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IS MY MICROPHONE ON? JORDAN TANNAHILL

"I need you to understand when you talk about the future
And I'm serious about this
When you talk about the future
I have a hard time sometimes picturing myself getting there."

Young people cannot avoid the consequences of climate change. In this urgent and lyrical play, they reckon with the generations who have come before them. They hold the audience to account for the broken world they have inherited, questioning the choices that have been made, and the ones that they will yet be forced to make. *Is My Microphone On?* is both a declaration of war and a declaration of love, a play in the form of a protest song, in which a chorus of young performers offer us an invitation to experience the world together anew.

"It's terrific theatre. Invigorating, challenging, entertaining . . .

This is what political theatre should be."

—Sam Mooney, Mooney on Theatre

"An urgent call to action . . . Now, more than ever, we need to listen." —Glenn Sumi, NOW Magazine

Is My Microphone On?

Jordan Tannahill

SEPTEMBER | \$18.95

96 pages 9780369103734

Open cast size 50 minutes first produced by Theater der Welt, Dusseldorf, in June 2021. First produced in Canada by Canadian Stage, Toronto, in September 2021.

YOU MAY LIKE: WROL (Without Rule of Law) by Michaela Jeffery and Andy's Gone by Marie-Claude Verdier, translated by Alexis Diamond

ALSO AVAILABLE: Botticelli in the Fire & Sunday in Sodom | Late Company | Concord Floral | Age of Minority



JORDAN TANNAHILL is a playwright, author, and director of film and theatre. Jordan's plays have been translated into nine languages and twice honoured with a Governor General's Literary Award for Drama: in 2014 for Age of Minority: Three Solo Plays and in 2018 for Botticelli in the Fire & Sunday in Sodom. His first novel, Liminal, won France's Prix des jeunes libraires, and his second novel, The Listeners, was a finalist for the 2021 Giller Prize. In 2019, CBC Arts named Tannahill as one of sixty-nine LGBTQ Canadians, living or deceased, who have shaped the country's history. He lives in London, England.

THE NEGROES ARE CONGREGATING NATASHA ADIYANA MORRIS

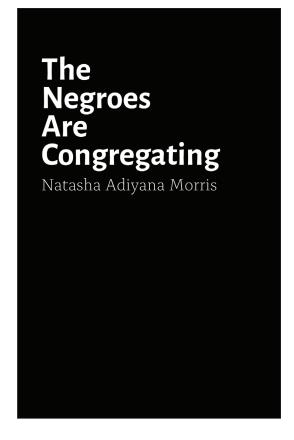
"A Black Prime Minister won't keep me quiet No, I think it's due time for another Yonge Street Riot That's what the headlines will call it Even after they lock me up, for the setback For being unapologetically BLACK."

In this unapologetic and sharp-witted perspective about the evolving Black experience in Canada and around the world, a rhythmic fusion of spoken word, satire, and soulful dialect emerges steady as a heartbeat through a journey of raw truths and deep-rooted questions. How does a racialized group teach future generations to unlearn internalized self-hatred? What is the essence of Blackness beyond skin colour? Is it possible to be free living in present-day systemic racism? Designed to ignite necessary conversations, this powerful collection of engaging scenes that range from church to Black Twitter to Africville aims to construct an understanding of what it means to be Black.

"The Negroes Are Congregating is a relentless, in your face mélange of sketch, vignette, and spoken word that takes you to church and into the Black psyche living with anti-Black racism, all without missing a beat. The play is intricate, funny, contemplative, and incredibly fast-paced." —Rosey Edeh, byblacks.com

"The Negroes Are Congregating will be eye-opening for some and cathartic for others. It is a much-needed wake-up call on the realities of Black existence in a society we fondly think of as progressive for everyone."

-Keira Grant, Mooney on Theatre



OCTOBER | \$18.95

72 pages | 9780369103918

1 f, 2 m | 120 minutes
first produced by PIECE OF MINE Arts
with the support of Theatre Passe Muraille,
Toronto, in February 2020

YOU MAY LIKE: Sound of the Beast by Donna-Michelle St. Bernard and Other Side of the Game by Amanda Parris



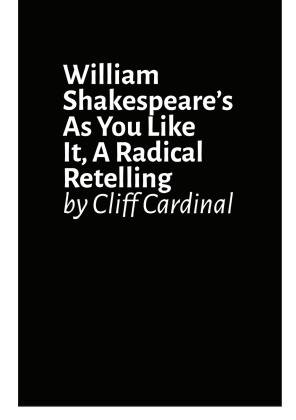
NATASHA ADIYANA MORRIS is a soft-spoken, dramatic storyteller. Born in Winnipeg and raised in Toronto's West End—in the most encouraging and full'up Jamaican household—being (h)extra is in her blood. Recognized for founding PIECE OF MINE Arts, an initiative that presents works in progress by Black play creators, she owes a great deal to the esteemed tutelage of b current, anitafrika! dub theatre, Obsidian Theatre, and Volcano Theatre. Her debut production *The Negroes Are Congregating* (PIECE OF MINE Arts, Theatre Passe Muraille) was nominated for a Dora Mavor Moore Award for Outstanding New Play. She is honoured to be a Soulpepper Academy and York University (Sociology B.A.) alumni.

WILLIAM SHAKESPEARE'S AS YOU LIKE IT, A RADICAL RETELLING CLIFF CARDINAL

The title of William Shakespeare's *As You Like It* holds a double meaning that teasingly suggests the play can please all tastes. But is that possible? With his subversive update of the Bard's classic, Indigenous creator and cultural provocateur Cliff Cardinal seeks to find out. The show exults in bawdy humour, difficult subject matter, and raw emotion; Cardinal is not one to hold back when it comes to challenging delicate sensibilities.

"It is anarchic and tender and seething and raw. And important for us now." —Istvan Dugalin, Istvan Reviews

"Unlike any other production of the play, past or future."
—Glenn Sumi, NOW Magazine



NOVEMBER | \$18.95

96 pages | 9780369103970 90 minutes | first produced by Crow's Theatre, Toronto, in September 2021

YOU MAY LIKE: Shakespeare's Nigga by Joseph Jomo Pierre and Paradise Lost by Erin Shields



Born on the Pine Ridge Indian Reservation, **CLIFF CARDINAL** (*Stitch*, *Huff*, and *Cliff Cardinal's CBC Special*) studied playwriting at the National Theatre School of Canada and is an associate artist at VideoCabaret, where he develops his new work. He lives in Toronto.

AFTER THE FIRE & THE PARTICULARS MATTHEW MACKENZIE

"Who ever heard of a hero following all the rules?"

From the author of *Bears* comes two dark comedies that expose the effects of disturbing the natural order and what we're capable of when pushed to our breaking point.

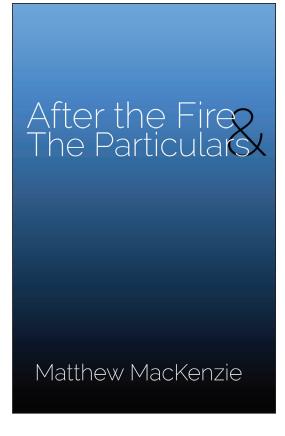
Set in the aftermath of the disaster that nearly destroyed Fort McMurray in 2016, After the Fire centres on two couples whose lives have been deeply affected by the ruin. Sisters Laura and Carmell have been channelling their devastation after the disaster into their daughters' hockey team . . . maybe a little too much. Their Indigenous oil-worker husbands Barry and Ty are fighting their own demons as they try to sort out how to move on, while digging a very big hole.

In *The Particulars*, a week's worth of daily routines for an insomniac is disrupted by a mysterious home invasion. Gordon battles his invaders on two main fronts—in his home, where he believes he is dealing with vermin, and in his yard, where insects have taken over his garden. By day, Gordon forges ahead, in control of every aspect of his life. But by night, the scratching he has begun to hear in his walls is unravelling him, driving him to the edge of cosmic desperation.

The sharp commentary in these two plays will shock and satisfy the temptation of taking matters into your own hands.

"Moving and funny, audaciously strange . . . Suffice it to say that it's as if Martin McDonagh took up writing the kind of Canadian family plays where revealing dark secrets of the past usually tends to be the way forward. Basically, [After the Fire] blows that Canuck m.o. into smithereens, while slyly seducing us into feeling its embrace."

-Liz Nicholls, 12thnight.ca



DECEMBER | \$21.95

112 pages | 9780369104090

After the Fire: 2 f, 2 m | 90 minutes | first produced by Punctuate! Theatre in collaboration with Alberta Aboriginal Performing Arts and Native Earth Performing Arts at the Theatre Centre, Toronto,

in January 2019

The Particulars: 1 m, chorus 75 minutes first produced by Punctuate! Theatre at the Theatre Centre, Toronto, in October 2019

YOU MAY LIKE: This Is How We Got Here by Keith Barker and Huff & Stitch by Cliff Cardinal

ALSO AVAILABLE: Bears



A citizen of the Métis Nation of Alberta, **MATTHEW MACKENZIE** is a multi-award-winning playwright from amiskwacîwâskahikan (Edmonton). Artistic Director of Punctuate! Theatre, Matthew is the founder and Artistic Associate with Pyretic Productions and Canadian Liaison of the Liberian Dance Troupe. Matthew has had nearly a dozen of his works produced across Turtle Island.

DIVIDING LINES | LÍNEAS DIVISORIAS BEATRIZ PIZANO

"They say blood is thicker than water, and I say love is thicker than blood."

The one thing everyone knows is that we're all going to die. Which means our loved ones are going to die. So how can we prepare for, experience, and honour their deaths? And does that look different if we have to make the decision to end their lives for them if they're suffering? *Dividing Lines* | *Lineas Divisorias* is one woman's story that offers a space for communal grieving through a celebration of life.

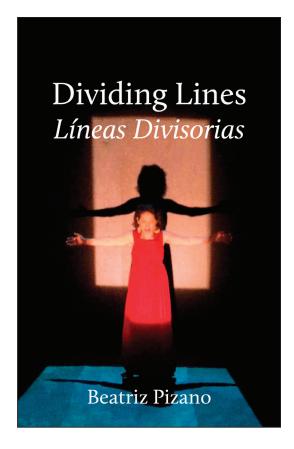
Traced by the historic world events that coincide with her memories of independence and immigration, Beatriz reflects on how she spent over a decade caring for her mother—the one person she promised she'd be there for all the way until the end—as she lost her more and more to Alzheimer's, and ultimately had to make the tough call to end her mother's pain.

A meditation full of light that doesn't shy away from the fear of the unknown, Beatriz's narrative comes from a vulnerable and recognizable place of love that will invite our memories and choices in to heal.

"The storytelling, relayed in English and sometimes Spanish, is visually rich; full of a lust for life, liberty and equality; and resonating with the music of childhood and the revolution—and, ultimately, with hope and closure."

—Cate McKim, Life With More Cowbell

"[Beatriz] passionately seizes the heart without any difficulty in an intriguing personal account." —TorontoStage.com



SEPTEMBER | \$19.95

96 pages | 9780369103796 1 f | 80 minutes | first produced by Aluna Theatre at the Theatre Centre, Toronto, in November 2019

YOU MAY LIKE: Our Fathers, Sons, Lovers and Little Brothers by Makambe K Simamba and Kill Me Now by Brad Fraser



BEATRIZ PIZANO is a playwright, director, actor, dramaturge, and the founder and artistic director of Aluna Theatre, the oldest Latinx theatre company in Canada, creating daring, experimental, and political theatre from a TransAmerican perspective. Beatriz has received extensive awards and nominations for her plays and was the first Latinx woman to receive a Dora Mavor Moore Award and a Toronto Theatre Critics' Award for her acting. Her writing challenges Eurocentric approaches to theatre creation. She is a fierce activist who creates spaces and opportunities for racialized artists and playwrights and was recognized in 2019 as one of TD's Most Influential Hispanics

in Canada. She lives in Toronto.

BLUEBIRDSVERN THIESSEN

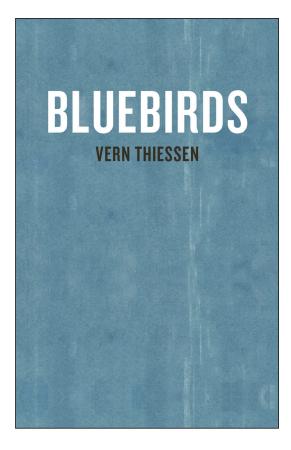
"Only when it makes sense to men does change happen for women."

Étaples, France, 1918. Nurses Christy, Maggie, and Bab have crossed oceans to care for wounded Canadian soldiers in the Great War. Despite the terrible injuries they must deal with, they manage to stay hopeful as the dangers of the front draw closer to their hospital.

As each woman becomes accustomed to her duties and patients, they reveal more personal details to one another and through letters to loved ones. Maggie misses her close friend she lived with back home and worries for their future together. Christy writes to her soldier husband, but she knows there's a difference between the life she should lead with him and the one she wants. Bab longs for what she can't have: her beloved grandpa, a married soldier, a child. Through it all, the three women find friendship, independence, power, and influence in a place where men, once again, are trying to destroy the world.

The original short version of *Bluebirds* was included in the 2017 publication of Vern's play *Vimy*.

The characters are based on three real women, but their stories in this play are imagined. However, at some times their words have been taken from first-hand accounts of other women serving in the Great War.



OCTOBER | \$18.95

96 pages | 9780369103857 3 f | 90 minutes | first produced by Theatre New Brunswick, Fredericton, in October 2022

YOU MAY LIKE: The Flood by Leah Simone Bowen and Guarded Girls by Charlotte Corbeil-Coleman

ALSO AVAILABLE: Pugwash | Vimy | Of Human Bondage | Einstein's Gift | Shakespeare's Will



VERN THIESSEN is one of Canada's most produced playwrights. His plays have been translated into five languages and have been seen around the world. Vern is the recipient of the Dora Mavor Moore and Elizabeth Sterling Haynes awards for Outstanding New Play, the Carol Bolt Award, the Gwen Pharis Ringwood Award, and the Governor General's Literary Award for Drama, Canada's highest honour for a playwright. He has served as president of both the Playwrights Guild of Canada and the Writers Guild of Alberta and was artistic director of Workshop West Playwrights' Theatre for six seasons.

He is married to acclaimed screenwriter and novelist Susie Moloney.

HOW IT ENDS DEBBIE PATTERSON

"People talk endlessly about dignity, but when they use that word, we know what they're really saying: 'I don't want anyone wiping my ass.'"

Most of us, when faced with death, wish we could just have a little more time. But what if this is the little more time that we wished for? What are you going to do with it?

Grieving siblings Natalie and Bart have differing views on how we die. Natalie, a palliative-care nurse, knows how drugs can help ease someone's pain and do so on their own terms; Bart, a minister, believes that surrendering to what may come can bring peace and wisdom. Through this immersive show about end-of-life choices, Natalie and Bart are guided by a disabled angel who helps them address their mother's final decision and understand their own hopes and fears about death.

Packed with relatable existential questions, this joyously engaging and reflective play offers a welcoming space to think about what comes next.

Debbie wanted to explore the topic of end-of-life choices when medical assistance in dying legislation was being changed and how people with disabilities are so critical of it.

"A thoughtful and provocative piece."

—Joff Schmidt, CBC News

"Patterson's script, which makes use of verbatim interviews she did with a variety of people about end-of-life issues, gracefully addresses ideas of agency and control, of surrendering without giving up." —Jill Wilson, Winnipeg Free Press

HOW IT ENDS Debbie Patterson

NOVEMBER | \$18.95

72 pages | 9780369104007 3 f, 1 m | 90 minutes | first produced by Sick + Twisted Theatre at Prairie Theatre Exchange, Winnipeg, in April 2019

YOU MAY LIKE: αcquiesce by David Yee and *The Bridge* by Shauntay Grant



DEBBIE PATTERSON is a Winnipeg-based playwright, director, and actor. Trained at the National Theatre School of Canada, she is a founding member of Shakespeare in the Ruins (SIR), and the founder and current artistic director of Sick + Twisted Theatre. Playwriting credits include *How it Ends*, *Sargent & Victor & Me*, (both for Sick + Twisted Theatre) the musicals *Head* (SIR), *Molotov Circus* (Summer Works), and numerous TYA shows for Prairie Theatre Exchange. In 2016, Debbie became the first physically disabled actor to play the title role in Richard III in a professional Canadian production. She was hon-

oured with the United Nations Platform for Action Committee Manitoba's 2014 Activist Award and the Winnipeg Arts Council Making a Mark Award in 2017. She was twice shortlisted for the Gina Wilkinson Prize. She is a proud advocate for disability justice, living a wheelchair-enabled life in Winnipeg and in a cabin on the shore of Lake Winnipeg with her partner and collaborator, Arne MacPherson.

DUECENTOMILA KAI FIG TADDEI

"I want to forgive you. I will forgive you. But I need to do it on my own terms."

Estranged teenage cousins Eli and Kat have recently met online and bonded over their queer identities, but they have a limited understanding of each other's very different realities. In Italy, soft-spoken Eli is trying to find a way to come out as trans to his conservative Roman Catholic family. In Canada, strong-headed Kat is desperate for connection to a culture and place she's never known.

Kat and her friend Hannah are the only ones who know that Eli is trans—not even his brother Matteo knows. And while her intentions are good, Kat's decision to crowdfund a flight for Eli to attend Toronto Pride unknowingly outs him to the public, setting off a chain of events that leave the cousins and their loved ones reeling.

Full of poetry, laughter, and big questions, this touching story paints a portrait of what it's like for young people wanting to reconcile what they've inherited with what feels right.

kai was inspired by going through their own transition and journey in connecting with their Italian family.

Duecentomila

kai fig taddei

SEPTEMBER | \$18.95

144 pages | 9780369103826 4 roles | 120 minutes | first produced as a reading by Ergo Arts Theatre, Toronto, in March 2019

YOU MAY LIKE: Selfie by Christine Quintana and Achα Bαchα by Bilal Baig

KAI FIG TADDEI (they/them or no pronouns) is a queer and trans writer, editor, and law student, born and raised on the unceded and unsurrendered territories of the lakwaŋan and WSÁNEĆ peoples. kai wrote this play early in their second puberty, which probably explains all the teenage angst.

HALF-CRACKED: THE LEGEND OF SISSY MARY

MARY-COLIN CHISHOLM

"Because the best thing about her stories now—true or not—the best thing is they're never the same twice."

Sisters Sissy and Yewina have been on their own for who knows how long exactly. It's just them (and their hens) in a weathered farmhouse miles from town. Their rural, woodsy East Coast community has been losing residents for years, but the almost-forgotten stories have lived on for the sisters in different ways. While Yewina is more guarded and level-headed, dreamer Sissy has a flair for twisting fact with fantasy. When Scott, a folklorist from Scottsdale, Arizona, shows up at their door in hopes of chronicling whispers, he's in for much more of a story than he expected. This unique and quirky ode to folklore storytelling illuminates how we can enjoy living with our own truths in order to leave a memorable legacy behind.

"Magical, laugh-out-loud . . . a marvel of storytelling." —NS Reviews

"Mary-Colin Chisholm's loving and honest script is sure to delight rural Nova Scotians and city slickers alike." —Lara Lewis, *The* Coαst



Mary-Colin Chisholm

NOVEMBER | \$18.95

96 pages | 9780369104069 2 f, 1 m | 120 minutes | first produced by Neptune Theatre and Eastern Front Theatre, Halifax, NS, in March 2018

YOU MAY LIKE: The Unplugging by Yvette Nolan and Yaga by Kat Sandler



MARY-COLIN CHISHOLM has written a dozen plays and more sketches than she can shake a schtick at. Her plays have had multiple productions across the country. Recent work includes *A Belly Full* (with Marcia Kash), *By the Dark of the Moon*, *To Capture Light*, and—based on her hit CBC Radio series—*He'd Be Your Father's Mother's Cousin*. Whenever she can she lives in a shack by the sea in Jimtown, Nova Scotia, where there's nothing to do and she's more than happy to do it.

WILDFIRE & THE SHOE DAVID PAQUET, TRANSLATED BY LEANNA BRODIE

"To leave when you never really lived is worse than never being here at all."

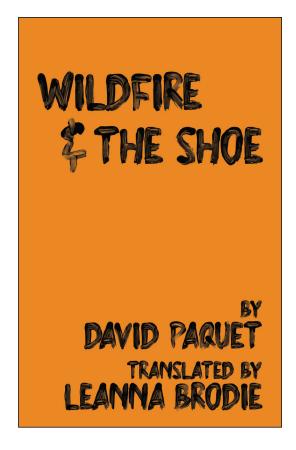
With spark and spunk, these two dark yet charmingly absurd comedies offer a kaleidoscopic perspective of those who are destined to go down a lonely path and those who choose to share the weight of others' journeys.

In *Wildfire*, three odd triplets, two misfits, and one misunderstood woman are all burning with solitude and desire. Through an exploration of heredity and fate, these seemingly ordinary characters choose to struggle against their isolation in extraordinary yet relatable ways.

In *The Shoe*, a weary mother, her perplexing son, their shy dentist, and his cocktail-sipping receptionist find themselves drawn together to face problems too daunting to deal with alone. From meltdowns to moments of tenderness, each of them are called on to find reserves of strength and empathy they never knew they had.

"Fresh, original and off-the-wall . . . [The Shoe] does what all good theatre should do: it engages the imagination."

—Jo Ledingham, Jo Ledingham Theatre Reviews



NOVEMBER | \$21.95

144 pages | 9780369104038

Wildfire: 2 f, 1 m, doubling | 70 minutes | first produced (in English) by Upstream Theatre,
St. Louis, MO, in January 2020

The Shoe: 2 f, 2 m | 75 minutes | first produced (in English) by the Cherry Artists'

Collective, Ithaca, NY, in September 2019

YOU MAY LIKE: Too Good to be True by Cliff Cardinal and Small Talk by Carole Fréchette, translated by John Murrell

ALSO AVAILABLE BY LEANNA BRODIE:

You Are Happy | Opium_37



DAVID PAQUET'S plays—including *Porc-épic*; 2h14; Appels entrants illimités; Le Poids des fourmis; and Papiers mâchés and Le Voilier (manifeste du fragile), two one-man shows of stand-up poetry he performs himself—have gathered international praise and been produced in more than twelve countries all over North America and Europe. They have cumulatively won the Governor General's Literary Award, the Michel-Tremblay Award, the Sony-Labou-Tansi Award (twice), the Young Audiences Quebec Critic's Choice Award (twice), and the Théâtre d'Aujourd'hui Audience Choice Award. He lives in Montreal.



LEANNA BRODIE is a playwright and actor who grew up unilingual in a small Ontario village and now translates some of the most acclaimed Québécois and Canadian playwrights of our time. Her most recent work includes Rébecca Déraspe's *I Am William* and *You Are Happy*; Catherine Léger's *I Lost My Husband!*; and Mohsen El Gharbi's *Omi Mouna*. She lives in Calgary.

REACHING FOR STARLIGHT

DONNA-MICHELLE ST. BERNARD

"Mom, the way I see it, I've got at least three choices. I can pretend I don't see what's going on. I can admit I see it and agree to be a part of it. Or I can make it stop."

Reenie wants to dance, following in her mother's footsteps. Just like the rest of her ensemble, she believes she has what it takes to earn the coveted solo at the yearend recital. But when she notices that their strict maestra is not holding everyone to the same "traditional" standard—particularly Maia, the other Black girl in the class—Reenie is determined to stop her friend from being counted out of the competition. Frustrated with not being understood by her mother and filled with a newfound passion to fight a broken system, Reenie hatches a plan with her classmates to defy their maestra, but doesn't realize where her quick journey towards justice missed the mark with her friend.

Reaching for Starlight is a compassionate story about the way we are told to move through a world not made for us, whether together or alone.

"Reaching for Starlight is a powerful reminder of the ways in which young people are capable of so much revolutionary work; how they are motivated to face adversity, stand together, and advocate for genuine, lasting change." —westmountmag.ca

This is the first book for young audiences by the three-time Governor General's Literary Award finalist.

The play is inspired by the book A Dance Like Starlight by Kristy Dempsey, but takes place two generations later.

Reaching for Starlight

Donna-Michelle St. Bernard

OCTOBER | \$18.95

80 pages | 9780369103888 8 f, 2 m | 75 minutes | first produced by Geordie Theatre, Montreal, in April 2019

YOU MAY LIKE: Mistatim/Instant by Erin Shields and Quiver by Anna Chatterton

ALSO AVAILABLE: Refractions: Scenes | Sound of the Beast | Cake | Indian Act | A Man A Fish | Refractions: Solo | Gas Girls



DONNA-MICHELLE ST. BERNARD, a.k.a. Belladonna the Blest, is an emcee, playwright, and agitator. Her main body of work, the 54ology, includes *Cake*, *Sound of the Beast, A Man A Fish*, *Salome's Clothes*, *Gas Girls*, *Give It Up*, *The Smell of Horses*, and *The First Stone*. Works for young audiences include the META-nominated *Reaching For Starlight*, *The Chariot*, and *Rabbit King of Kenya*. Opera libretti include *Forbidden* (Afarin Mansouri/Tapestry Opera) and *Oubliette* (Ivan Barbotin/Tapestry Opera). She is co-editor with Yvette Nolan of the Playwrights Canada Press *Refractions* anthologies, and editor of *Indian Act: Residential School Plays*.

ERASER

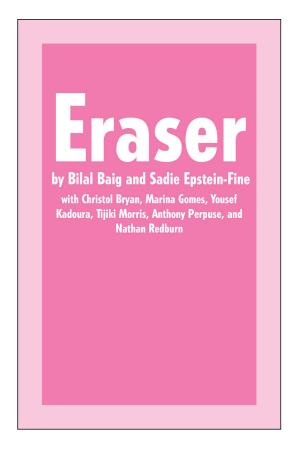
BILAL BAIG & SADIE EPSTEIN-FINE WITH CHRISTOL BRYAN, MARINA GOMES, YOUSEF KADOURA, TIJIKI MORRIS, ANTHONY PERPUSE, AND NATHAN REDBURN

"You know, if I could be somewhere else, I would. Where would you want to be?"

Six young students are starting grade six, and their worlds are growing more complicated. From first crushes and grief to racism and homophobia, everyone is going through something for the first time, while also dealing with each other.

Afroze just moved to Canada from Pakistan and is struggling to fit in as a white-skinned gender-questioning convert to Islam. All Jihad wants is to be cool, but he struggles with the appearance of the new student who doesn't look like any of the Muslims he knows. Noah's brother just died, and he's been avoiding his grief, which makes him lash out at his best friend, Eli. Eli doesn't know how to support Noah, who he also harbours questioning feelings for. Whitney wants to live by her own rules in her own imaginary world, but she's forced to deal with annoying kids like Tara. Tara loves school and getting straight As, but all the pressure she feels eventually adds up and she crumbles.

Finding a balance between tough realities and honest fantasies, *Eraser* is an energetic and immersive look at what it's like to navigate differences and connections as a kid.



DECEMBER | \$18.95

128 pages | 9780369104120 6 roles | 60 minutes | first presented as part of Why Not Theatre's Riser Project at the Theatre Centre, Toronto, in May 2019

ALSO AVAILABLE BY BILAL BAIG:

Acha Bacha

YOU MAY LIKE: New Canadian Kid & Invisible Kids by Dennis Foon and The Law of Gravity by Olivier Sylvestre, translated by Bobby Theodore

THE ERASER COLLECTIVE



BILAL BAIG (they/them) is a queer, trans-feminine, Muslim playwright, performer, and workshop facilitator. Bilal's first play, *Acha Bacha*, had its world premiere in 2018 and has been published by Playwrights Canada Press. Other written work in development includes *Kainchee Lagaa*, *Kitne Saare Laloo Yahan Pey Hain*, and *I want that free mind!* Bilal is a core team member at non-profits such as Story Planet and Rivers of Hope, where they develop and facilitate workshops for youth in under-resourced neighbourhoods in Toronto focused on creative writing and literacy (Story Planet) and combatting Islamophobia

through the arts (Rivers of Hope). Bilal has been the Playwrights Unit Facilitator for the Paprika Festival since 2019. Bilal is the lead and co-creator of the CBC/HBO Max/Sienna Films series *Sort Of*.



SADIE EPSTEIN-FINE (they/them) loves telling stories, being in nature, working with young people, and being surrounded by community. They take on many artistic roles including directing, writing, and choreography. They are passionate about watching and creating musicals, immersive theatre, and theatre for young audiences. They are driven to work in queer, trans, and queerspawn communities, and in 2018 they edited a book called *Spawning Generations* about the experience of having queer and trans parents. *Spawning Generations* was a top ten book of 2018 in *NOW Magazine* and was nom-

inated for Lambda Literary and Foreword INDIES awards. Theatre credits include *The Last Five Years* (Director, Langham Directors Workshop), *Eraser* (Director/Choreographer/Creator, the Riser Project/Why Not Theatre), *Mamma Mia!* (Director, Nightwood Theatre). Sadie is currently developing *Sugar Plum* about the experience of growing up as a queer ballet dancer.



CHRISTOL BRYAN is a first-generation Canadian artist of Afro-Caribbean descent. Her work uses the experiences of her life and family to tell meaningful stories that resonate in a continued effort to bring people from all walks of life closer to a common understanding. Christol is a performer who has training in clown, contemporary vocal, and physical theatre techniques.



Born in Toronto, MARINA GOMES is a graduate of the University of Windsor B.F.A. acting program. As an actor/creator, Marina has trained with members of the SITI Company, Festival Players Academy, and was a Young Innovator at Nightwood Theatre. Marina shares her passion for theatre and learning as an artist educator with various companies throughout the GTA. Selected acting credits include Lexi in *Lexi and the Flying B's* (Toronto Fringe), Tara in *Eraser* (Eraser Theatre), and Tara in *Eraser: A New Normal* (Theatre Direct).

THE ERASER COLLECTIVE



YOUSEF KADOURA was born in the midwestern United States and raised in Ottawa, Ontario. He is a Lebanese Canadian actor, writer, and producer, as well as a right leg below knee amputee. Yousef is a graduate of the 2017 acting program at the National Theatre School of Canada. Yousef is also a founding company member of Other HeArts, a new performance collective. As an artist Yousef seeks to draw from a plurality of experiences and disciplines to expand the boundaries of performance in pursuit of accessibility, presence, and shared experience.



TIJIKI MORRIS was raised in Pakistan and came to Canada at eighteen. They co-created and led the puppetry collective Artichoke Heart, where they directed and devised pieces including *We Walk Among You* and *Cirqular* (Les Trois Jours de Casteliers, Montreal Fringe, Best of Fringe Toronto and Beyond the Mountain). Their play *Rootless* was presented at the SummerWorks Performance Festival and Theatre Passe Muraille's Buzz Series. They were a selected artist for the inaugural Loughborough Lake Writer's Retreat with Crow's Theatre and Mongrel Media. Tijiki has been an artist-in-residence at Theatre

Passe Muraille, Mermaid Theatre, Cahoots Playwrights' Hot House, and was named as one of "30 Cahoots theatre makers who will shape the next 30 years of Canadian Theatre."



ANTHONY PERPUSE mostly goes by Tony and uses he/him pronouns. He is a Toronto-based Filipino Canadian actor who received his B.F.A. in Performance Acting from the Toronto Metropolitan University Theatre School in 2016 and was awarded the Perry Schneiderman Comedy Award. Some of his theatre credits include *Theory* (Tarragon Theatre), *Eraser* (Eraser Theatre), *Through the Bamboo* (Uwi Collective), and *Orestes* (Tarragon Theatre), while film credits include *Workin' Moms*, *Save Me*, *The 5th Estate*, and *Run The Burbs* (CBC); VHS '94 (Hangar 18); and *The Handmaid's Tale* (HBO). He received a Dora Mayor

Moore Award nomination in 2019 in the Theatre for Young Audiences Division for Outstanding Production, Outstanding New Play, and Outstanding Ensemble with Eraser Theatre (for this play!).



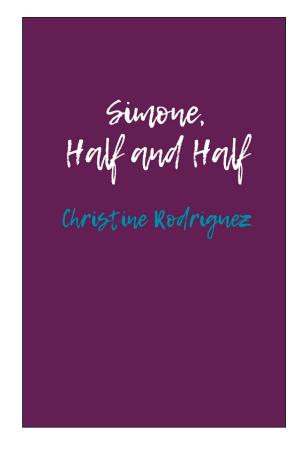
NATHAN REDBURN is a multidisciplinary actor and creator from the small farm town of Arthur, Ontario, with an affinity for devised theatre, performance creation, improv, sketch comedy, and writing. Nathan takes inspiration for characters he creates and in his writing from his hometown and his own lived experiences. Nathan left Arthur in 2012 to pursue acting at York University, where he received his B.F.A. from York's Acting Conservatory. Since graduating in 2017 he has gone on to perform in several shows across the city, which have garnered him with several Dora Mayor Moore Award nominations. Nathan

has also found his stride in writing, acting for film and television, and further creating in the realm of performance art.

SIMONE, HALF AND HALF CHRISTINE RODRIGUEZ

"To know and not to know. 'Where are you from?' Everywhere. 'What are you?' I don't know."

Fourteen-year-old Simone is caught between cultures: Canadian, Québécois, and Trinidadian. She's also torn between friends and the projects they want her to take part in. Her best friend Sarah wants them to compete in the talent show with a dance routine, but her new friend Jay has introduced her to the Black History and Culture Committee's activism and its organizer, tenth-grader Vanessa. Though Sarah represents the comfort of what she knew growing up, Jay and Vanessa offer Simone an opportunity to get to know part of herself that she hasn't explored yet. As pressure mounts on seeing both projects through, her friendships start to feel the strain and her loyalties are tested. Can Simone find the courage to stand up for what she believes in? Will her friends accept the choices she makes? And will she finally learn to be more comfortable with herself? Simone, Half and Half is a touching story about finding one's place between identities and communities.



SEPTEMBER | \$18.95

112 pages | 9780369103765 3 f, 1 m | 50 minutes | first produced by Black Theatre Workshop, Montreal, in February 2020

YOU MAY LIKE: Squawk by Megan Gail Coles and The Fish Eyes Trilogy by Anita Majumdar



CHRISTINE RODRIGUEZ is the award-winning playwright of *Dreaming in Autism*, which earned third prize at Ottawa Little Theatre's 72nd National One-Act Playwriting Competition. *Simone*, *Half and Half*, commissioned and produced in 2020 by Black Theatre Workshop, received five Montreal English Theatre Award nominations, including one for Outstanding New Text. Christine's first short film, *Fuego*, an Official Selection of the 2021 American Black Film Festival, was written and filmed in English, French, and Spanish. She was nominated for Best Filmmaker of the Year by Montreal's very own

Gala Dynastie. Christine was also selected by the Rogers-Black Screen Office Development Fund to write the pilot for her TV concept *Nina's 80s*. She holds an M.B.A. from McGill University and a Certificate of Professional Screenwriting from UCLA. She's currently working on obtaining a major in Hispanic Studies from Université de Montréal. Christine's work is largely informed by her mixed-race Afro-Caribbean heritage and her multicultural environment. She lives in Montréal.

POST-DEMOCRACY HANNAH MOSCOVITCH

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

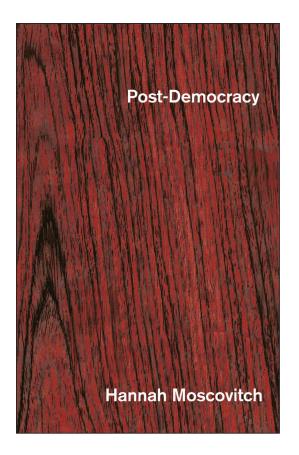
Welcome to the world of the one per cent, the corporate elite, the C-suite, the kingmakers. A world managed by payoffs, press releases, NDAS, and company policies. What happens to morality in this world when its people have limitless power?

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



OCTOBER | \$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 | 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 *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.

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.



NOVEMBER | \$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* (Youtheatre/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.

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Managing Editor: Blake Sproule blake@playwrightscanada.com

Sales and Marketing Manager: Jessica Lewis jessica@playwrightscanada.com

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