



**Playwrights  
Canada Press  
Fall 2023**



# The Master Plan



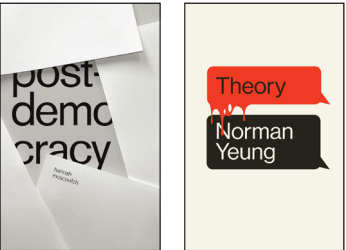
September  
5.375" x 8.375" | 128 pages  
\$18.95 | 9780369104809  
3 f, 3 m, 1 actor  
The play will be produced by Crow's Theatre, Toronto, in September 2023  
Subjects: Adaptations, Comedy, History, Political Theatre

- Based on the bestselling exposé, *Sideways: The City Google Couldn't Buy* by Josh O'Kane
- Premiering as part of Crow's Theatre's 40th season

In 2017, when the public agency Waterfront Toronto decided to put up a parcel of land for development, Sidewalk Labs, a subsidiary of Google's Alphabet Inc., swept in with a proposal to create the city of the future. Waterfront Toronto jumped at the opportunity to advance housing sustainability and affordability by exploring Alphabet's innovative technology and data-driven techniques. But the project quickly started to fall apart from uneasy partnerships, sclerotic local politics, and an overwhelmingly negative public response.

In this biting comedy about the failure to build a smart city in Toronto, Michael Healey lampoons the corporate drama, epic personalities, and iconic Canadian figures involved in the messy affair between Sidewalk Labs and Waterfront Toronto. Based on the bestselling exposé, *Sideways: The City Google Couldn't Buy* by Josh O'Kane, *The Master Plan* exposes the hubris of big tech, the feebleness of government, and the dangers of public consultation with sharp wit and insightful commentary.

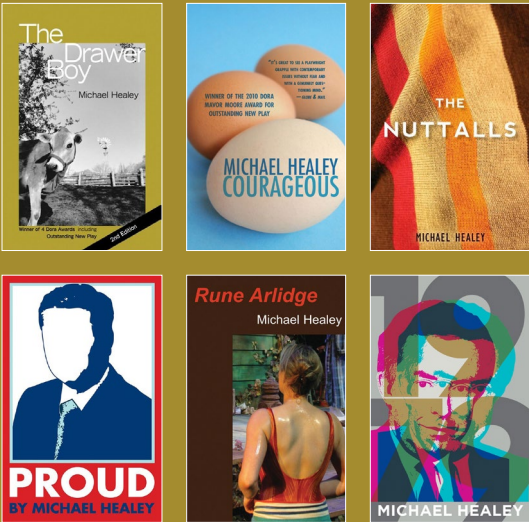
### You May Also Like



# Michael Healey



### Also by Michael Healey



Michael Healey trained as an actor at Toronto's Metropolitan University Theatre School in the mid-eighties. He began writing for the stage in the early nineties and his first play, a solo one-act called *Kicked*, was produced at the Toronto Fringe Festival in 1996. He subsequently toured the play across Canada and internationally, winning the Dora Mavor Moore Award for Best New Play. *The Drawer Boy*, his first full-length play, premiered in Toronto in 1999, winning the Dora Award for Best New Play, the Chalmers Canadian Playwriting Award, and the Governor General's Literary Award (Canada's highest literary honour). It has been translated into multiple languages and continues to be produced regularly across North America and internationally. Healey's other works include *The Road to Hell* (co-authored with Kate Lynch), *Plan B*, *Rune Arlidge*, *The Innocent Eye Test*, *The Nuttalls*, *Are You Okay*, and *1979*. His trilogy focusing on Canadian values and politics—*Generous*, *Courageous*, and *Proud*—met with great critical success and have had multiple productions. In all, his plays have won the Dora Mavor Moore Award for best new play five times. He has also adapted works by Chekhov, Molnar, Hecht and MacArthur, Dürrenmatt, and Shaw for the Stratford Festival, the Shaw Festival, and Soulpepper. He continues to find work as an actor occasionally.



# Queen Goneril



September  
5.375" x 8.375" | 128 pages  
\$18.95 | 9780369104526  
4 f, 7 m, 1 trans or non-binary character  
Commissioned and first produced by Souleppper Theatre Company in 2022  
Subjects: Adaptations; Feminist Theatre; Canadian Shakespeare

- Multiple academic tie-ins: feminist, revisionist prequel of classic literature
- Erin is renowned and uniquely skilled for this approach to storytelling

Set seven years before *King Lear*, *Queen Goneril* centres the struggles of Lear's daughters as they negotiate patriarchal systems built to keep them relegated to the sidelines. In Goneril, we find a natural-born leader. In Regan, a boundary pusher. And in Cordelia, a reluctant peacekeeper. As the three work to dismantle their individual constraints, a storm of inner reckoning begins to brew that reflects their deepest yearnings and mirrors our contemporary world.

Whip smart and wide awake, *Queen Goneril* is another deliciously disruptive adaptation from Erin Shields. In her signature revisionist style, Shields investigates some of our most urgent feminist issues by reimagining the roles of women in classic texts—shifting them from subjects, objects, or witnesses to central figures of both their own lives and the story's narrative. *Queen Goneril* lays bare the challenges of maintaining authenticity while achieving authority—how we retain a strong sense of self while twisting around systems meant to make us play small. A compelling story about complicated characters struggling—the way we all struggle—to find their place in this world.

### You May Also Like



# Erin Shields



### Also by Erin Shields



Erin Shields is a Canadian playwright based in Toronto. Much of her work highlights the negation or misrepresentation of women in classical texts by adapting these stories through a feminist lens for a contemporary audience. Erin has won numerous awards for her work including the Governor General's Literary Award for *If We Were Birds* and the Quebec Writers' Federation Playwriting Prize for *Paradise Lost* and *The Millennial Malcontent*. Other plays include *Jane Eyre* (Citadel Theatre), *Piaf/Dietrich* (Mirvish Productions/Segal Centre), *Beautiful Man* (Factory Theatre), *The Lady from the Sea* (Shaw Festival), and *Instant* (Geordie Theatre/YPT).

### Praise for *Queen Goneril*

"*Queen Goneril* stays credible and remains compelling to its conclusion—and, thankfully, has its own enjoyable in-between dramatic voice; nothing too mock-Shakespearean, but unafraid to sample and remix his words." —J. Kelly Nestruck, *The Globe and Mail*

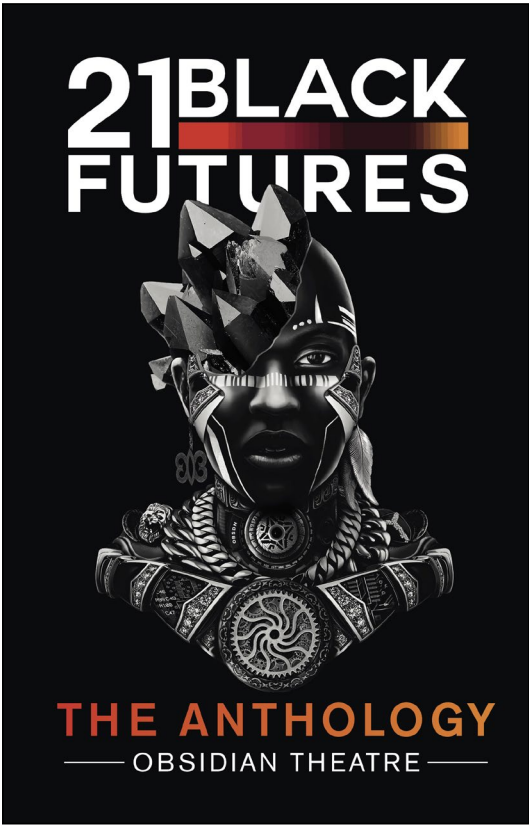
"Shields' script imbues the sisters with complex and sympathetic human motivations—love, empathy, fear, jealousy, shame, rage—which are constricted by the suffocating cellophane of social mores, race, class and gender. These are characters striving to be their best, while society and circumstance reduce them to clawing holes and gasping for air." —Scott Sneddon, *SesayArts Magazine*

"... a post-modern wink to let us know that the crimes and micro-aggressions against women in the past still exist." —Drew Rowsome, *MyGayToronto*



# 21 Black Futures

## The Anthology



September  
6" x 9" | 272 pages  
\$29.95 | 9780369104557

**Subjects:** Award Winners; Black Playwrights; Deaf Theatre; Disability Theatre; Family Life; Marriage & Divorce; Feminist Theatre; Mental Health; Scenes & Monologues; Solo Shows; Super Short Shows

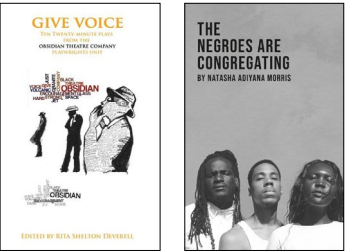
- Nominated for 8 Canadian Screen Awards
- Winner of 4 Canadian Screen Awards including Best Web Series or Series; Best Writing, *The Death News*, Amanda Parris

What is the future of Blackness? Obsidian Theatre presents twenty-one versions of it.

In 2021, Obsidian Theatre engaged twenty-one writers to create twenty-one new stories about imagined Black futures. Twenty-one to celebrate Obsidian's twenty-first anniversary in 2021. Each playwright was tasked with scripting a ten-minute monodrama in response to the question "What is the future of Blackness?" To counter the intense early-pandemic isolation and the trauma of witnessing heightened violence toward Black bodies, Obsidian's goal was to give as many opportunities to as many diverse Black artists as possible and to bring new voices together from both theatre and film. It was a grand experiment to create a rich tapestry of possibilities and to uplift Black artists in the process.

A radical offering in unprecedented times, newly appointed Obsidian artistic director Mumbi Tindyebwa Otu's curatorial aim was joyful, aspirational, and empowering: come together in this moment and create something communal, unapologetically Black, and with the Black gaze at its centre—art as the architecture for creating those futures.

### You May Also Like



# Obsidian Theatre

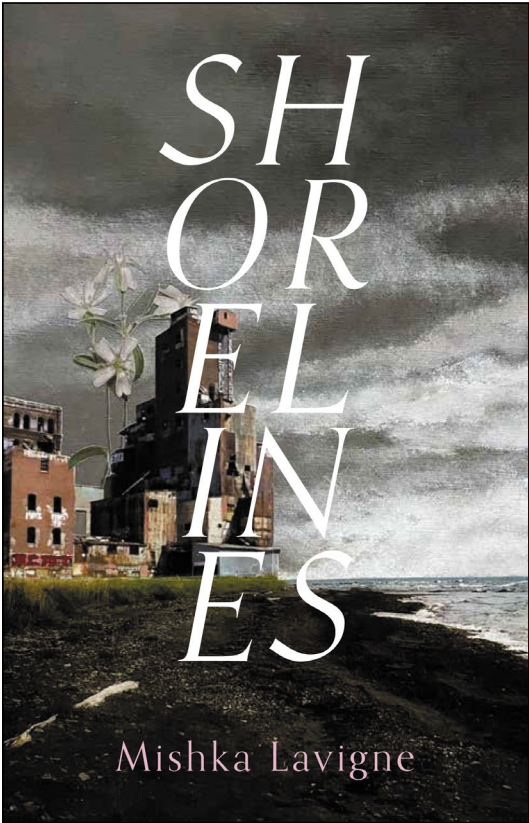


Obsidian is Canada's leading culturally specific theatre company with a threefold mission to produce plays, develop playwrights, and train emerging theatre professionals. Obsidian is passionately dedicated to the exploration, development, and production of the Black voice. Obsidian produces plays from a worldwide canon focusing primarily, but not exclusively, on the works of highly acclaimed Black playwrights. Obsidian provides artistic support, promoting the development of work by Black theatre makers and offering training opportunities through mentoring and apprenticeship programs for emerging Black artists. [obsidiantheatre.com](http://obsidiantheatre.com)

### Includes

*The Death Doula* by Amanda Parris  
*The Sender* by Cheryl Foggo  
*Jah in the Ever-Expanding Song* by Kaie Kellough  
*Beyere* by Shauntay Grant  
*Madness With Rocks* by Peace Akintade-Oluwagbeye  
*Witness Shift* by Donna-Michelle St. Bernard  
*Sensitivity* by Lawrence Hill  
*Special* by Keshia Cheesman  
*Umoja Corp* by Jacob Sampson  
*Notice* by Luke Reece  
*Blackberries* by Miali-Elise Coley-Sudlovenick  
*Emmett* by Syrus Marcus Ware  
*Georgeena* by Djanet Sears  
*Rebirth of the Afronauts* by Motion  
*Cavities* by K.P. Dennis  
*40 Parsecs and Some Fuel* by Omari Newton  
*The Prescription* by Lisa Codrington  
*Chronologie* by Stephie Mazunya  
*Y'en ara asaase ni* by Tawiah M'Carthy  
*Builders of Nations* by Joseph Jomo Pierre  
*Omega Child* by Cherissa Richards

# Shorelines



September  
5.125" x 7.625" | 80 pages  
\$18.95 | 9780369104618  
3 f, 1 m  
First produced by LabO, Ottawa,  
in May 2023  
Subjects: Environmental Issues;  
Family Life: Siblings; Theatre for  
Young Audiences

- Mishka wrote this after a series of conversations with high-school students about climate change. These conversations inspired both the play and writing from seventeen-year-old characters' points of view
- The protagonist is a young woman (Alix)

A small military-occupied community sits, waiting, parched of natural water while nearby levees hold the rising global shoreline. Seventeen-year-old twins Alix and Evan pass the time in an empty, abandoned pool with what they are able to scavenge from the deserted houses, while government official Portia returns to familiar places, her past colliding with the present. The planned evacuation notice that eventually reaches all cities has finally come, but the twins learn that survival is not guaranteed. As they rush to reach their grandmother, a retired journalist now living with dementia, her snippets of memories flow like humanity's record player, skipping tracks before the final flood.

A non-linear poetic play that acts like a postcard from the future, *Shorelines* is about family and community in a world ravaged by climate change. It also speaks to the inevitable inequality of disaster response and how poorer communities are disproportionately affected by it. Mishka Lavigne's message within her lyrical piece is urgent and multi-dimensional: it is a reminder that all things are connected and hope can only lie in the relationships we form with the people around us.

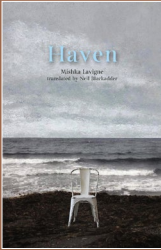
### You May Also Like



# Mishka Lavigne



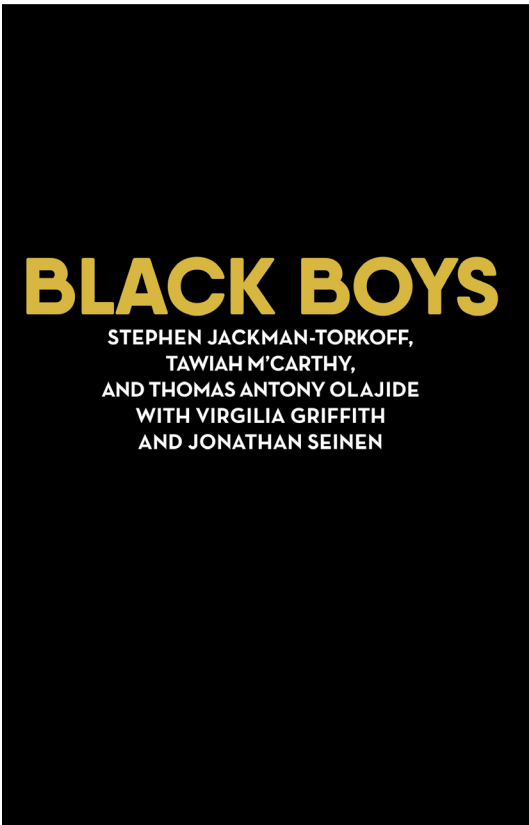
### Also by Mishka Lavigne



Mishka Lavigne (she/her) is a playwright, screenwriter, and literary translator based in Ottawa/Gatineau. Her plays have been produced and developed in Canada, Switzerland, France, Germany, Australia, Haiti, and the United States. Her play *Havre* was awarded the 2019 Governor General's Literary Award for Drama (French). Her play *Copeaux*, a movement-based poetic creation piece with director Éric Perron, premiered in Ottawa in March 2020 and was also awarded the Governor General's Literary Award for Drama in 2021 as well as the Prix littéraire Jacques-Poirier. *Albumen*, her first play written in English, received the Prix Rideau Award for Outstanding New Creation in 2019 and the QWF Playwriting Prize in 2020. Mishka is currently working on a bilingual opera libretto with Montreal composer Tim Brady and on four new creations in French, as well as on some translation and screenwriting projects.



# Black Boys



September  
5.375" x 8.375" | 144 pages  
\$18.95 | 9780369100474  
3 m  
First produced by Buddies in Bad Times Theatre, Toronto, in November 2016  
Subjects: 2SLGBT / Queer Theatre; Ontario Playwrights; Black Playwrights

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

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

### Praise for *Black Boys*

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

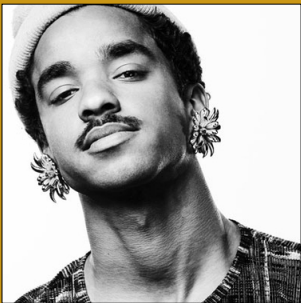
"*Black Boys* suggests that conflicts don't have to be smoothed over, but can be the beginning of creativity." —J. Kelly Nestruck, *The Globe and Mail*

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

### You May Also Like



# Saga Collectif



Stephen Jackman-Torkoff is a 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. This year they will be working on a multidisciplinary solo piece called *Die Phantasie*. 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 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. Tawiah is a Dora Award-nominated playwright and performer. He trained at York University and is currently the Artist Outreach and Development Coordinator at Canadian Stage. He lives in Toronto.



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



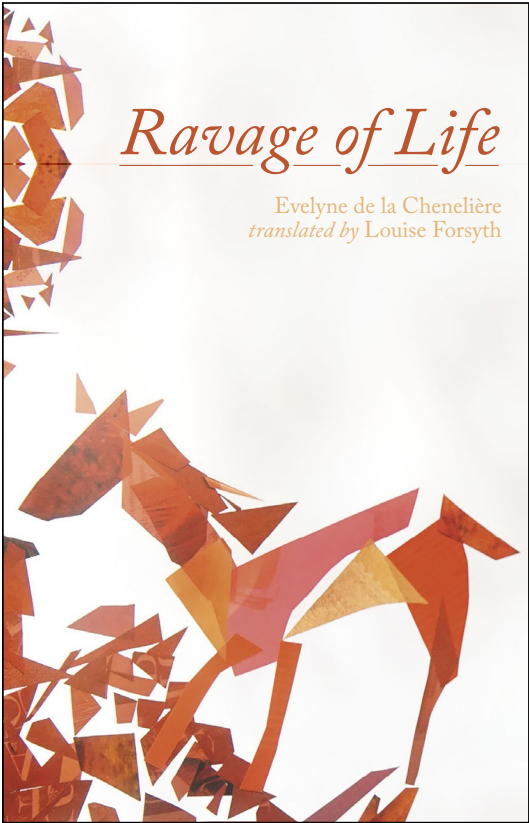
Virgilia Griffith is a Toronto-based actor and movement artist. Winner of the META Emerging Artist Award for *Gas Girls* by Donna-Michelle St. Bernard and the Dora Mavor Moore Award for Outstanding Performance for *Harlem Duet* by Djanet Sears, she was also a Dora Mavor Moore nominee for Outstanding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



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



# Ravage of Life



October  
5.125" x 7.625" | 144 pages  
\$22.95 | 9780369102720  
4 f, 1 m  
First produced by Espace GO and Festival TransAmériques in a collaboration with Infrarouge, Montreal, in April 2018  
Subjects: Translations; Family Life; Feminist Theatre; Death, Grief & Loss; Women Writers; Quebec Playwrights

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

**Winner of the 2020 Prix Marcel Dubé**

**Nominated for the 2019 Governor General's Literary Award for French Drama**

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

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

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

### You May Also Like



# Evelyne de la Chenelière



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

## translated by Louise H. Forsyth



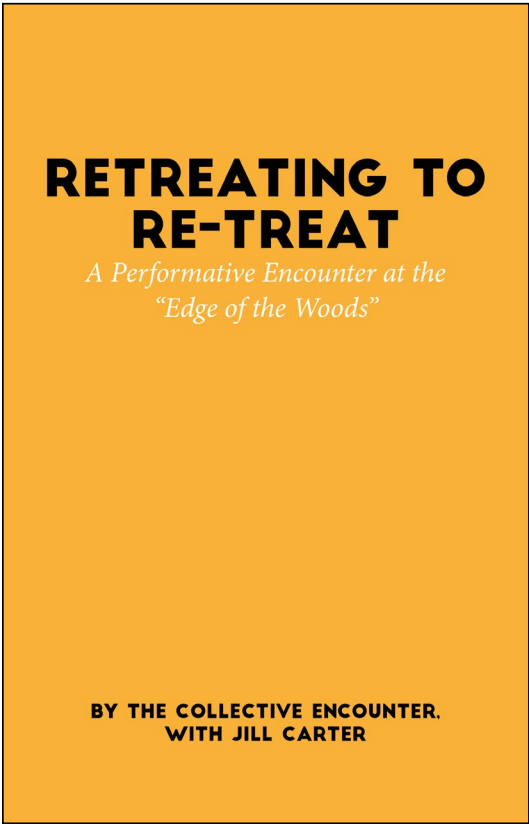
Louise H. Forsyth, now retired, has been a member of the Canadian Association for Theatre Research from the beginning. She had the privilege of teaching drama, poetry, women's, and gender studies at Western University and the University of Saskatchewan. She has held several administrative positions and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

### Also by Evelyne de la Chenelière and Louise H. Forsyth





# Retreating to Re-Treat: A Performative Encounter at The “Edge of the Woods”



In 2019, a group of scholar-artists led by Jill Carter stood with their audience in a liminal space at the edge of the woods—a space between now and then, a space between now and later. Together, they engaged in a *survivance intervention*: an Indigenous reclamation of territory, using Storyweaving practices rooted in personal connections to the land as a method of restor(y)ing treaty relationships.

*Retreating to Re-Treat* documents both their artistic offering and creation process, offered in the spirit of knowledge-sharing and enriching scholarship around collaborative practices. By revealing their unique and still-developing method for addressing a fraught and tangled (hi)story, the Collective Encounter invites readers to join them as they mediate those sites of profound experiences and renewal—sites in which the project of conciliation might truly begin.

### You May Also Like



October  
5.375" x 8.375" | 144 pages  
\$21.95 | 9780369104649  
19 performers  
First produced by Hart House Theatre, Toronto, in 2019  
Subjects: Indigenous Playwrights; Devised Theatre & Collective Creation; Nonfiction / Essays; History; Political Theatre

- Part script, part documentation of process: restoryation analysis is rare and important
- Lee Maracle's teachings are crucial foundations upon which Encounters at the “Edge of the Woods” was built

# The Collective Encounter



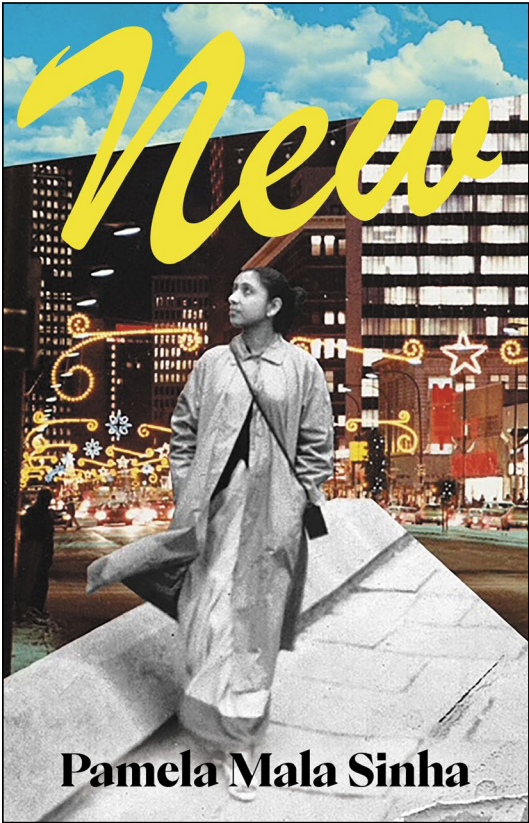
The Collective Encounter is comprised of a courageous group of scholar-artists who came together in July 2019 to create a survivance intervention that would effect an Indigenous reclamation of territory, placing the settler and Indigenous body, alike, into direct confrontation with a difficult history that has been written over by colonial occupation and invention. This intervention, *Encounters at the “Edge of the Woods,”* opened Hart House Theatre's centenary season in September 2019.

## with Jill Carter



Jill Carter (Anishinaabe/Ashkenazi) works in Tkaronto with many Indigenous artists to support the development of new works and to disseminate artistic objectives, process, and outcomes through community-driven research projects. Her scholarly research, creative projects, and activism are built upon ongoing relationships with Elders, scholars, youth, artists, and activists positioning her as witness to, participant in, and disseminator of oral histories that speak to the application of Indigenous aesthetic principles and traditional knowledge systems to contemporary performance.





October  
5.375" x 8.375" | 128 pages  
\$18.95 | 9780369104670  
4 f, 3 m  
First produced by Necessary  
Angel Theatre Company in as-  
sociation with Canadian Stage  
and the Royal Manitoba Theatre  
Centre, Winnipeg and Toronto,  
November 2022 and April 2023  
Subjects: (Im)migration; East  
Asian Canadian Playwrights;  
Comedy; Feminist Theatre

- Honours previous genera-  
tions of immigrants as young,  
fun, sexy, and complicated
- Joyous, hopeful, surprise end-  
ing about the complex nature  
of love and the meaning of  
freedom

It's 1970s Winnipeg—a time of revolution and radical possibilities—and an apartment building of Indian immigrant friends is about to be transformed by their latest arrival. A young Bengali Muslim woman, Nuzha, has just married Qasim over the phone at his mother's insistence, and can't wait to start her new life with him. But Qasim struggles to let go of his true love, a Canadian nurse named Abby, making him an emotionally and physically distant husband. Broken-hearted but full of pluck, Nuzha finds comfort and adventures on her own terms by exploring every-  
thing her new community has to offer. From braving the bus schedule to building close relationships with Qasim's friends, Nuzha's discoveries are thrill-  
ing, enriching, and crack open new possibilities for everyone.

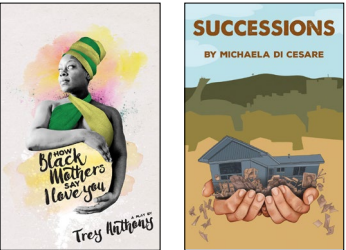
From the creator of the powerful solo show *CRASH*, Pamela Sinha's *New* is an evocative, emotionally-as-  
tute comedy about the complex nature of love and sacrifice, joyful togetherness and piercing loneliness, and what it means to create entirely new ways of life through our willingness to tread uncharted territory.

**Praise for *New***

"... a masterful portrait of loneliness, yearning, grief and marriage which blends snappy, Neil Simon-esque domestic dialogue with a dramatic sharpness rarely deployed in a play quite so funny!"  
—Ben Waldman, *The Winnipeg Free Press*

"Specific in its details but universal in its themes, *New* ... is one of the best new Canadian plays to debut this season." —Glenn Sumi, *So Sumi*

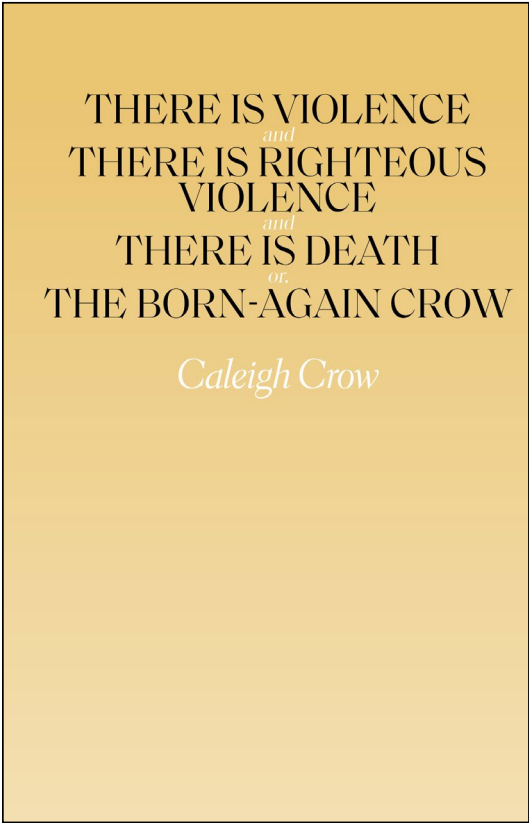
You May Also Like



Pamela Mala Sinha is an award-winning Canadian actress/writer working internationally in theatre, tele-  
vision, and film. Pamela was the recipient of Canada's prestigious Dora Mavor Moore Award for Outstanding New Play (playwright) and Outstanding Lead Actress for her solo debut play, *CRASH*. Published by Scirocco Drama, *CRASH* was also included in Bloomsbury Publishing's (UK) *Audition Speeches* and *Love, Loss and Longing* (Playwrights Canada Press). Her second play, *Happy Place*, premiered in Toronto in 2015 at Soulpepper, followed by Vancouver's Touchstone Theatre in October 2017 and Winnipeg's Prairie Theatre Exchange in 2018. *CRASH*'s US debut was at New York's Signature Theatre in 2017. As one of few artists selected nationally to receive a prestigious Project Imagination commission from Soulpepper, Pamela wrote her third play, *New*. Pamela's film adaptation of *Happy Place* (Sienna Films, dir. Helen Shaver) premiered at VIFF in 2020. She has completed development with CBC and Sienna on her origi-  
nal television drama series *Nirvana* and production has just wrapped on the filming of *CRASH* (dir. Alan Dilworth), starring Pamela.



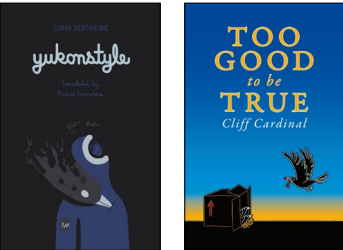
# There is Violence and There is Righteous Violence and There is Death or, The Born-Again Crow



Grocery-store clerk Beth has had a hell of a week. A hell of a life, actually, full of people squashing her soul. And after pushing back at life—stabbing a steak to her boss’s desk and lighting a magazine rack on fire, for instance—freshly unemployed Beth regroups at her mom’s suburban home. Just when Beth starts to think she’s to blame for systemic limits, the gift of a bird feeder sparks a relationship with a talking Crow who reconnects her with her true power.

This sly chamber piece from new voice Caleigh Crow turns post-capitalism ennui on its head with a righteous fury. It unearths the subtle (and not so subtle) ways we gaslight the marginalized, especially Indigenous women, people living with mental-health afflictions, and anyone struggling to make ends meet in low-income service jobs. *There Is Violence* captures the vivacity and humour of one truly remarkable woman not meant for this earth, and brings her to her own glorious transcendence.

You May Also Like



October  
5.125" x 7.625" | 80 pages  
\$18.95 | 9780369104700  
2 f, 3 m  
First produced by Thumbs Up Good Work Theatre, Calgary, in 2019  
Subjects: Indigenous Playwrights; Death, Grief, & Loss; Family Life; Horror; Western Playwrights: Alberta

- Caleigh Crow is an entrepreneurial emerging artist
- Wry, metaphysical, mystical perspective empowering young female Indigenous characters

# Caleigh Crow

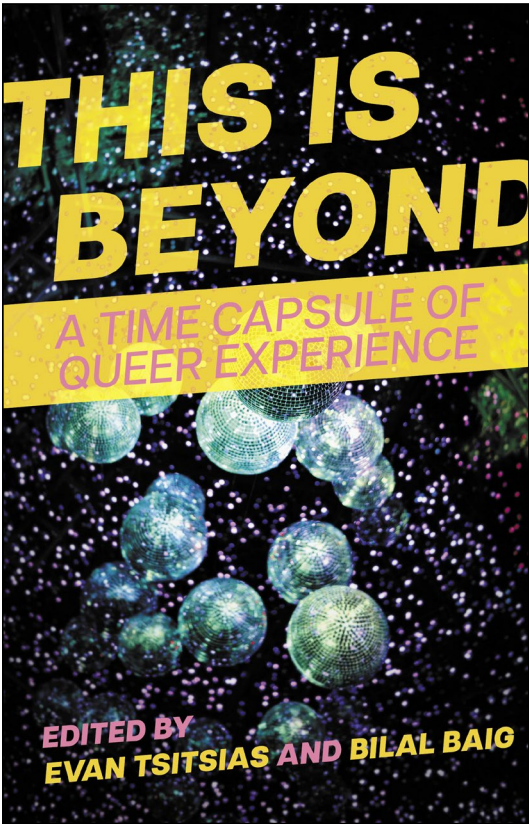


Caleigh Crow is a queer Metis theatre artist from northeast Calgary. Previous playwriting topics include a talking crow and a grocery clerk, the mass coronal ejection of 1859, the Antifa supersoldier, the intersection between twelfth century Franciscan nuns and Britney Spears, remote viewing, witch revenge, and a landlord musical. She is the co-founder and artistic lead of Thumbs Up Good Work Theatre. Her work tends towards themes of metaphysics, class struggle, magic, and serious whimsy.



# This is Beyond:

## A Time Capsule of Queer Experience



October  
6" x 9" | 272 pages  
\$29.95 | 9780369104731

Subjects: 2SLGBT / Queer Theatre; Nonfiction / Essays; Political Theatre; Theatre for Young Audiences: Coming of Age; Theatre for Young Audiences: Dating & Sex

- Bilal Baig is a co-creator of the hit CBC TV show *Sort Of*
- Evan Tsitsias has been a writer/creator/artist in residence at many renowned theatres: Member of the Tarragon Playwrights Unit, the Stratford Festival Playwright's Retreat/ New Play Development Program, Alumni of the Lincoln Center Theater Directors Lab

In this rapid moment of expansion in queer theatre, when everything is exposed, interrogated, and investigated, *This is Beyond* is a time capsule of where we are now and a map for where we might go next. Co-editors Evan Tsitsias and Bilal Baig strike out to capture the magnitude of this seismic shift, asking: How far have we come? What's changed? What's stayed the same? What do we need to do to continue to change things? An anthology that moves like a satellite in the sky, *This is Beyond* confronts and expands our current perceptions so that we may continue to explore the new and unknown.

Monologues, essays, poetry, and opinion pieces speak to the transformation of queer theatre through a myriad of diverse experiences, using stories, myths, and magic to unveil the intersections of queerness and cultures. Each piece gives voice to what it means to be a member of the queer community in an ever-evolving society, offering actors of every age, colour, culture, and generation empowered queer stories to play with, ponder over, learn from, and embody within our current cultural moment.

### You May Also Like



Evan Tsitsias is Co-Artistic Director of Directors Lab North and the former artistic director of Eclipse Theatre Company. His writing includes *Aftershock*, *The Murmuration of Starlings*, *Unstuck*, *Strange Mary Strange*, the musical *Inge(new)*, and the short film *Bagged*, which aired on CBC. He's worked internationally and spent the last decade in Houston at Theatre Under the Stars. He is a member of the Lincoln Theater Center Directors Lab, Chicago Directors Lab, the Tarragon Playwright's Unit, Stratford Festival's New Play Development Program, and was a resident artist at Robert Wilson's Watermill Center. He's been nominated for a Dora Mavor Moore Award, the John Hirsch Directing Prize, the Tom Hendry Award, and received an honourable mention for the Herman Voaden National Playwriting Prize. [www.evantsitsias.com](http://www.evantsitsias.com)

## edited by Bilal Baig



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*.

Also by Evan Tsitsias and Bilal Baig





# The Party & The Candidate



November  
5.375" x 8.375" | 288 pages  
\$20.95 | 9780369104434  
5 f, 5 m

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

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

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

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

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

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

### Praise for *The Party & The Candidate*

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

—Marsha Lederman, *The Globe and Mail*

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

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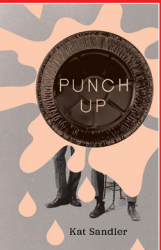


# Kat Sandler



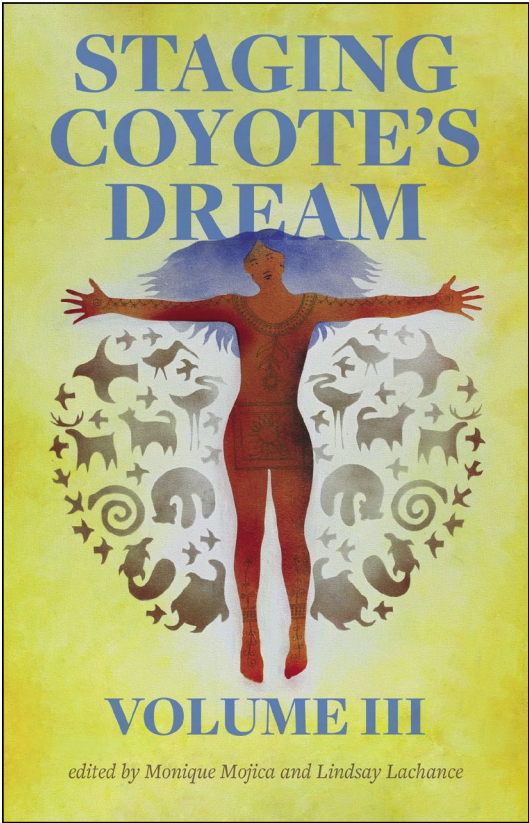
Kat Sandler is a playwright, director, screenwriter, and the artistic director of Theatre Brouhaha in Toronto. She has staged seventeen of her original plays in the last eight years, including *Yaga* and the concurrent double bill of *The Party* and *The Candidate*, where the same cast raced back and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

### Also by Kat Sandler





# Staging Coyote's Dream Vol. III



**November**  
**6" x 9" | 336 pages**  
**\$34.95 | 9780369104748**  
**Subjects: Indigenous Playwrights; Metis; First Nations; Anthologies; Environmental Issues; Dance; Devised Theatre & Collective Creation**

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

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

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

**Includes**

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

## edited by Monique Mojica



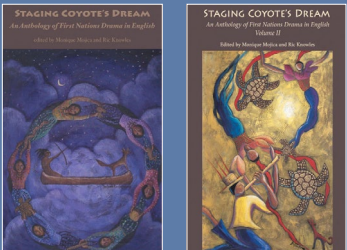
Monique Mojica (Guna and Rappahannock nations) is an actor/playwright/dramaturg/artist-scholar spun from the family web of Spiderwoman Theater. Monique's artistic practice mines stories embedded in the body in connection to land and place. She has created land-based, embodied dramaturgies and taught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

## edited by Lindsay Lachance

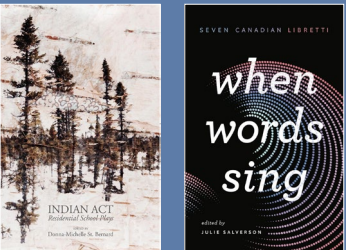


Lindsay Lachance (Algonquin Anishinaabe) has worked as a dramaturg for over a decade and is Assistant Professor in the department of Theatre and Film at the University of British Columbia. Lindsay's dramaturgical practice is influenced by her relationship with birch bark biting and the Gatineau River.

### Also by Monique Mojica

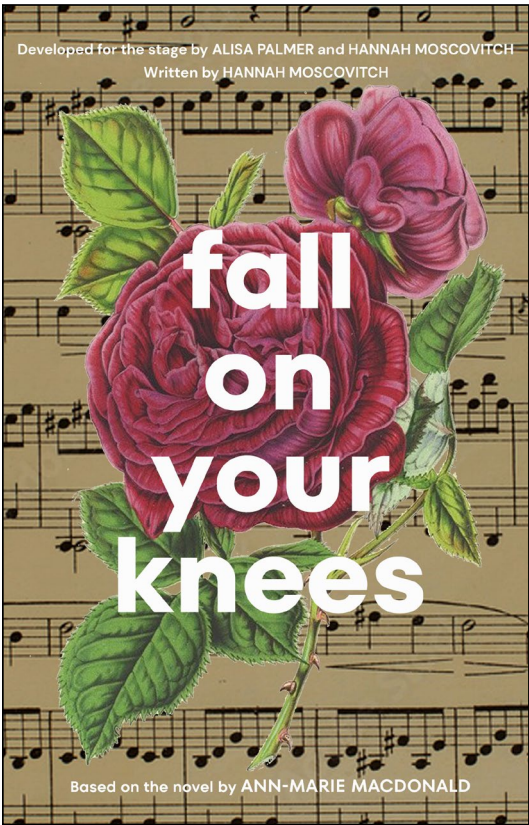


### You May Also Like





# Fall on Your Knees



November  
5.375" x 8.375" | 288 pages  
\$20.95 | 9780369104229  
8 f, 5 m, doubling

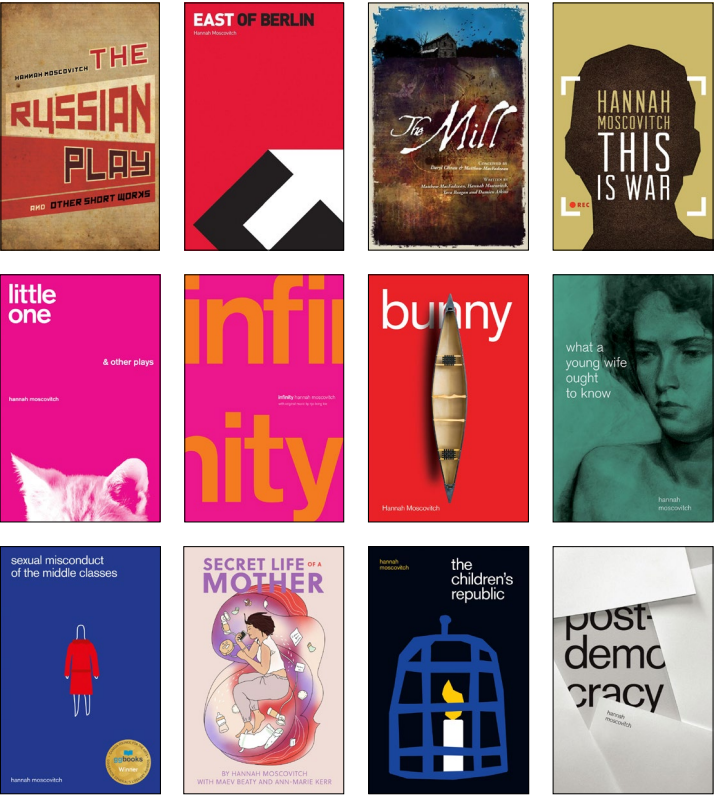
First produced in a joint production between Canadian Stage in Toronto, the National Arts Centre in Ottawa, Grand Theatre in London, Neptune Theatre in Halifax, and Vita Brevis Arts, from January to March 2023

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

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

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

## Also by Hannah Moscovitch



## developed for the stage and written by Hannah Moscovitch



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

## developed for the stage by Alisa Palmer



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

## adapted from the novel by Ann-Marie MacDonald



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



# Power Moves: Dance, Culture, Politics

## New Essays on Canadian Theatre Vol. 12



November  
6" x 9" | 400 pages  
\$34.95 | 9780369103697

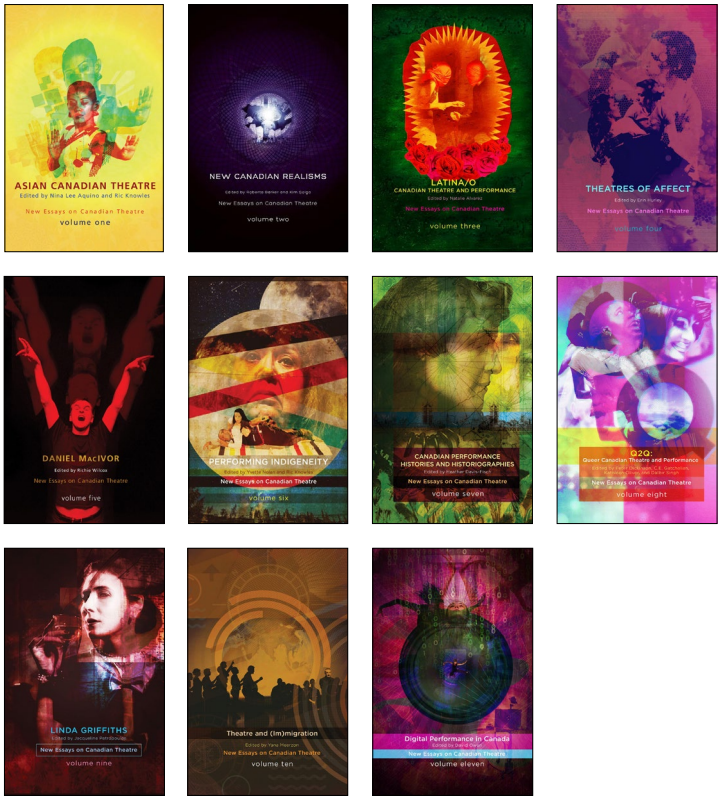
Subjects: Dance; Non-Fiction / Essays

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

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

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

Also in the NECT Series



## edited by Seika Boye



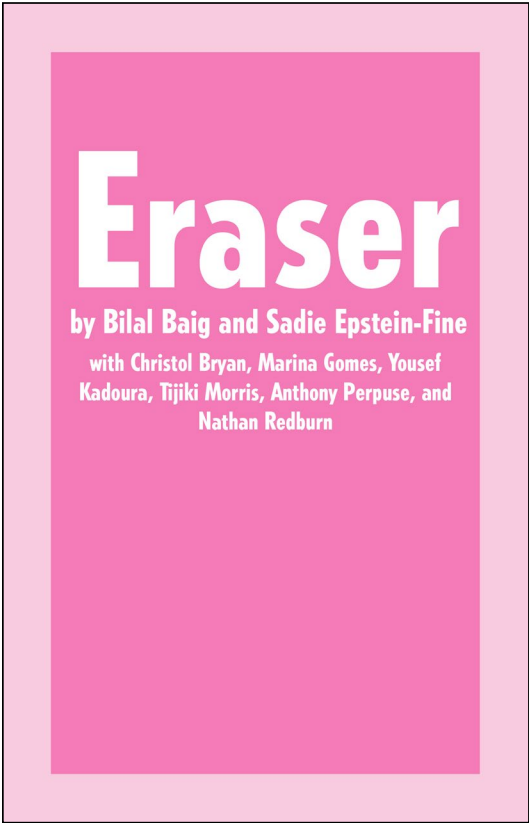
Seika Boye is a scholar, writer, educator, and artist whose practices revolve around dance and movement. She is an assistant professor and director of the Institute for Dance Studies at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Seika curated the archival exhibition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

## edited by MJ Thompson



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





November  
5.375" x 8.375" | 128 pages  
\$18.95 | 9780369104120  
6 roles  
First produced as part of Why Not Theatre's Riser Project, Toronto, in May 2019  
Subjects: (Im)migration; 2SLGBT / Queer Theatre; Disability Theatre; Death, Grief & Loss; Theatre for Young Audiences: Bullying

- *Eraser* originates from a devised theatre course a few of the authors took together, inspired by conversations about the group's diverse upbringings
- One of the authors, Bilal Baig, is the star and co-creator of the hit HBO/CBC series *Sort Of*

An immersive experience, *Eraser* delves into the memories and fantasies of a classroom of students as they figure out who they want to be. Six students guide readers through their different journeys, taking them along to the cafeteria, change rooms, and playground, to the places where they feel safest and the most brave, vulnerable, and afraid.

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 this new student who doesn't look like any of the Muslims he knows. Noah's brother just died, and he's been avoiding processing 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 sentimental look at what it's like to navigate differences and connections as a kid.

You May Also Like



Also by Bilal Baig



**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. 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.



**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.



**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 BFA 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.



**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.



**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*. Their play *Rootless* was presented at the SummerWorks Performance Festival and Theatre Passe Muraille's Buzz Series.



**Anthony Perpuse** mostly goes by Tony and uses he/him pronouns. He is a Filipino Canadian actor who received his BFA in Performance Acting from Toronto Metropolitan University in 2016 and was awarded the Perry Schneiderman Comedy Award. Some of his theatre credits include *Theory*, *Through the Bamboo*, and *Orestes*.



**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.

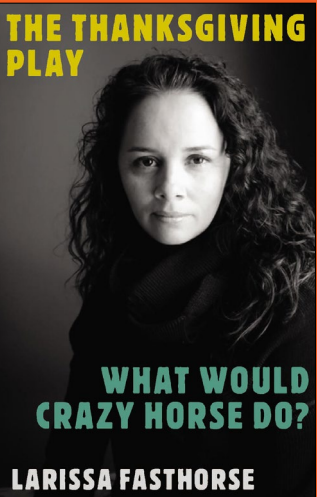
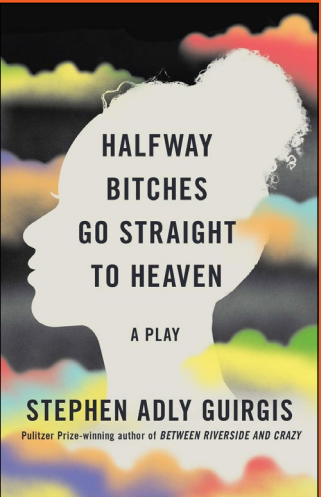
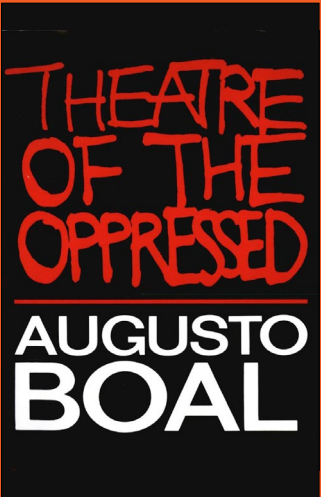
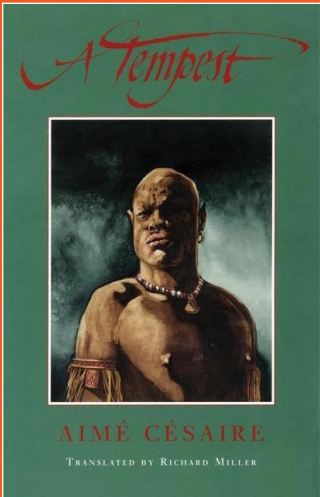
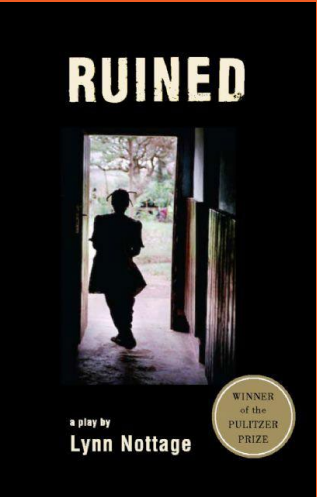
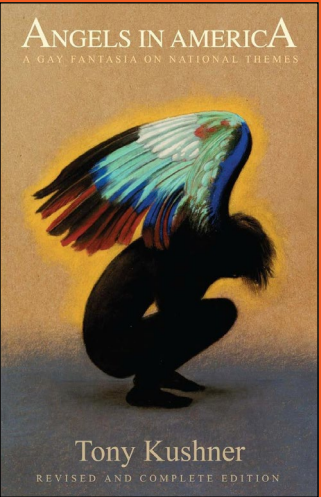
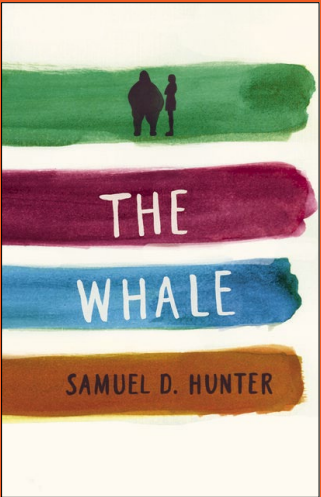
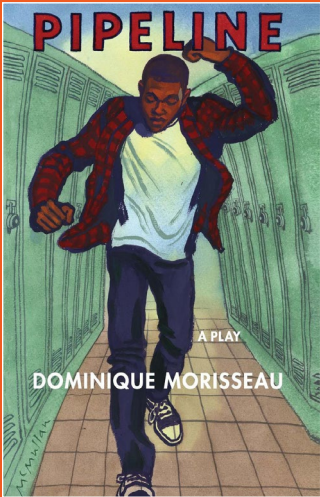


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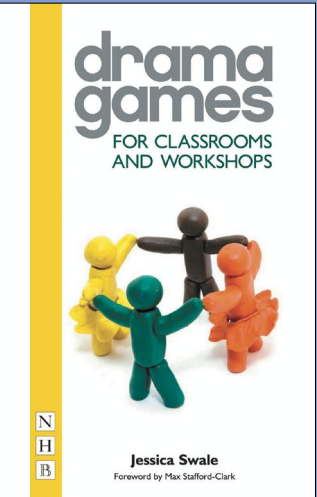
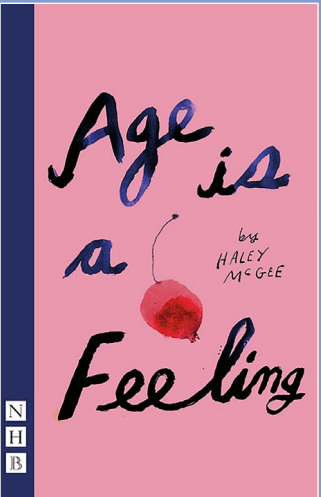
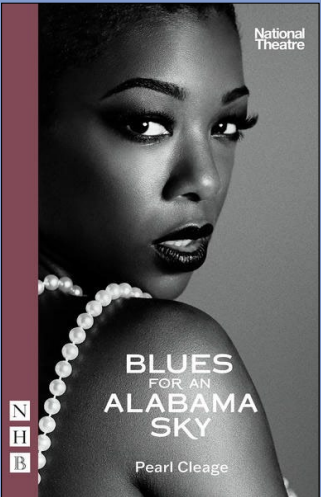
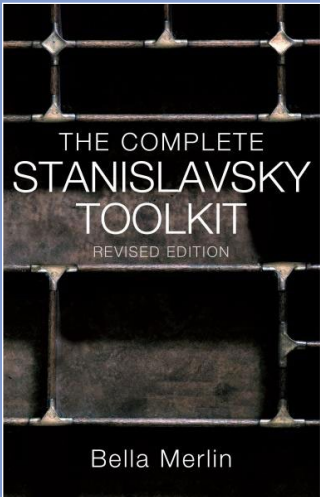
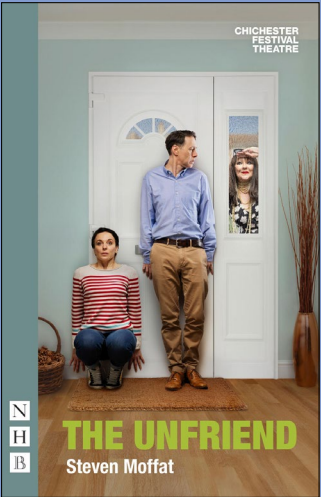
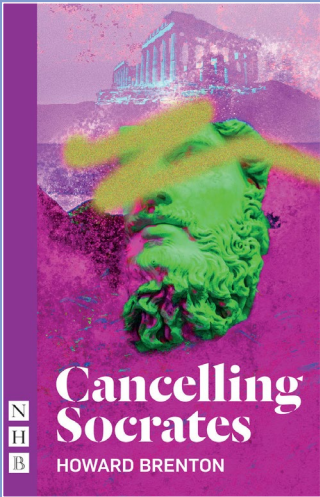


# Nick Hern Books (UK)



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

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