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*
- Vol. 11: *Digital Performance in Canada*

NEW TITLES

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.”

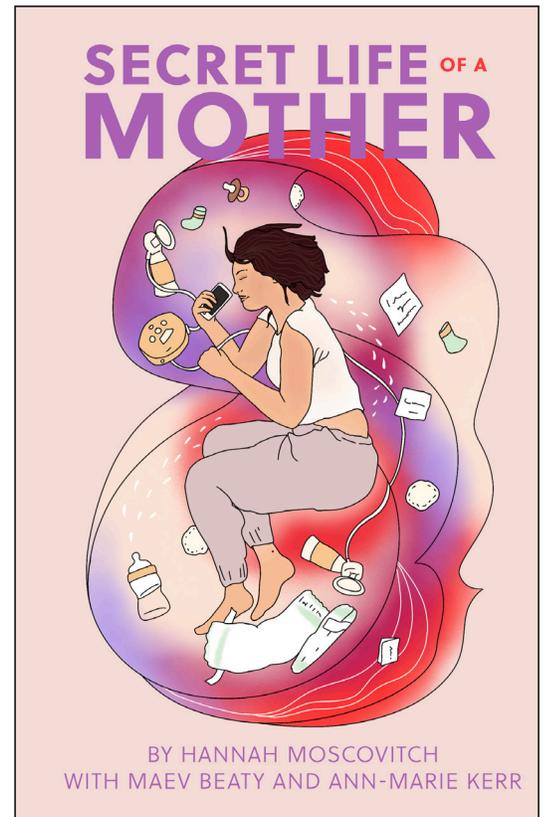
—Stephanie Morgenstern

“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



JANUARY | \$18.95

64 pages | 9780369102836

1 f | 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*

PREVIOUSLY ANNOUNCED



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 Governor General's Literary Award, the Trillium Book Award, the Nova Scotia Masterworks Arts Award, the Scotsman Fringe First and the Herald Angel Awards at the Edinburgh Festival Fringe, and the prestigious Windham-Campbell Prize administered by Yale University. She has been nominated for the international Susan Smith Blackburn Prize, the Drama Desk Award, and Canada's Siminovitch Prize in Theatre. She is a playwright-in-residence at Tarragon Theatre in Toronto. She lives in Halifax.



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 classic lead 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 along with being nominated thirteen times. 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.

THE EMPIRE: A TRILOGY OF MODERN EPICS

SUSANNA FOURNIER

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.

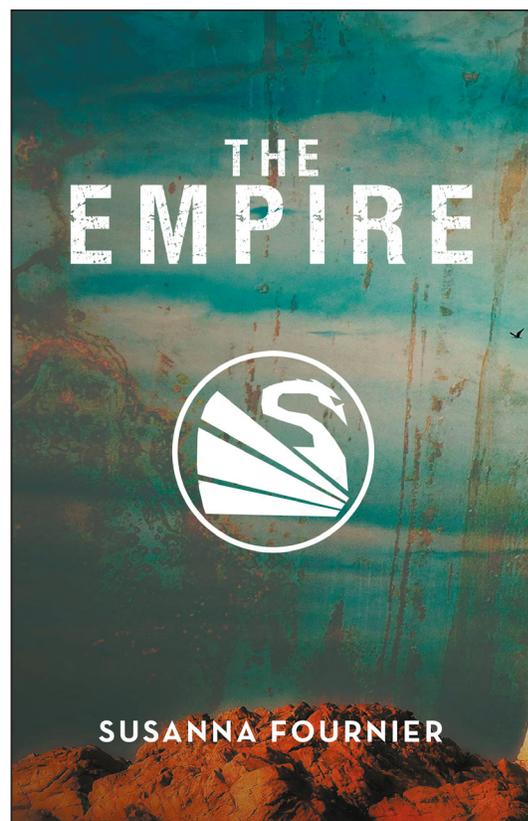
For fans of *Game of Thrones*, *The Handmaid's Tale*, and *The Mists of Avalon*, *The Empire* is both foreign and shockingly familiar, leaving you asking, how did we get here, and where are we going?

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 FOURNIER 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.



JANUARY | \$24.95

432 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

PREVIOUSLY ANNOUNCED

WASP

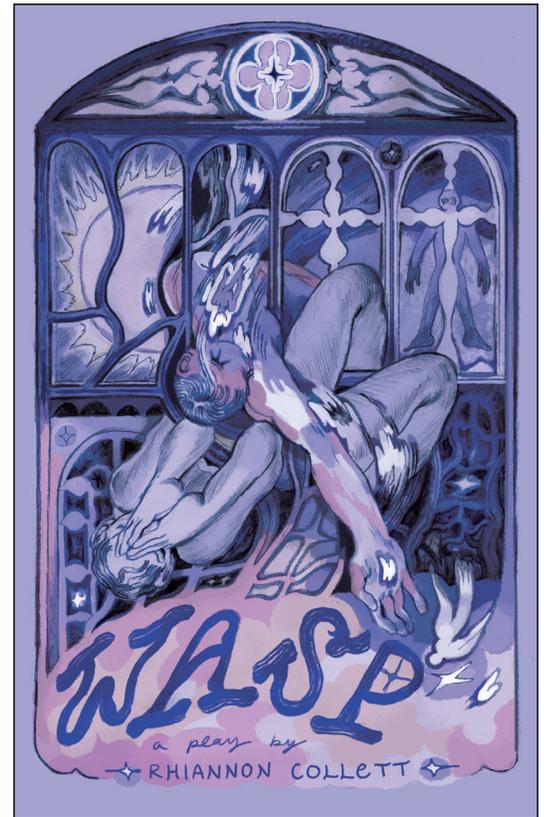
RHIANNON COLLETT

“If the body still moves, if the body still bears, then the body is ripe for the taking.”

It’s Wasp’s destiny to be impregnated by a swarm of hornets called the Angels on their twenty-first birthday, but they aren’t going down without a fight. Their plan? A bottle of Coke, an abandoned church, and (regrettably) their ex-boyfriend Isaac.

Across town the twin daughters of a prominent cult leader are also approaching their twenty-first birthdays. True-believer Caroline is excited for her fate, but Rachel isn’t so sure. When Rachel runs into Isaac, he offers Wasp’s help, a caustic solution that seems too good to be true. Meanwhile Janey, Caroline’s trans best friend, secretly pines for Wasp, and grapples with her illegal transition. When the Angels take Rachel but don’t come for Caroline, the group have a lot of quick decisions to make that will either save them or lead them to a violent end. They’ll need to unite if they want to survive as the clock ticks down to Wasp’s birthday and the Angels’ inevitable arrival.

An electrifying exploration of body autonomy and reproductive rights, *Wasp* will leave you ready to fight.



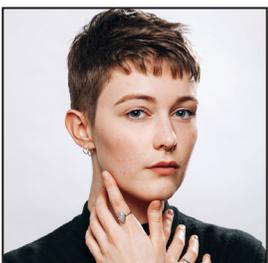
APRIL | \$18.95

96 pages | 9780369102997

5 roles | 90 minutes | commissioned by
Nightswimming’s 5X25 program, and first
performed in part at the 2019 Rhubarb
Festival at Buddies in Bad Times Theatre,
Toronto

YOU MAY LIKE: *Acha Bacha*

by Bilal Baig and *Botticelli in the Fire &
Sunday in Sodom* by Jordan Tannahill



RHIANNON COLLETT (they/them) is a playwright, performer, and translator working on the unceded territories of the Squamish, Musqueam, and Tsleil-Waututh nations. They are interested in interdisciplinary creation processes, sexual labour, gender performativity, and science fiction. Selected playwriting credits include *Miranda & Dave Begin Again* (Playwrights Guild of Canada RBC Emerging Playwright Award), *The Kissing Game* (Youthatre/Young People’s Theatre/Maison Théâtre), *Tragic Queens* (CABAL Theatre/Wildside Festival), and *Girlfriend* (Young People’s Theatre). Most recently they were awarded the Montreal English Theatre Award for Outstanding New

Text for their gay revenge drama, *The Kissing Game*.

PREVIOUSLY ANNOUNCED

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

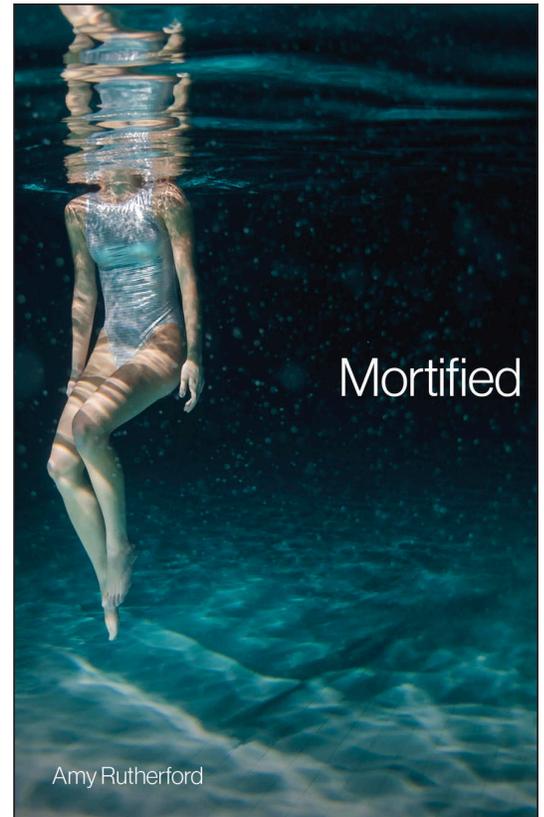
Mortified is a loose adaptation of Hans Christian Andersen’s “The Little Mermaid.”

“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*



JANUARY | \$18.95

128 pages | 9780369102935

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

YOU MAY LIKE: *Bunny* by Hannah Moscovitch and *Selfie* by Christine Quintana



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.

PREVIOUSLY ANNOUNCED

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.

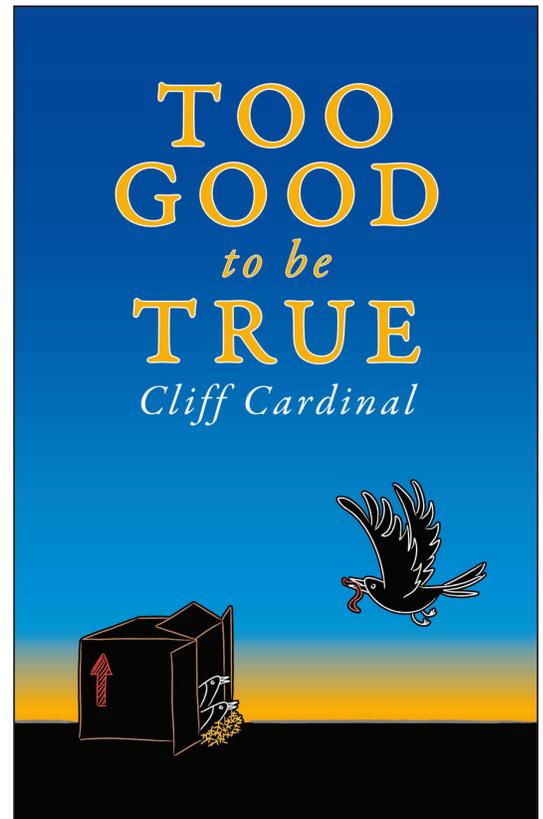
“A darkly comic exploration of family relationships, the power of storytelling, and what it means to have a home.”

—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*



JANUARY | \$18.95

88 pages | 9780369102904

2 f, 1 m | 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.

PREVIOUSLY ANNOUNCED

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 occur 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 a 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

JANUARY | \$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*

PREVIOUSLY ANNOUNCED

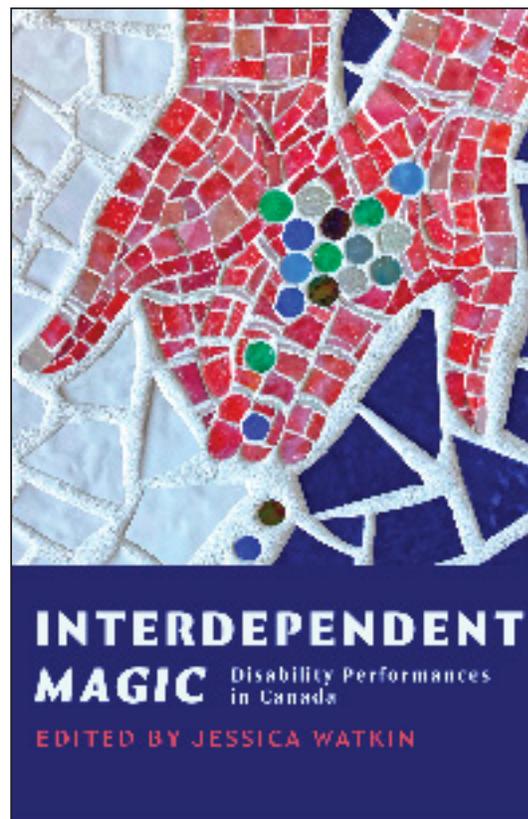
INTERDEPENDENT MAGIC: DISABILITY PERFORMANCE IN CANADA

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 an interview with artist 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.



MARCH | \$24.95

224 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.

PREVIOUSLY ANNOUNCED

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.

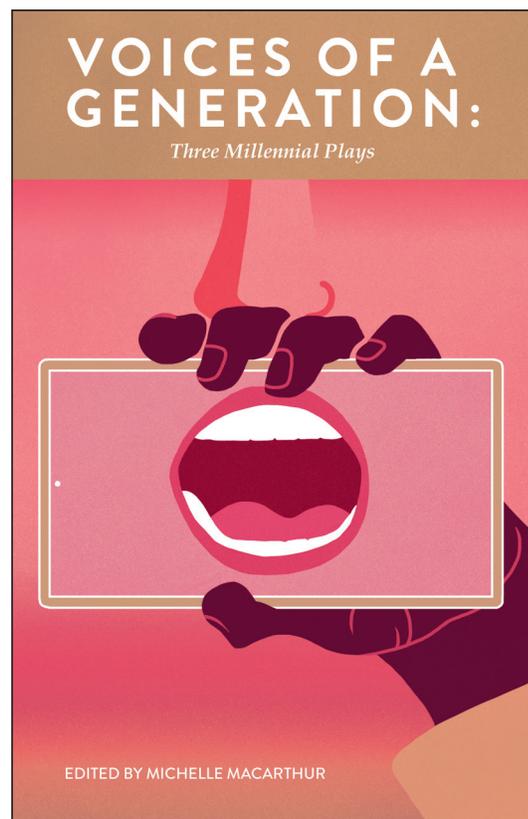
The Millennial Malcontent by Erin Shields is a gender-swapped adaptation of Sir John Vanbrugh's Restoration comedy *The Provoked Wife*, following a group of millennials during a night out as they romantically and sexually pursue each other with comical results. By satirizing plenty of tropes, Shields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

PREVIOUSLY ANNOUNCED



JANUARY | \$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

RAVAGE OF LIFE

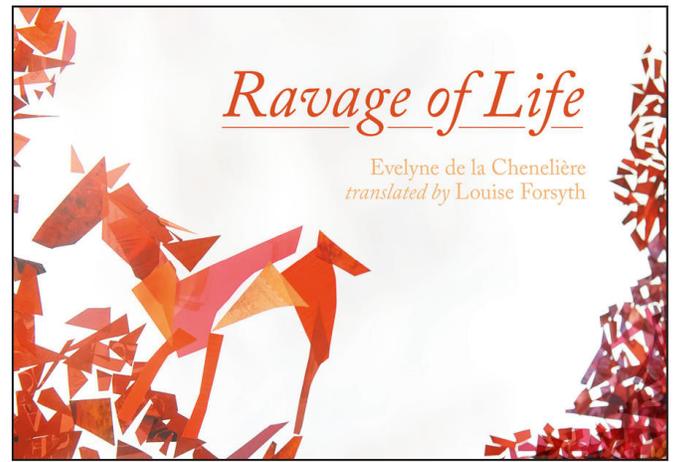
EVELYNE DE LA CHENELIÈRE

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.



FEBRUARY | \$22.95

144 pages | 9780369102720

4 f, 1 m | 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.

PREVIOUSLY ANNOUNCED

FORGET ME NOT RONNIE BURKETT

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

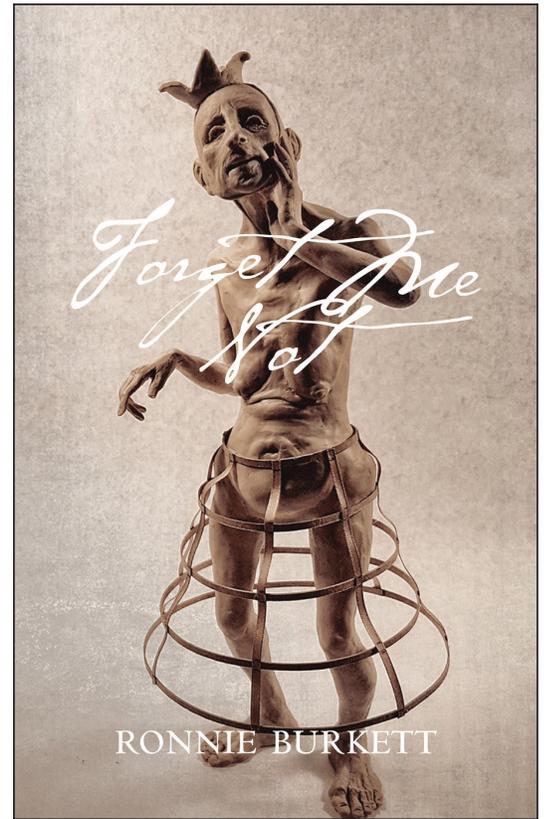
Welcome to “The New Now,” a time in which written language has been forbidden and forgotten. Those determined to hold on to love’s language must make a dangerous journey to the secret and illegal camp to find She, the Keeper of the Lost Hand. Aided by the mysterious showman Me, She recounts how her past 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.



MARCH | \$19.95

128 pages | 9780369101570
1 m | 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.

PREVIOUSLY ANNOUNCED

YAGA

KAT SANDLER

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

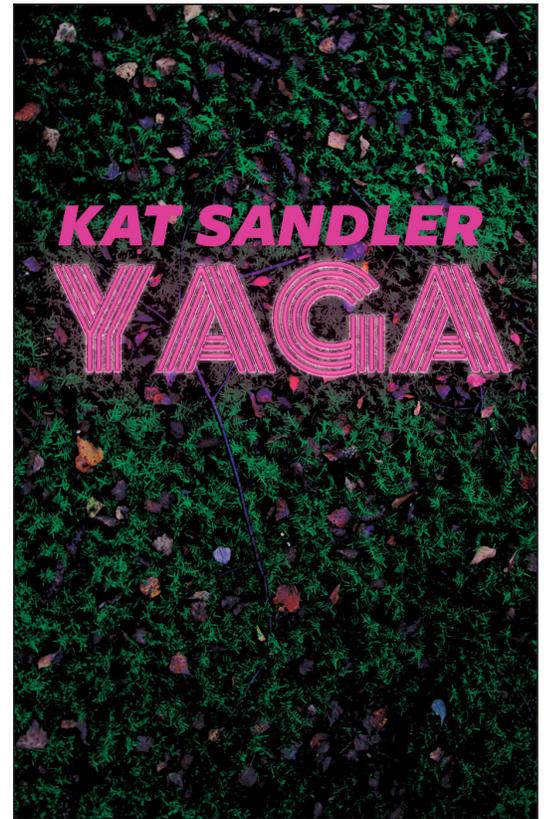
She’s more than just a wicked old witch. Baba Yaga is a legend, usually known as that elderly woman who lives alone in the woods and grinds the bones of the wicked. But what if she was actually a sexy, smart, modern woman operating off of morally ambiguous motives?

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



FEBRUARY | \$17.95

144 pages | 9780369101655
2 f, 1 m | 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 *Paradise Lost* by Erin Shields



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.

PREVIOUSLY ANNOUNCED

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.

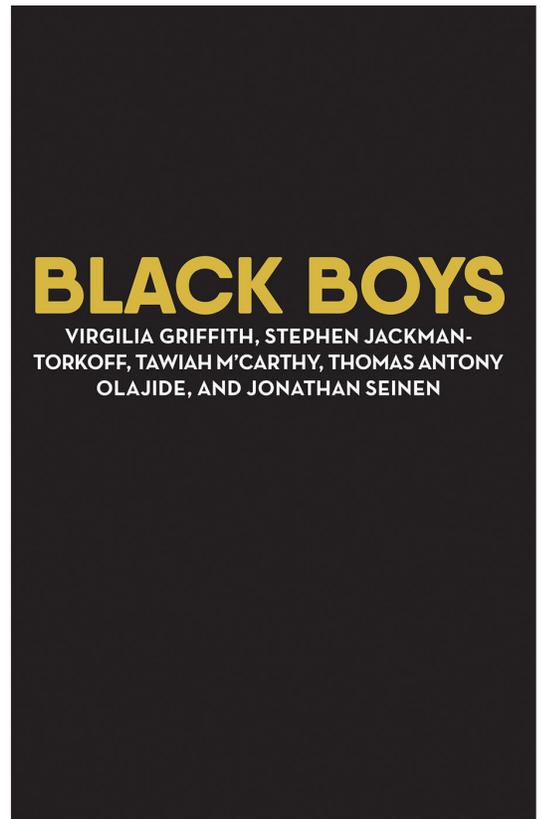
Theatrical and intimate, *Black Boys* weaves together the ensemble's own personal stories in search of an integrated self and a radical imagination while shining a light on new possibilities for young Black queer people.

"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, posing 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.



FEBRUARY | \$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

PREVIOUSLY ANNOUNCED



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 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*, *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*



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 Governor General's Literary Award, the Trillium Book Award, the Nova Scotia Masterworks Arts Award, the Scotsman Fringe First and the Herald Angel Awards at the Edinburgh Festival Fringe, and the prestigious Windham-Campbell Prize administered by Yale University. She has been nominated for the international Susan Smith Blackburn Prize, the Drama Desk Award, and Canada's Siminovitch Prize in Theatre. She is a playwright-in-residence at Tarragon Theatre in Toronto. She lives in Halifax.

PREVIOUSLY ANNOUNCED



FEBRUARY | \$17.95

144 pages | 9780369101457

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

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* | *Secret Life of a Mother*

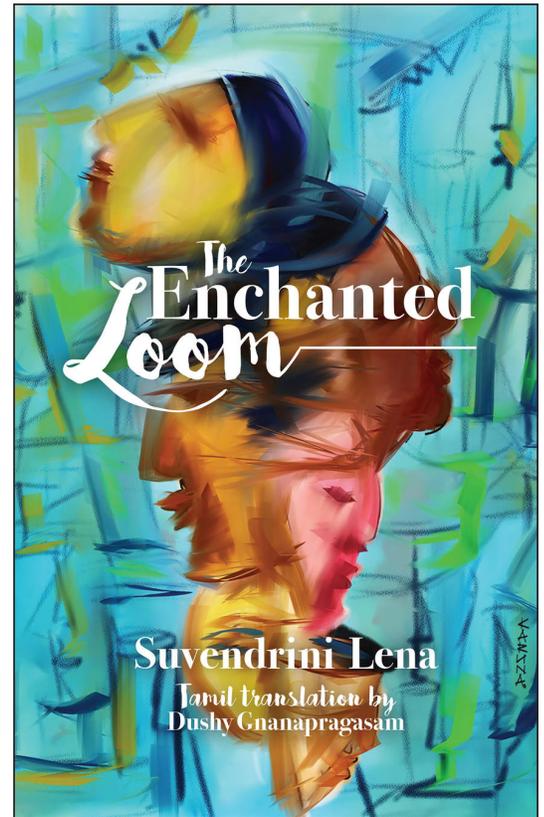
THE ENCHANTED LOOM

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.



MARCH | \$19.95

238 pages | 9780369100313
3 f, 3 m | 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 and
The Empire by Susanna Fournier



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.

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Playwrights Canada Press acknowledges that we operate on land, which, for thousands of years, has been the traditional territories of the Mississaugas of the Credit First Nation, the Wendat, the Anishinaabe, the Métis, and members of the Haudenosaunee Confederacy. Today, this meeting place is still home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work and play here.

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