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**YEARS**  
**PLAYWRIGHTS**  
**CANADA**  
**PRESS**



Prepared By :  
Annie Gibson



# ANNUAL REPORT 2023



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Toronto, ON M5V 1X1

Playwrights Canada Press staff work across Turtle Island, on Treaty 7, Treaty 13, and Treaty 20 territories, which are the current and ancestral homes of the Anishinaabe Nations (Ojibwe / Chippewa, Odawa, Potawatomi, Algonquin, Saulteaux, Nipissing, and Mississauga / Michi Saagiig), the Blackfoot Confederacy (Kainai, Piikani, and Siksika), néhiyaw, Sioux, Stoney Nakoda, Tsuut'ina, Wendat, and members of the Haudenosaunee Confederacy (Mohawk, Oneida, Onondaga, Cayuga, Seneca, and Tuscarora), as well as Métis and Inuit peoples.

It always was and always will be Indigenous land.

If you require a more accessible version of this document please contact Annie Gibson at [annie@playwrightscanada.com](mailto:annie@playwrightscanada.com).

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## Mission Statement

Playwrights Canada Press exists to raise the profile of Canadian playwrights and Canadian theatre and theatre practitioners through the publication of Canadian plays and the occasional publication of theatre criticism, history, biographies, and memoirs.

## Board of Directors

- |  |  |
|--|--|
|  Bilal Baig, Toronto        |  Shauntay Grant, Halifax  |
|  Michelle Kneale, Vancouver |  Josh Languedoc, Edmonton |
|  Colleen Murphy, Toronto    |  Judy Wensel, Regina      |

At its annual meeting in September 2022 the board of the Playwrights Guild of Canada appointed these directors to the Playwrights Canada Press board.

The Playwrights Canada Press board elected the following individuals to be officers of the company: Colleen Murphy, President; Michelle Kneale, Vice President; Bilal Baig, Treasurer; Josh Languedoc, Secretary; and Shauntay Grant and Judy Wensel are members-at-large.

# Operations Overview

The following provides context for how Playwrights Canada Press operates.

## Financial Responsibility

Officers and directors hold financial responsibility for the organization and will therefore sign cheques, contracts, and all documents as required by law, and will also review and approve all financial statements and auditor's reports as outlined in by-law one.

## Banking

Playwrights Canada Press uses TelPay to remit all payments to vendors and playwrights, including electronic payments by direct deposit and printed cheques. Any two of the president, treasurer, any director, and the publisher may sign cheques or authorize payments. Ordinarily the publisher will be one of the two signatures.





The Press has a line of credit backed by \$109,776 in GICs (as of December 31, 2023). An original GIC was boosted by the additional \$50,000 that the Press board authorized the purchase of in February 2020 from a cumulative surplus. While the money is earmarked for upcoming book publications and other operating expenses our banking advisor suggested putting the money aside to earn some interest until it is needed. The funds from the February 2020 purchase can be withdrawn from the GIC at any time without penalty. The use and cost of the line of credit will be evaluated at each annual meeting of the Press board. The line of credit is accessed by the company Visa card.

## Government Funding

Currently the Press receives funding annually from the Canada Council for the Arts, the Ontario Arts Council, the Department of Canadian Heritage's Canada Book Fund, and the Ontario Book Publishing Tax Credit. Project funding is applied for through Ontario Creates and Livres Canada Books.

Playwrights Canada Press received multi-year funding from the Canada Council for 2024 through 2027 and the Ontario Arts Council for 2023 through 2026. We also received an additional \$10,000 from the Ontario Arts Council as a one-time supplement “for making a significant contribution to diversity, equity, and inclusion in Ontario by engaging with artists and audiences from equity-deserving communities and bringing arts experiences and opportunities to communities outside of Toronto and identified as underfunded by the OAC compared to organizations of similar scope and impact in its sector.”

## Personnel

-  Annie Gibson, Publisher  
Employed full-time since June 2005
-  Blake Sproule, Managing Editor  
Employed full-time since June 2008
-  Avvai Ketheeswaran, Production Assistant  
Employed part-time since August 2021
-  Brandon Crone, Sales & Marketing Coordinator  
Employed full-time since September 2023

### Staff Changes

Brandon Crone was hired in September 2023 to cover sales and marketing and is doing a remarkable job. They bring a wealth of knowledge from the theatre community and from their previous positions with the Playwrights Guild of Canada and SummerWorks.

Annie and Brandon work in the Toronto office on a full-time basis. Blake works remotely from his home in Peterborough, ON, and Avvai works remotely as well, dividing her time between Lethbridge, AB, and Vaughan, ON.

## Working with the Playwrights Guild of Canada

The Press works with the Guild in a number of ways. Beyond having shared board members for communication at the board level, there has been quite a bit of increased communication between staff in recent years. In addition to ironing out kinks in our distribution systems, the publisher and executive director have had some very productive conversations on other matters, including administration and floating around ideas for shared marketing activities. A new operating accord between the two companies was signed in 2011.

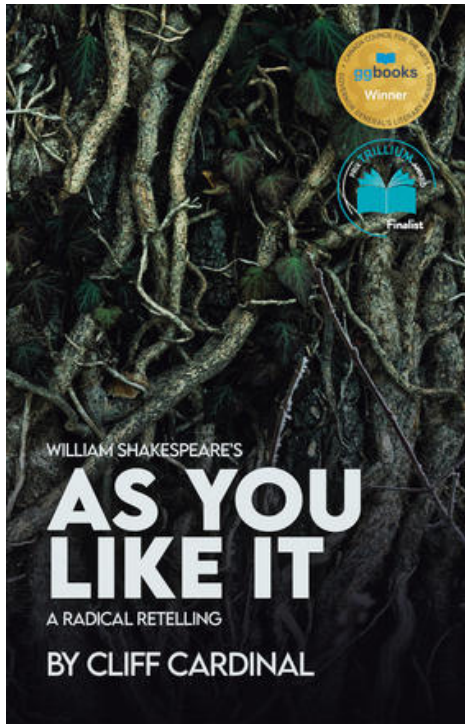
More recently, we've updated our consignment and shipping arrangement with the Canadian Play Outlet to ensure they can access our books from the UTP warehouse without having to hold much inventory themselves. The CPO also sells Playwrights Canada Press ebooks.

## Fiscal Year 2023

Referring to the company's audited financial statements, reviewed by the accounting firm Kurin and Partners, for the fiscal year January 1 to December 31, 2023, the accountants report a net profit in the year of \$21,744. At the end of the year, the Press has an accumulated surplus of \$201,513. While we had initially budgeted a loss in 2023 we were pleased to see sales outpace expenses.

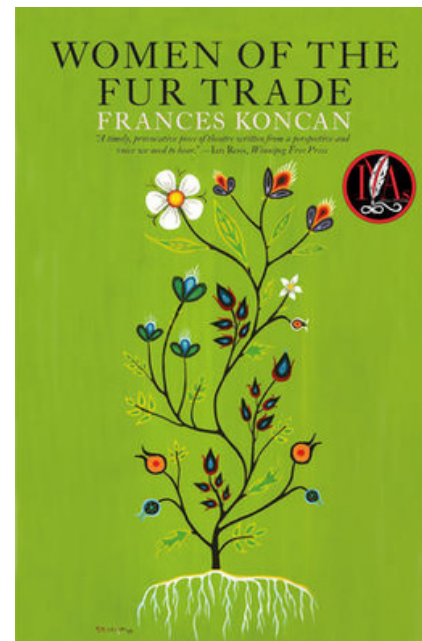
 **Net Profit: \$21,744**

 **Accumulated Profit: \$201,513**



Sales were boosted by two highly successful books, Frances Koncan's *Women of the Fur Trade* and Cliff Cardinal's *William Shakespeare's As You Like It, A Radical Retelling*. Both books were reprinted several times over the course of the year to keep up with demand. *Women of the Fur Trade* was produced by the Stratford Festival in the summer and is a hit with course adoptions, and *As You Like It* was produced by Mirvish Productions and continues to garner interest as a text. Overall, sales of print books published by Playwrights Canada Press rose 25% over 2022 while ebook sales also continued to grow, rising seven percent over the year before.

The Press received grants from the Canada Council for the Arts and the Ontario Arts Council, and a contribution from the Support for Publishers component of the Department of Canadian Heritage's Canada Book Fund. We are up to date with our claims to the Ontario Book Publishing Tax Credit however we have not yet received payment for the 2022 tax credit. It is accrued in our financial statements at \$49,380. We also accounted for the \$10,000 forgiven portion of the Canadian Emergency Business Account loan in our 2023 fiscal year.



Marketing expenses dipped back to regular levels in 2023. In 2022 we received reopening funding to carry out additional marketing initiatives which wasn't repeated in 2023. Our marketing salary also decreased in 2023 as we were without a permanent marketing staff member for part of the year. That figure will rise again in 2024.



To provide some context for our current financial situation, overall the Press is in great shape. We have a sizeable surplus, but much of that money is earmarked for books that have been contracted but not yet published; we're not sitting on money that could be used for new projects or initiatives beyond what we've already got on the go. Our priority remains hiring new staff to assist with current operations to ensure those books can be published in a timely manner, and increasing staff salaries to ensure they are fairly compensated.

## **Distribution**

As of January 1, 2011, Playwrights Canada Press outsourced distribution to University of Toronto Press. This has been an incredibly successful move both in terms of sales and profile. Being distributed by a larger firm gives us access to the bigger book retailers like Amazon and Indigo who now order our books regularly. Amazon is our single biggest customer (even outpacing sales through our own website in 2023). Paired with solid bibliographic data, our books are more visible than ever. While we do pay a percentage of sales to UTP (10%), using an outside distributor allows staff to spend much less time packing and shipping books in favour of making, marketing, and selling books.

Playwrights Canada Press renewed the contract with UTP in late 2023. They noted that some of their fees would be rising, particular for holding books they consider overstock. Staff will be looking to reduce inventory and print fewer copies of new titles going forward to avoid charges.

## **Inventory**

Inventory is taken on the first business day of the new calendar and financial year and is written down at a rate of 25% per year. The write-down works in the following manner: titles published in 2023 are not written down, nor are reprints in that year. After that they are written off at

25% a year until any remaining stock is written off, generally five years after publication. Royalties are paid to authors at the same rate as when initially published, regardless of the inventory value the books hold for the Press.

## Lease

The Press office is located at 269 Richmond St. W. on the second storey of a converted row house. It is a perfectly sized office for us and staff are very happy in our current location. Our current two-year lease ends in June 2024 and we will be renewing the lease when the time comes.

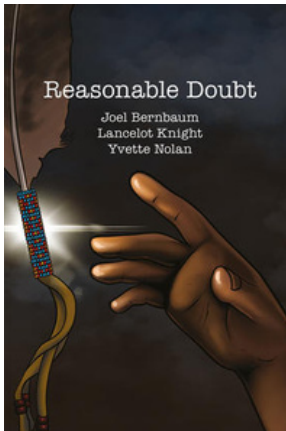
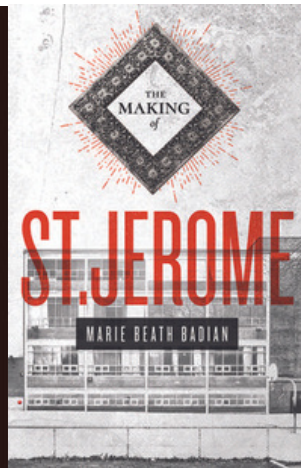
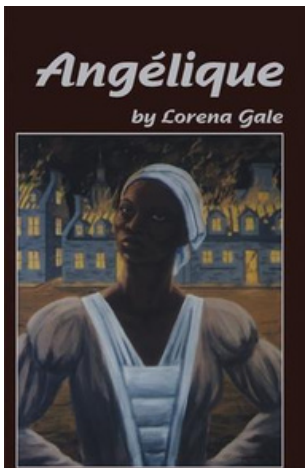
## 2023 Publications



- 24 books published
- 53 plays and monodramas
- 9 first-time authors
- 1 spectacular monologue book

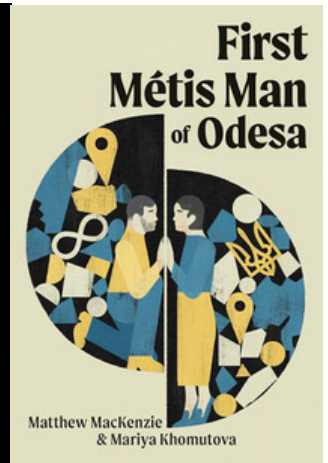


# 2023 Reprints



- 24 books reprinted
- Earliest reprint from 1987
- 8 first-time reprints

# 2024 Forthcoming Books



- 26 books scheduled
- 28 plays
- 11 first-time authors
- 1 phenomenal non-fiction book



**For a complete list of 2023 and 2024 titles please see Appendix A.**

## Editorial Committee

The Playwrights Canada Press Editorial Committee is made up of five members: Dian Marie Bridge, Davey Samuel Calderon, Santiago Guzmán, Jenna Rodgers, and Deneh'Cho Thompson. In their most recent meeting the committee met to discuss and recommend plays to the publisher. From those discussions, the Press has expressed interest in four plays and is in various stages of contracting to publish:

- *Chasing Champions* by Jacob Sampson
- *Kisapmata* by Bianca Miranda
- *Afrodisiaque* by Maryline Chery
- *Homecoming* by Kamila Sediego

The Committee will meet again in the spring and fall of 2024 to go over new work coming out and make new recommendations.

# Awards

Four Press titles were finalists for the 2023 Governor General's Literary Award for Drama:

- *Forgiveness* by Hiro Kanagawa
- *Is My Microphone On?* by Jordan Tannahill
- *The Enchanted Loom* by Suvendrini Lena
- *William Shakespeare's As You Like It* by Cliff Cardinal



The winner was Cliff Cardinal's *William Shakespeare's As You Like It, A Radical Retelling*. *As You Like It* was also a finalist for the Trillium Book Award, an especially meaningful honour because plays are rarely selected for this award. Similarly, *Body So Fluorescent* by Amanda Corder and David di Giovanni was a finalist for the Dayne Ogilvie Prize for LGBTQ2S+ Emerging Writers from the Writers Trust of Canada.

Jeff Ho's *Iphigenia and the Furies (On Taurian Land)* & *Antigone: 方* was the winner of the Lammy Award for Best LGBTQ+ Drama, while *Duecentomila* by kai fig taddei was recognized as a finalist.



The Canadian Association for Theatre Research awarded the Patrick O’Neill Award for Best Edited Collection to two books in 2023: *Interdependent Magic: Disability Performance in Canada*, edited by Jessica Watkin, and *When Words Sing: Seven Canadian Libretti*, edited by Julie Salverson.

## Contract

There have been no major revisions to the contract this year from earlier editions. We aim to make the contract author-friendly and as readable as possible. The contract is signed by a director and the publisher—currently Colleen Murphy, President, and Annie Gibson.

Language has been added to assure authors that Playwrights Canada Press will not use their work in training or generating text through artificial intelligence (AI).

## Marketing Activity

The extensive marketing we do as a small press is made possible by the support we receive from the Department of Canadian Heritage’s Canada Book Fund. In 2023, marketing expenses (excluding salaries) were around \$60,000, the bulk of which was spent on advertising, promotional events, and travel to those events. We also pay authors for their work in promoting their books.

## Events and Book Displays

A large part of the Playwrights Canada Press outreach strategy is getting books in front of readers, and as we publish in a niche market Press staff are often the best representatives for our books. We target events throughout the year that put our books in front of academics, theatre professionals, and theatre lovers.

The Press attended events including:

- ▶ Native American and Indigenous Studies Association (Toronto, ON)
- ▶ Canadian Association for Theatre Research (Halifax, NS)
- ▶ Council of Ontario Drama and Dance Educators (Windsor, ON)
- ▶ Association for Theatre in Higher Education (Austin, TX)
- ▶ American Society for Theatre Research (Providence, RI)
- ▶ Paprika Festival (Toronto, ON)

Joining us at CATR was editor and author Shauntay Grant (*From the Ashes*) and playwrights Beatriz Pizano (*Dividing Lines* | *Líneas Divisorias*) and Makambe K Simamba (*A Chitenge Story* in *From the Ashes*).

We were also represented by volunteers at the Western Ontario Drama League's

community theatre festival, and by Mieko Ouchi and Citadel Theatre staff at the Edmonton Fringe Festival. We exhibited in the Ontario Book Publishers Organization pavilion at the Ontario Library Superconference.



## **Advertising**

The Press does a considerable amount of print advertising, including placing ads in such publications as *Canadian Theatre Review*, *Atlantic Books Today*, and *Montreal Review of Books*, and in various literary magazines such as *Brick Magazine*. Ads are also placed in theatre programs and other publications for special events or tie-ins. Lately we've been placing fewer ads in each publication but still work to cover the same amount of territory by advertising in regional and local book publications as well as academic and theatre-oriented journals and magazines. We also advertise online on sites like Open Book and promote posts on both Instagram and Facebook for greater reach for events and other significant posts. Paid promotion on social media helps to reach our people who are already following our accounts as well as those with related interests.

## **Complimentary Books**

Fifteen copies of a new title are issued to the playwright and additional copies of the title are sent to other contributors to the book, like the cover designer or introduction writer. Review copies are sent to journals, magazines, and blogs. Authors may also purchase additional copies of their books at a 45% discount, and all our authors may purchase each other's books at the same 45% discount. Each year, board members are sent the catalogue and encouraged to select complimentary books from it.

Academics may request review copies of our books to consider for course adoption. This is a very inexpensive way to get material out to interested parties. The Press is very generous when it comes to requests for review material as we have found it to be an extremely affordable way to market our book to the decision makers who will purchase them. The Press also donates complimentary copies of books to theatres across the country, which use them for fundraising activities.

## **Catalogue**

As of spring 2021, Playwrights Canada Press no longer releases a printed catalogue on the advice of our sales force, the Canadian Manda Group via the Literary Press Group. Bookstores and libraries aren't using print



marketing resources in the same way they used to, preferring electronic versions. The sales force now uses PDF catalogues pulled from BookNet Canada's [CataList](#) instead. CataList is a catalogue-building system pulled from publishers' bibliographic data, perfect for the needs of bookstores, libraries, wholesalers, and other business accounts.

The Press will continue to issue our own digital [seasonal catalogues](#) announcing upcoming books. They are readily available on our website and can be provided by email to anyone asking for a list of new titles.



## Website

Playwrights Canada Press created and launched a new website in 2018. Built on the Readerbound platform, the website is populated by our existing bibliographic data so staff only have to create a single listing for each book across multiple platforms.. The site is also customized for a play publisher to include casting information on each book page, [browsable subject and casting listings](#), a page for our [custom course bundles](#) and [specialty collections](#). With the new site we've outsourced order fulfillment to University of Toronto Press, removing part of the workload from staff. Customers can also select to pick their orders up from our Toronto office to save on shipping. Since UTP is fulfilling orders, we can also now sell the books we represent from Nick Hern Books and Theatre Communications Group on the site. While we haven't seen a huge upturn in the orders for those titles having the listings means the books are more visible and Playwrights Canada Press is more easily recognized as the official distributor.

As part of the website relaunch, we also started a [blog](#). The blog allows us to publish articles about our books and interviews with our playwrights, as well as reading lists, excerpts, and contests. Posts are written by our sales and marketing staff, and the blog is updated every two weeks, or as needed.

## Social Media



[@playcanpress](#)



[@PlayCanPress](#)



[Playwrights Canada Press](#)

Playwrights Canada Press maintains active Instagram, X (formerly Twitter), and Facebook profiles. We post regularly to all three accounts, sharing information about new books, events, and looking for ways to engage followers.

Instagram is our most active social media platform. Posts receive the most engagement there, and we use Instagram Stories fairly regularly to increase the footprint of our announcements.

The Press releases a monthly newsletter, announcing new titles, promoting events, and directing folks back to the blog to read Q&As with authors, recent news, and more. While the number of subscribers is growing slowly, we want to highlight our open rate: one of the final newsletters of 2023 that featured the announcement of our holiday sale, had an open rate of 67%, far exceeding the industry average of 35%.

## Book Launches

Playwrights Canada Press held two in-person book launches in 2023. With the support of Toronto Lit Up, an initiative of the Toronto International Festival of Authors, we launched *The Enchanted Loom* by Suvendrini Lena and translated by Dushy Gnanapragasm, and *The Negroes Are Congregating* by Natasha Adiyana Morris. This program offers funding for Toronto-based authors, allowing us to put on a larger-scale event than we could otherwise afford. We partnered with Another Story Bookshop for the launch of *The Enchanted Loom* and A Different Booklist for the launch of *The Negroes Are Congregating*, two local independent bookshops.

## Sales Force

The sales force is the Canadian Manda Group via the Literary Press Group. As a smaller publisher we levy the collective nature of the LPG to have our books presented by Manda to booksellers and libraries across Canada. The Press pays a sales commission on the sale of each book, but this has vastly improved our reach and representation.

## Copyright

The effects of the changes made to the Copyright Act in 2012 continue to be felt at the Press. The “fair dealing” exemption for education is having an impact on the revenue we collect for the photocopying of published plays through Access Copyright as well as the perception among educators that all written work can be used freely, without compensation to the author. On an individual level we try to speak with teachers and profs at events about this but not much will change until the law is changed. Much of the information below has been provided in previous years but it is repeated here as background for readers.

Several years ago Access Copyright filed a lawsuit against York University, claiming the school was copying material illegally. York University countersued Access Copyright, questioning the legality of the former tariffs they'd been charged. The case wound its way through the courts until finally being heard by the Supreme Court of Canada (SCC) in the spring of 2021. The SCC announced a judgment in July of 2021 and unfortunately dismissed appeals from both parties, leaving the Federal Court of Appeal's (FCA) earlier ruling, that tariffs certified by the Copyright Board are not enforceable, in place. Disappointingly, the SCC did not offer a ruling on York's fair dealing guidelines. These guidelines—which are identical to those used by most K-12 and post-secondary institutions across Canada—had previously been found by the Federal Court to be illegal in both their terms and in their application, a decision that was upheld by the FCA in 2020.

The SCC decision reinforces that Canada’s copyright framework is broken. And fixing it has now shifted back to the federal government.

The Government of Canada completed their Statutory Review of the Copyright Act in June 2019. Among the 36 recommendations offered was a call to “consider establishing facilitation between the education sector and the copyright collectives to build consensus towards the future of educational fair dealing in Canada.” The Association of Canadian Publishers characterized a high point of the report: “[T]he expansion of fair dealing to include education in 2012 has changed the behavior of educational administrators, educators, researchers, and students, and has resulted in a loss of revenue to Canadian publishers and creators. Importantly, the committee has stressed that fair dealing exceptions are meant to be applied on a case-by-case basis, which makes the establishment of bright-line criteria—like those adopted by the education sector after 2012— incompatible with Canadian copyright law.”

When the Government of Canada tabled Budget 2022 in April 2022 they confirmed their commitment to ensuring that the Copyright Act protects all creators and copyright holders, ensuring a sustainable educational publishing industry, including fair remuneration for rightsholders. However, Budget 2023 continued the pattern of inaction, with no new initiatives or legislative change announced. So again, we await reform.

On November 23, 2022, the Government of Canada announced that amendments to the Copyright Act will come into force on December 30, 2022, extending the term of copyright protection in literary, dramatic, musical, and artistic works from 50 years to 70 years after the end of the year of the author’s death. This change in copyright law came about as a result of a key commitment made by Canada in the Canada-United States-Mexico Agreement (CUSMA). The term extension will not affect works that are already in the public domain. Any works whose copyright expired on or before December 31, 2021, will remain in the public domain.

In the Report of the Standing Committee on Science and Research, presented to the House of Commons in November 2023, it was recommended that the government once again undertake a review of the Copyright Act. The various legal cases have wound their way through the courts and the government must look at the Act with those results in mind.

The writing and publishing communities have joined together to create the [I Value Canadian Stories Campaign](#), focusing on the effects of the Copyright Act on authors.

## Future Thinking

It's looking like 2024 will be an incredibly busy year. With Brandon Crone in place as our sales and marketing coordinator we have more events and promotional activities scheduled than ever before. We have an exciting range of books planned, from individual plays to massive nonfiction compendiums and we can't wait to share them with readers.

**Accessibility** remains important to us as a publisher. As we are learning, the standard print book is not accessible to everyone, for instance people with visual impairments and some physical disabilities. The Press completed certification through [Born Accessible](#) from Benetech. This program verifies ebook accessibility and provides guidance on how to ensure that our ebooks are accessible from the time of publication. We have upgraded the accessibility of many older ebooks to ensure they meet current standards and will continue to do so as we are able with books that haven't already been upgraded. We know that some readers prefer audiobooks for accessibility but can't afford to create audiobooks for all titles at this time. Instead, we are pointing readers to the excellent [PlayMe podcast](#) that creates audio versions of many of the books we publish. We are thrilled to be able to add accessibility tags to our ebook bibliographic data so readers can find an appropriate format for their needs.

It is equally important that readers and potential readers have ways to engage with Playwrights Canada Press other than the books we publish. That means our marketing material and events need to be accessible as well. We therefore use tools like image descriptions and alt text on social media and host events in accessible online spaces, offering ASL interpretation and closed captioning as needed. As we've begun hosting events in person once more we are mindful that venues meet minimum accessible standards so more guests can participate. Some of those standards include barrier-free access to the venue and washrooms, well-ventilated spaces, places with a variety of seating options, and continuing to offer accommodations where needed.

Staff read *Skin, Tooth, and Bone: The Basis of Movement is Our People*, a Disability Justice Primer, based in the work of Patty Berne and *Sins Invalid*, and discussed the text in bi-weekly meetings. This has helped further our accessible practice; in some cases there are practical ideas we can incorporate into our work, others are filed away to assist with editorial concerns.

Playwrights Canada Press is also looking to ensure that we approach our work from an **anti-racist and decolonial perspective**. Annie Gibson is currently a co-chair of the Association of Canadian Publishers's Diversity & Inclusion Committee, helping to continue this work at an industry level, and a member of the Literary Press Group's Anti-Racism, Diversity, and Inclusion Committee. Blake Sproule reviews texts to ensure writers incorporate those principles where necessary. For example, a timeline rooted in Canadian colonial history may be expanded to note important milestones for a nearby First Nation. Staff welcome suggestions from directors and playwrights on ways we can carry out this important revolution from an organizational point of view.

In 2024 Playwrights Canada Press will celebrate our **40th anniversary!** We already have several marketing initiatives planned, including an in-person party in Toronto. We look forward to commemorating this milestone with our theatre and publishing communities.

## Summary

This past year was an optimistic one for Playwrights Canada Press. While we continued to work through disruptions we made significant progress on many items on our to-do list, including upgrading older ebooks and publishing a great batch of wonderful books. Staff continue to discuss ways to work with authors and each other that embody grace, generosity, and flexibility. 2023 saw staff and authors work in tandem to create amazing works of art that we get to share with the world.

We are thrilled that our financial situation is so secure, and grateful that our funders at all levels of government continue to see the value in what we do. It's been a real boon to have a large ebook collection to be able to offer readers.

In 2023 we published 24 books containing 53 plays and monodramas, including works in translation and theatre for young audiences. We have 26 books scheduled for 2023. We were once again honoured to have published four books that were finalists Governor General's Literary Award for Drama, including the winner.

We aim to get many more books out into the world this coming year, sharing the fantastic writing we've discovered with the world. It is a true pleasure to engage new readers in our work and we are planning for continued success in 2024.

# Acknowledgements

## Our Funders



Thank you to the incredible staff, board, and editorial committee for Playwrights Canada Press who work tirelessly to support our mission of promoting and celebrating Canadian theatre and playwrights. And to our colleagues in the theatre and publishing industries: we could not do it without you. The informal chats, the cheerleading, and the leadership you provide are invaluable and we thank you every day for your help.

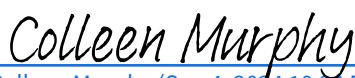


Annie Gibson (Sep 4, 2024 10:36 EDT)

Annie Gibson, Publisher

09/04/2024

Date



Colleen Murphy (Sep 4, 2024 10:34 EDT)

Colleen Murphy, President

09/04/2024

Date



# Appendix A

## Playwrights Canada Press Books Published 2023

Pub Date	Title	Author/Editor
2023-10-24	21 Black Futures: The Anthology	Obsidian Theatre, ed.
2023-05-02	After the Fire & The Particulars	Matthew MacKenzie
2023-05-30	among men	David Yee
2023-05-16	Blackout: The Concordia Computer Riots	Tamara Brown, Kym Dominique-Ferguson, Lydie Dubuisson, & Mathieu Murphy-Perron
2023-04-04	Body So Fluorescent	Amanda Cordner & David Di Giovanni
2023-05-16	Burning Mom	Mieko Ouchi
2023-05-30	Calpurnia	Audrey Dwyer
2023-01-10	Forgiveness	Hiro Kanagawa
2023-06-20	From the Ashes: Six Solo Plays	Shauntay Grant, ed.

<b>Pub Date</b>	<b>Title</b>	<b>Author/Editor</b>
2023-07-11	Half-Cracked: The Legend of Sissy Mary	Mary-Colin Chisholm
2023-04-04	Haven	Mishka Lavigne, trans. by Neil Blackadder
2023-01-10	How It Ends	Debbie Patterson
2023-05-30	Jungle, The	Anthony MacMahon & Thomas McKechnie
2023-09-05	Master Plan, The	Michael Healey
2023-01-31	Negroes Are Congregating, The	Natasha Adiyana Morris
2023-12-19	New	Pamela Mala Sinha
2023-01-24	Post-Democracy	Hannah Moscovitch
2023-09-12	Queen Goneril	Erin Shields
2023-01-10	Reaching for Starlight	Donna-Michelle St. Bernard
2023-09-26	Shorelines	Mishka Lavigne

<b>Pub Date</b>	<b>Title</b>	<b>Author/Editor</b>
2023-10-31	There is Violence and There is Righteous Violence and There is Death or, The Born-Again Crow	Caleigh Crow
2023-12-19	This is Beyond: A Time Capsule of Queer Experience	Bilal Baig & Evan Tsitsias, eds.
2023-03-28	Winter of 88	Mohammad Yaghoubi & Nazanin Malekan
2023-01-31	Yaga	Kat Sandler

### **Playwrights Canada Press Reprints 2023**

<b>Title</b>	<b>Author</b>	<b>Originally Published</b>
Adventures of a Black Girl in Search of God, The	Djanet Sears	2003
Almighty Voice and His Wife	Daniel David Moses	2009
Angelique	Lorena Gale	2000
Botticelli in the Fire & Sunday in Sodom	Jordan Tannahill	2018

<b>Title</b>	<b>Author</b>	<b>Originally Published</b>
Breathing Hole, The	Colleen Murphy with Siobhan Arnatsiaq-Murphy, trans. by Janet Tamalik McGrath	2020
Drowning Girls, The & Comrades	Daniela Vlaskalic, Beth Graham, Charlie Tomlinson	2009
East of Berlin	Hannah Moscovitch	2009
Fundamentals of Directing, The	Ric Knowles	2015
How Black Mothers Say I Love You	Trey Anthony	2017
Huff & Stitch	Cliff Cardinal	2017
Indian Act	Donna-Michelle St. Bernard, ed.	2018
Jennie's Story & Under the Skin	Betty Lambert	1987
Making of St. Jerome, The	Marie Beath Badian	2017

<b>Title</b>	<b>Author</b>	<b>Originally Published</b>
Man A Fish, A	Donna-Michelle St. Bernard	2015
Other Side of the Game	Amanda Parris	2019
Perfect Bowl of Pho, A	Nam Nguyen	2021
Pontypool	Tony Burgess	2015
Reasonable Doubt	Joel Bernbaum, Lancelot Knight & Yvette Nolan	2022
Refractions: Solo	Donna-Michelle St. Bernard & Yvette Nolan, eds.	2014
Selfie	Christine Quintana	2020
Shakespeare's Will	Vern Thiessen	2007
Two-Spirit Acts	Jean O'Hara, ed.	2013

<b>Title</b>	<b>Author</b>	<b>Originally Published</b>
Unplugging, The	Yvette Nolan	2013
Who Killed Spalding Gray?	Daniel MacIvor	2017
William Shakespeare's As You Like It	Cliff Cardinal	2022
Women of the Fur Trade	Frances Koncan	2022

### **Playwrights Canada Press Forthcoming Titles 2024**

<b>Pub Date</b>	<b>Title</b>	<b>Author/Editor</b>
2024-06-25	Black Boys	Stephen Jackman-Torkoff, Tawaih M'Carthy, Thomas Anthony Olajide, Virgilia Griffith, and Jonathan Seinen
2024-03-05	Black Drum, The	Adam Pottle
2024-05-07	Candidate, The & The Party	Kat Sandler
2024-04-09	cockroach (甲由)	Ho Ka Kei (Jeff Ho)

<b>Pub Date</b>	<b>Title</b>	<b>Author/Editor</b>
2024-11-26	Eraser	Bilal Baig, Sadie Epstein-Fine, Christol Bryan, Marina Gomes, Yousef Kadoura, Tijiki Morris, Anthony Perpuse, and Nathan Redburn
2024-05-07	Espejos: Clean	Christine Quintana & Paula Zelaya Cervantes
2024-02-20	Everything I Couldn't Tell You	Jeff D'Hondt
2024-04-09	Fall On Your Knees	Hannah Moscovitch & Alisa Palmer
2024-09-03	First Métis Man of Odesa	Matthew MacKenzie & Mariya Khomutova
2024-01-30	Freedom: A Mixtape	Marcel Stewart with Suitcase in Point, eds.
2024-03-19	Frozen River (nîkwatin sîpiy)	Michaela Washburn, Joelle Peters, and Carrie Costello
2024-03-19	Green Line, The   خط التماس	Makram Ayache, trans. Hiba Sleiman
2024-10-22	Happy Anniversary	Vanessa Cardoso-Whelan

<b>Pub Date</b>	<b>Title</b>	<b>Author/Editor</b>
2024-04-30	I Forgive You	Scott Jones
2024-10-08	Niizh	Joelle Peters
2024-10-08	Peace Country	Pedro Chamale
2024-05-21	PLAY: Dramaturgies of Participation	Jenn Stephenson & Mariah Horner
2024-05-21	Power Moves: Dance, Culture, Politics	Seika Boye & MJ Thompson, eds
2024-09-03	Ravage of Life	Evelyne de la Chenelière, trans. Louise H. Forsyth
2024-02-20	Retreating to Re-Treat: A Performative Encounter at "The Edge of the Woods"	Jill Carter & The Collective Encounter
2024-04-30	Staging Coyote's Dream, Vol. 3	Lindsay Lachance & Monique Mojica, eds.
2024-11-12	This Is The Story of a Child Ruled by Fear	David Gagnon Walker
2024-09-24	Women of the Fur Trade, 2nd ed.	Frances Koncan
2024-10-22	我的名是张欣恩 (Gimme chance leh)	Kris Vanessa Teo