

Imprint: Reflections on *Canadian Theatre Review* Play Publication

An Abridged Transcript of a Discussion Held on Zoom, 29 January 2024

With Taiwo Afolabi, Marie Barlizo, Leah-Simone Bowen, Jill Carter, Annie Gibson, Alan Filewod, and Kevin Williams, moderated by Rebecca Burton.
Edited by Rebecca Burton and Annie Gibson.

Rebecca Burton (RB): We're going to talk about *CTR*—*Canadian Theatre Review*—specifically in relation to its role in and relationship to play publication in Canada.¹ I'll start by introducing myself. My name is Rebecca Burton, and I am the Contracts and Membership Manager at the Playwrights Guild of Canada [PGC]. I was asked to moderate this panel because of my connection to playwrights through PGC, and by extension to Playwrights Canada Press. I edited the *Equity in Theatre* issue of *CTR*. I've published a few articles as well, and I just love *CTR*. It's my favourite theatre journal in the world, and I use it all the time.

Leah-Simone Bowen (LB): My name is Leah-Simone Bowen, and I'm a playwright. I was introduced to *CTR* because I used to work down the hallway from Theatre Museum Canada. They had every back issue of the magazine, so I've read a lot of them. And I've been published in it; I feel lucky to be published in it.

Annie Gibson (AG): My name is Annie Gibson, and I'm the Publisher at Playwrights Canada Press. My introduction to *CTR* was the President of our board of directors quizzing me, asking how many issues of *CTR* are released each year, and I didn't know! I've never been published in *CTR*, so this will be a first, but I certainly read it constantly.

¹The full transcript of the conversation is also available on the *Performance Matters* website.

Alan Filewod (AF): I'm Alan Filewod. I'm a retired theatre professor. I started at *CTR* in 1974 as an editorial assistant when I was a student, back when Don Rubin started the journal. I have an article in the 200th-anniversary issue coming up, and I edited the 100th issue, *Emerging Voices*.

Taiwo Afolabi (TA): I'm Taiwo Afolabi, an associate professor at the University of Regina. My relationship with *CTR* is very new. I published an article in the *Time Capsule* issue [Alvarez et al.], and I co-edited (with Yasmine Kandil) the *Ethics and Socially Engaged Theatre* issue, where we published Thembelihle Moyo's play *The Prophetic Place*. I'm currently working on another issue, titled *Future, Uncertainty, and the Theatre Sector*, alongside Christine Brubaker and Yvette Nolan, and I have an article in the 200th issue. I am an associate editor for *CTR*.

Kevin Williams (KW): I'm Kevin Williams. I'm the Publisher at Talonbooks. My relationship with *CTR* is that of a reader, and since publishing plays is a regular part of our business, the whole milieu of Canadian theatre is important to us because we're at the end of the process. We rely on this whole ecosystem to sustain Canadian playwrights and Canadian theatre, and while we're part of that ecosystem, we rely on the rest of the ecosystem to get writers to where their plays are ready for publication.

Jill Carter (JC): My name is Jill Carter. I work at the University of Toronto. I'm the Associate Director (Graduate) of the Centre for Theatre, Drama and Performance Studies. I also work at the Transitional Year Programme at U of T. I'm cross-appointed there and shared (from time to time) with the Indigenous Studies Department. My relationship with *CTR* began when I was a young actor, purchasing issues of *CTR* from Theatrebooks in Toronto because I wanted to read everything. I wanted the play scripts; I wanted the interviews with the artists and actors; I wanted the reviews. I thought it was just an incredible publication. And, of course, over time, I'm still a reader of *CTR*. I use it educationally, and I've used it in my research. And I've had the privilege of having a relationship as a writer with *CTR*, having published a few things, so that's been a blessing.

Marie Barlizo (MB): My name is Marie Barlizo. I'm a playwright, dramaturge, instructor, and playwriting mentor at the National Theatre School. I'm also a playwriting mentor at Black Theatre Workshop for their Artist Mentorship

Program. I'm an artist-in-residence this year at four different theatre companies, including Boca del Lupo, the Royal Manitoba Theatre Centre, and Native Earth Performing Arts. I'm also going to the Philippines for PerfLab. I have a very long relationship with *CTR*. I had to do research in university, and *CTR* was where I got most of my info. It gave me a great understanding of theatre, who the major players are, and their practices. I had the pleasure of having an article published in 2009 called "Cultural Diversity in Play," where I interviewed three playwrights of colour: Marjorie Chan, Anita Majumdar, and Lisa Codrington. I was also interviewed last year for Mariló Núñez's article, "Writers and Race: Why Playwrights of Colour Should Write Themselves into Their Plays." And an excerpt of my play *Lucky* was published in 2023. *CTR* has had a huge impact on me.

RB: Thank you for the introductions. I am going to ask Alan to start us off due to his long relationship with *CTR*, and I'm going to ask that you please comment on why *CTR* started publishing plays.

AF: In one sense, *CTR* was founded on a fallacy, in a moment of settler-colonial nationalism which perceived theatre to only exist in a small space that intersected the nation (as construed) and the theatre profession (as construed). Part of the job of *CTR* was to establish a canon of Canadian drama that could be used for national and international circulation, teaching, and all that. And it did succeed in doing that, in a very narrow way. It was decades before any writer of colour was featured in the journal.

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In 1974 or 1975, there were very few options for play publication. Playwrights Co-op was grinding out those typescripts, not a huge circulation, but a fast turnover. And Talonbooks.

There were three people who founded *CTR*, but Don Rubin became the editor. The journal was trying to create relationships between playwrights. Don travelled to find playwrights, and that's partially because he was new to the country himself, an immigrant from the United States. That may have coloured his sense of what a nation is. His first essay in *CTR* was "Creeping toward a Culture." He had that myth from the late nineteenth century/mid-twentieth century that Canada was an immature culture that was seeking cultural maturity, that it had been colonized. We were not able to think at that time that we were the colonizers. The old nineteenth-century thesis was that if a nation exists, it exists in its literature. Don Rubin set out to develop that literature. He met playwrights, like Michael Cook [the first playwright published in *CTR*], who would never have been published, and started publishing them. And I think that was the main job of the journal at that time.

Then, as the journal moved on through people like Bob Wallace, myself, and Natalie Rewa, we started to understand the job as curating the emergent state of theatre culture. However, we still had this notion that we would choose produced plays, and I think that was a limitation. It narrowed what the theatrical field is. The journal got better over the years as it expanded its critical voices, its sense of dramaturgy, to become what it is today, which is not something that somebody could have envisioned fifty years ago.

RB: I had no idea that the original purpose of the journal was play publication. In my mind, that was an afterthought.

AF: It wasn't an afterthought. It might not have been Don Rubin's initial objective. I think what he wanted it to be was the Canadian version of *TDR* [*The Drama Review*], but once *CTR* started publishing scripts, I think that's what sold the journal. That's what people wanted to see.

It was Bob Wallace who introduced the themed issues. Rubin had done some, but Wallace made it a consistent feature. When I came on as an associate editor, the first thing we did when planning was figure out the theme and the play of the issue. The theme would often come out of a play that we saw. When I saw Necessary Angel's *Newhouse* [Rose and Kugler] performed in a hockey arena, I was just stunned by it. Sometimes, there were plays that we couldn't get because playwrights had agents who would tell them to save the work for book publication.

RB: Thank you for that history. The next question is for the educators. What has *CTR* play publication meant to you personally as an academic or professionally as an educator in the classroom?

JC: My relationship with *CTR* began when I was very young. I was very, very poor. And I grew up being told, "This [theatre] is not for you." I went without groceries to buy *CTR* when it came out because it connected me. I may not have been able to get a theatre ticket, but I could read the play and imagine it and see the pictures. It was so wonderful to read what the artists said about their own work if they were interviewed.

When I entered my doctoral studies, as an Indigenous woman in theatre, I found it was a lonely place to be. And I don't mean lonely, the way you are as an Indigenous woman in a white, Western school. There was that, but it was lonely because I was trying to theorize for a doctoral dissertation where there was no Indigenous voice. There were Indigenous primary texts, and there were Indigenous interviews, but the published performance studies theorists were non-Indigenous.

In 1991, *CTR* published this incredible Indigenous issue [ed. Mojica]. It was so important to read what Monique Mojica, Tomson Highway, and Billy Merasty had to say, to read all of these wonderful scripts: *Winnetou's Snake Oil Show from Wigwam City* [Colorado and Wild-Eyed Sam], *Almighty Voice and His Wife* [Moses], excerpts of *Diva Ojibway* [Mason]. It was (and remains) a treasure. It was so important to my work. They might not have been recognized as theorists, but those culture workers were laying out theory.

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More recently, I've been able to use *CTR* in different classes. I have added *Map of the Land, Map of the Stars* [Clarke et al.] to my syllabi: for both the play script and the artistic theory; for the artists taking us through their process and their own brand of storyweaving; and for the work they did on the land. These are foundational texts for the work that's happening now, and what's beautiful is it's very accessible to my students because the university pays a licensing fee giving our students access.

TA: When I arrived in Canada in 2015, into a new system, I wanted to know what the theatre ecosystem was like. I found it refreshing that *CTR* had published a special issue on almost every aspect of theatre. The length and the breadth of the topics ranged from scenography to digital theatre, archiving, and equity. This is critical, particularly for international students or immigrant academics who want to better understand the ecosystem.

CTR offers practitioners the opportunity to write about their work rather than having someone else write about it or for them. There's an opportunity for students to read about what practitioners are doing and write about that work. I refer my students to plays published in *CTR* because they have access to *CTR* issues through the university. The language in which *CTR* is conveyed is accessible. There's a way that the theory is broken down. This is important for a lot of students for whom English is not their first language.

Also, the diversity of the people who are writing for *CTR* is better. When I was proposing a special issue, I didn't hesitate. I approached *CTR* wanting to do something on ethics and socially engaged theatre. I'd seen the diversity of contributors in *CTR*. It's important to let my students know that, and that's why I would always recommend *CTR*. Thinking about the diversity of those voices, *CTR* becomes the go-to in the classroom.

RB: I'm going to turn it over to the playwrights. What does *CTR* mean to you? You've both had plays published in *CTR*. Has that had an impact on your playwriting career?

LB: The funny thing is, my play that was published in *CTR* [*The Flood: And Other Misadventures of the Female Prisoners of the St. Lawrence Market*] will be produced soon. It was published very soon after I wrote it, in 2017, and the

show that's going up now will be its first production [in February 2024]. I love those theatre timelines of how long it takes things to get produced!

Getting published in *CTR* was a real career boost because I had not been published much. I had been published in Alberta (I'm originally from Alberta) but not in Ontario. It felt like it enhanced my credibility and reputation *to me*. And it felt like it was moving me closer to something tangible because I then had this publishing record. It was especially great because the play didn't have a production. At that time, that was the stipulation for everything: "Have you been produced?" and I hadn't in Toronto, so that felt like the line between a hugely successful playwright and the worst playwright of all time. To be finally published even though the play didn't have a production felt like *CTR* was pushing me forward and saying, "Keep going." It was something that gave me a lot of encouragement as a young playwright, so I'm thankful for that.

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MB: *CTR* has had a huge impact on my career. I was the first visible minority to graduate from the National Theatre School's Playwriting Program in 2002. When I graduated, there were not very many Filipinos or Asians in Canadian theatre. In fact, I remember the 2002 issue was the *Chinese Canadian Theatre* [ed. Chan] issue. It was inspiring to see Asian faces on the cover of *CTR*.

Although I felt supported at the National Theatre School, I didn't have the support system I needed after graduation. When Nina Lee Aquino and Nadine Villasin's play *Miss Orient(ed)* was published in *CTR* in 2006, I felt seen, that I was part of a community, and that a career was possible in the theatre. I was at a very low point during that time, so that encouraged me to continue pursuing my dreams. I'm a late bloomer. Although I was born in the Philippines, I am based in Montreal and was raised here. In terms of what gets produced here, it's not very much if you're a person of colour and

anglophone. I still have to fight to get produced. I self-produce. The fact that *CTR* asked to publish my play *Lucky* was a boost for somebody my age. I'm a mid-career playwright who is finally gaining momentum at fifty-one. I find it really funny! But I think it's great, and I'm so thankful for that. And it's given me hope for that second act in my life.

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RB: That is very encouraging. Let's flip this over to the publishers now. Can you comment on the role that *CTR* has played in relation to play publication? Pros? Cons? Outcomes? It was a surprise to me to find out that if a play has been published in *CTR*, it cannot then be published by Playwrights Canada Press or Talonbooks.

AG: It often has to do with grants or awards. Our book must be the first publication of a work for it to be eligible. But also, because *CTR* is so wonderfully accessible, it's damaging to a book's market if every student can go to their university library and pull up an issue of *CTR*. We do have to think about book sales!

Yet Playwrights Canada Press has a symbiotic relationship with *CTR*. I'm reading *CTR* to find out what's being talked about, who the playwrights are that I may not know. And because they publish issues on special themes, I get an overview of that theme. *CTR* has its finger on the pulse a bit more than the play publishers. I love the idea that *CTR* is there to raise playwrights' voices. And while I'm following things to figure out what's being studied, what people are talking about, it's also my responsibility to provide primary source material to read from. When I publish a play, hopefully it's going to be read by hundreds of students.

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KW: I'm not totally sure that I couldn't publish the play, but it would dampen the enthusiasm quite a bit. You've got competing circulation. That being said, you've got only three or four of us regularly publishing plays in Canada; perhaps forty or forty-five plays are being published a year. That does leave a lot of room for other plays to be circulated. We can't publish them all. We need the whole field. *CTR* provides a space for everybody to work in and raises the level. In the case of Talonbooks' and Playwrights [Canada Press's] lists, probably half come from playwrights we've previously published. We try to keep up with their careers, so people know where to go to find an author's work. And people can see the plays within the curated context of the publisher. The theory and everything else that *Canadian Theatre Review* publishes is absolutely essential.

AG: When we put books out of print, we pulp any print books and withdraw the e-books from sale. But *CTR* doesn't do that. With the digitization of their archives, you can go in and see all of that material. That is so very important. We get calls from people looking for older scripts, and we can't send them the book. But *CTR* can. If a book isn't selling after ten years, it's time to put it out of print.

KW: Sometimes, you just recognize that the time has passed for a play. Some material is more topical than others. People might have been innovative at the time, then that innovation is sucked up into the mainstream. Not everything is timed for sure. And theatre does rely a lot on topicality.

RB: I wondered if there was competition between *CTR* and the publishers. Obviously, there is some ...

KW: Book publishers want there to be other book publishers. Not only are we talking to one another, we frequently work together. Even though you could

argue that we're competitors, we share marketing opportunities. We need those other publishers to provide a different kind of take.

AG: There's more work that could or should be published every year than we can ever dream of doing. And the Canadian context is wholly different from the American one where, if you have written a play, your choices are either Theatre Communication Group, which publishes ten to fifteen books a year, mainly Pulitzer Prize winners or Broadway shows, or publishers like Samuel French or Dramatists Play Service that sell acting editions. In comparison, the Canadian landscape is quite strong.

RB: In terms of *CTR* and play publication, how do you feel it's doing right now? Would you like to see things being done differently? It seems like a lot of collective creations are being chosen now. Maybe shows that wouldn't necessarily get published in a traditional format are being published in *CTR* now?

AG: I like that there's space for collective creation and things that might not fit into a stand-alone book. One of our stumbling blocks to publishing some things is that we consider ourselves a literary publisher. The play really has to work on the page. If it's more of a performance-heavy piece where you might need more context, where half the work is stage directions, it makes it difficult to publish it as a book.

AF: I think about the excitement of curating an issue, and often a play would excite us because it was doing something we'd never seen before on a stage; so, not so much concerned with the literary value as [with] its theatrical importance. In 1992, we did short plays from Tunooniq Theatre, the first time any-one had ever published Inuit theatre. These plays were popular theatre, community-building theatre. They weren't written to be read particularly, but we wanted the world to see what was happening there.

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TA: The ongoing pursuit of a more equitable landscape means we need to start rethinking our framework and existing protocol. Many of our programs are tilting toward devised theatre, collective creation, and performance creation. People want to work together as a community

Perhaps the idea of producing before publishing may need to be revisited. Especially now that we know a lot of artists, playwrights, and creatives coming into the country need space to showcase their work. The existing system does not necessarily give them enough opportunity to do that. If somebody's written and produced a play elsewhere (outside Canada), or has yet to produce it, that is a barrier to publication. This is one of the things we need to start rethinking.

AF: In the late 1980s, I had recently come on board as the editor of *CTR*, and I was asked to give a talk about play selection in a canon. I said there's no such thing as a good play. There are only different kinds of plays, and in those kinds, there may be scales of value, and there may not be. The room just exploded! The generation that taught me found that enraging. But I've maintained that ever since.

RB: I agree that there's no such thing as a good play. There are plays, they are subjective. It depends on so many factors.

AG: As a publisher who has to make those decisions, I think about this all the time. I wrote an email to somebody yesterday saying, "It's not that the play isn't good enough." It comes down to dollars or the fact that there is another play that I want to highlight, and we can only publish so many books. It actually has very little to do with your work sometimes, which can be frustrating, I understand. But they're all good plays.

RB: Let's talk more about our favourite issues.

TA: The issue on *Equity in Theatre* [eds. Burton and Newman]. I find that issue quite interesting, based on the work that I'm doing.

AG: I wanted to talk about *Theatre and Sports* [ed. Kuling], the first time my baseball hero was on the cover of a theatre magazine. I now have ammunition

to say that baseball is not only literary, it's also theatrical. And smart people like sports, which is not a thing I grew up thinking.

MB: I would like to have more artistic process in the journal because I feel that helps with professional development, not only for students, but for artists who want to expand their practice. It's really refreshing to hear an artist talk about their work, and it gives me ideas and helps me think about my own practice.

JC: I cannot ever commit myself to a favourite issue. There have been so many wonderful scripts, so many wonderful interviews, so much I've learned over the years of being a reader of *CTR*.

AF: I would like to see another anthology of plays originally published in *CTR*.

RB: A lot of the plays that were published decades ago in *CTR* might now be considered canonical works. It's interesting to see the newer work being published, and especially the collective creations. In ten or twenty years, are they going to be canonical works (if such a concept exists still)? What will their imprint be?

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Figure 1: Discussion participants (from left to right, top to bottom): Taiwo Afolabi, Marie Barlizo, Jill Carter and Leah-Simone Bowen.

Photos by (from left to right, top to bottom): University of Regina Communications and Marketing (for Taiwo Afolabi), Sabrina Reeves (for Marie Barlizo), courtesy of Jill Carter, and May Truong (for Leah-Simon Bowen).



Figure 2: Discussion participants (from left to right, top to bottom): Annie Gibson, Alan Filewod, Kevin Williams, and Rebecca Burton.

Photos by (from left to right, top to bottom): courtesy of Annie Gibson, courtesy of Alan Filewod, Spencer Williams (for Kevin Williams), and Dahlia Katz (for Rebecca Burton).

Plays Published by CTR from 1973–2023

Listing compiled by Maegen Sargent; edited by Rebecca Burton, Alan Filewod, and Annie Gibson.

Play/Script Title	Author	Volume/Issue	Notes
<i>Lucky (An Excerpt)</i>	Marie Leofeli Romero Barlizo	193, Winter 2023	Excerpt
<i>The Antigone Play</i>	Tabia Lau	193, Winter 2023	
<i>The Prophetic Place</i>	Thembelihle Moyo	192, Fall 2022	
<i>The Darkness (La Noirceur)</i>	Marie Brassard	191, Summer 2022	
<i>The Cost of Entry is a Heartbeat</i>	Ana Amorós and Salima Punjani	190, Spring 2022	Film
<i>How Many Performance Artists Does it Take to Chance a Light Bulb (for Martha Wilson)</i>	Emelie Chhangur and Jess Dobkin	189, Winter 2022	
<i>The Itinerary: Playtest</i>	Sébastien Heins	188, Fall 2021	Playtest
<i>Vista20</i>	Alex McLean, Stewart Legere, Andrew Burke	188, Fall 2021	
<i>SensoryBox</i>	Eric Rose and Christopher Duthie	188, Fall 2021	Excerpts
<i>Artistic Fraud's The Other Side of This</i>	Michael Crummey and Patrick Foran	188, Fall 2021	Excerpt
<i>White Man's Indian</i>	Darla Contois	187, Summer 2021	
<i>Wonderland: A Bouffon Play, Happening in This Space, with This Audience</i>	Adam Lazarus and Melissa D'Agostino	187, Summer 2021	
<i>The Red Devil (Djalli I Kuq)</i>	Indrit Kasapi	187, Summer 2021	
<i>Access Me</i>	Boys in Chairs Collective	187, Summer 2021	
<i>All of Him</i>	Tanya Pillay	187, Summer 2021	
<i>St Peon of Parkdale</i>	Caroline Azar	187, Summer 2021	
<i>Even Darkness Is Made of Light</i>	Edwige Jean-Pierre	187, Summer 2021	
<i>I Slept With Tony Trouble</i>	Bruce Bell	187, Summer 2021	
<i>Medicine Boy</i>	Waawaate Fobister	187, Summer 2021	

<i>Unveiled</i>	Fay Nass, Daniel Simmons, Sevil Baghban Karimi, Anita Zanganeh, Sara Sagaii, Shirin Mehrgan, Jonathan Kim, and Sadaf Amini	187, Summer 2021	
<i>LET US GUIDE YOU: A Series of 2S/Trans/Non-binary Monologues</i>	Bilal Baig	186, Spring 2021	
<i>The Princess Show</i>	Aaron Collier, Richie Wilcox, Deonie Hudson	185, Winter 2021	
<i>Larynx Series, Voice of Echo, and Formants: Three Sound-Based Performance Works</i>	Erin Gee	184, Fall 2020	
<i>Public Private Thoughts: Short Acts by Pearle Harbour</i>	Justin Miller	183, Summer 2020	
<i>The Pipeline Project</i>	Kevin Loring, Quelema Sparrow, and Sebastien Archibald	182, Spring 2020	
<i>Return to the Nile: Tales of Migration</i>	Yasmine Kandil, Michael Metz, Hannah te Bokkel, Alex Baginski, Yasmeen Concepcion, Gabby Derham, Jessica Lopez, Elizabeth Colantoni, Madison Andrews, Katie Cole, and the immigrant and refugee participants from the Niagara Folk Art Multicultural Centre	181, Winter 2020	
<i>Asking For It</i>	Ellie Moon	180, Fall 2019	
<i>SINK</i>	Keith Hennessy	179, Summer 2019	
<i>Foxconn Frequency (no.3)</i>	Remy Siu (蕭逸南)	178, Spring 2019	
<i>In Sundry Languages</i>	Toronto Laboratory Theatre	177, Winter 2019	
<i>MAD WOMAN'S ESL POETRY</i>	Minah Lee	177, Winter 2019	
<i>Foreign Radical</i>	Tim Carlson, Jeremy Waller, David Mesiha, Kathleen Flaherty, Milton Lim, Aryo Khakpour, Florence Barrett, and Cande Andrade	175, Summer 2018	

<i>Map of the Land, Map of the Stars</i>	Christine Clarke, Geneviève Doyon, Patti Flather, Andrameda Hunter, Leonard Linklater, Yvette Nolan, Michelle Olson, and Aimée Dawn Robinson	174, Spring 2018	
<i>Collective Script</i>	Kimber Sider, Ker Wells, Natalie Doonan, P. Megan Andrews, Peter Balkwill, Christine Brubaker, Martin Julien	172, Fall 2017	
<i>The Preposterous Posthumous Predicament of Paulie Peel</i>	Kevin Wong (music/lyrics) and Julie Tepperman (book)	171, Summer 2017	
<i>The Flood: And Other Misadventures of the Female Prisoners of the St. Lawrence Market</i>	Leah-Simone Bowen	170, Spring 2017	
<i>RiderGirl</i>	Colleen Sutton	169, Winter 2017	
<i>I Really, Really Mean Something: Ten Micro-Plays about Theatre</i>	Rosamund Small	168, Fall 2016	
<i>The Money Tree</i>	Robert Watson	167, Summer 2016	
<i>The Public Servant</i>	Jennifer Brewin, Haley McGee, Sarah McVie, and Amy Rutherford	166, Spring 2016	
<i>Keys</i>	Falen Johnson	165, Winter 2016	
<i>Un-settling</i>	Nisha Ahuja	165, Winter 2016	
<i>Ms. Canadian Reality</i>	Leah-Simone Bowen	165, Winter 2016	
<i>Fix: A Play Provocation and Workshop for Young Audiences</i>	Alex Bulmer	164, Fall 2015	
<i>Concord Floral and This is my room. Look.</i>	Jordan Tannahil and Erin Brubacher	163, Summer 2015	Photo Exhibit
<i>The Last Walk of Adolfo Ich</i>	Marion de Vries	161, Winter 2015	
<i>on the virtues of tailoring</i>	david yee	160, Fall 2014	
<i>How iRan: Three Plays for iPod (Part 1: Green)</i>	Ken Cameron	159, Summer 2014	
<i>LANDLINE: Halifax to Vancouver</i>	Dustin Harvey and Adrienne Wong	159, Summer 2014	

<i>Neon Nightz</i>	Alexandra Tigchelaar	158, Spring 2014	
<i>Recounting Our Riches</i>	Maureen Martineau (text), Michel Cormier (director)	157, Winter 2014	
<i>Adaptation Project: A Performance Recipe</i>	Michael Trent, Dancemakers	155, Summer 2013	
<i>Transmission</i>	Tanya Marquardt	155, Summer 2013	
<i>Ham and the Ram</i>	Yvette Nolan	154, Spring 2013	
<i>Gramma</i>	Maki Yi	154, Spring 2013	
<i>Corpus</i>	Darrah Teitel	153, Winter 2013	
<i>Ana's Shadow</i>	Tara Goldstein	151, Summer 2012	
<i>NIGHT: April 2011 version. Human Cargo, Toronto</i>	Christopher Morris	148, Fall 2011	
<i>Accountable and Theatrical Acts of Witness: Queen's University DRAM 476 Testimonial Project Pieces 2010</i>	Marissa Nascimben, Katherine MacNeill, Isabel Winson, Jacqueline Andrade, Lauren Jackson, Stephanie Russell, Sean Ogle, Ruth Goodwin, Austin Schaeffer, Jon Hallis, Katie Muzyka, Mark Rochford, Anja Zeljkovic, Brett Payette, Emily Herczeg, Catriona Graveson, Alyssa Bignell, Jennie Appleby, Kathleen Jerome, Blythe Hubbard, and Alain Richer	147, Summer 2011	
<i>After the Crash: A Play About Brain Injury</i>	Julia Gray, The Ensemble	146, Spring 2011	
<i>Swimmer (68): A performance text-in-progress</i>	Ker Wells and Bruce Barton	145, Winter 2011	
<i>The Eco Show</i>	Daniel Brooks	144, Fall 2010	
<i>PAPIER</i>	Le Collectif Moncton-Sable	143, Summer 2010	
<i>Clark and I Somewhere in Connecticut</i>	James Long	142, Spring 2010	

<i>Totem Figures</i>	TJ Dawe	141, January 2010	
<i>Professionally Ethnic</i>	Bobby Del Rio	139, Summer 2009	
<i>dust</i>	Jason Maghanoy	138, Spring 2009	
<i>The Corner</i>	Jason Maghanoy	138, Spring 2009	
<i>Target Marketing</i>	Shawna Dempsey, Lorri Millan	137, Winter 2009	
<i>Unruly</i>	Shawna Dempsey, Lorri Millan	137, Winter 2009	
<i>17 Dog</i>	Ron Chambers	136, Fall 2008	
<i>Assembly: a Surreal Self-improvement Seminar</i>	Emilia Symington Fedy, Andreas Kahre, Andrew Laurensen, Katy Harris-McLeod, Billy Marchenski, and Paul Ternes	134, Spring 2008	
<i>Crack</i>	Sky Gilbert	134, Spring 2008	
<i>You Fancy Yourself</i>	Maja Ardel	133, Spring 2008	
<i>S.O.S.: Skeena of the Skeena</i>	Skeena Reece	130, Spring 2007	
<i>No Knowledge College</i>	Naila Keleta Mae	130, Spring 2007	
<i>Tiger of Malaya</i>	Hiro Kanagawa	129, Winter 2007	(Not listed as script in digital contents)
<i>Trudeau -- Long March /Shining Path</i>	George Elliott Clarke	128, Fall 2006	
<i>The Fly Fisher's Companion</i>	Michael Melski	128, Fall 2006	
<i>As performed at Ye Olde Carlton Arms Hotel, October-November 2005</i>	BLUEMOUTH INC.	127, Summer 2006	
<i>BOX a show in a diner</i>	Radix Theatre collective	126, Spring 2006	(Not listed as script in digital contents)
<i>Miss Orient(ed)</i>	Nina Lee Aquino and Nadine Villasin	125, Winter 2006	(Not listed as script in digital contents)

<i>Liberators, Occupiers and Population (Plan Yellow, Two Minutes, and Friction)</i>	Hans-Werner Kroesinger, Don Duyns, and Blake Brooker, Michael Green, Andy Curtis, Richard McDowell, Bard Payne & David van Belle	124, Fall 2005	3 plays, see pg. 62; (Not listed as script in digital contents)
<i>Cast Iron</i>	Lisa Codrington	123, Summer 2005	(Not listed as script in digital contents)
<i>Mercy Killing or Murder: The Tracy Latimer Story</i>	Stage Left Productions	122, Spring 2005	
<i>Lieutenant Nun</i>	Elaine Avila	121, Winter 2005	
<i>The Matka King</i>	Anosh Irani	120, Fall 2004	
<i>Spektator</i>	Lee Su-Feh, and David McIntosh	119, Summer 2004	
<i>After All: A Play in One Act</i>	Carol Anderson	118, Spring 2004	
<i>TRAPS</i>	Yvette Nolan	117, Winter 2004	
<i>La ultima puesta del sol / The Last Setting of the Sun</i>	Freddy Garcia, and Cynthia Grant	117, Winter 2004	
<i>Asylum of the Universe (A Fool's Ode to History)</i>	Camyar Chai	116, Fall 2003	(Not listed as script in digital contents)
<i>Eternal Hydra</i>	Anton Piatigorsky	115, Summer 2003	
<i>High-Gravel-Blind</i>	Paul Dunn	115, Summer 2003	
<i>SHADOWS A ONE-ACT PLAY</i>	Timothy Findley	114, Spring 2003	
<i>The Good Life</i>	Daniel Brooks	113, Winter 2003	
<i>Québécois: A libretto in Three Cantos (First Draft)</i>	George Elliott Clarke	112, Fall 2002	
<i>Big Mama! -- The Willie Mae Thornton Story</i>	Audrei-Kairen	112, Fall 2002	
<i>Issues of the Night Time</i>	David King	112, Fall 2002	
<i>The Meeting</i>	Marty Chan	110, Spring 2002	
<i>Half-Chinx Taking Over the World</i>	Bobby Del Rio	110, Spring 2002	

<i>I</i>	John Ng	110, Spring 2002	
<i>I Chink</i>	Yung Luu	110, Spring 2002	
<i>MindLands</i>	W.A. Hamilton	109, Winter 2002	
<i>Smudge</i>	Alex Bulmer	108, Fall 2001	
<i>RADIO :30</i>	Chris Earle	108, Fall 2001	
<i>The Vic</i>	Leanna Brodie	107, Summer 2001	
<i>Uncertain Sacrifice</i>	Darwin Burns, Jessica Ehrenworth, Cameron Green, Rebecca Harper, Zoe Hopkins, Marnie Langevin, Shaune Legris, Eric Neufeld, Justin Pagani, Claire Tansey, Simon Wilcox, Eleanor Crowder	106, Spring 2001	
<i>Boom</i>	Julie Salverson, Pattie Fraser, music and lyrics by Julie Salverson	106, Spring 2001	
<i>Five Episodes from The Dead Dog Café Comedy Hour</i>	Thomas King	105, Winter 2001	
<i>A Modo Suo (A Fable)</i>	Antonino Mazza, trans. Tony Nardi	104, Fall 2000	
<i>I Just Wanna Jewify: The Yiddish Revenge on Wagner</i>	Michael Wex	103, Summer 2000	
<i>The Squeegee Report</i>	David Diamond	103, Summer 2000	
<i>Down Dangerous Passes Road (Le Chemin des passes-dangereuses)</i>	Michel Marc Bouchard, Linda Gaboriau	102, Spring 2000	
<i>The Unnatural and Accidental Women</i>	Marie Clements	101, Winter 2000	
<i>Running</i>	Jane Heather	99, Summer 1999	
<i>Rag, Tag and Bobtail</i>	Don Bouzek	99, Summer 1999	
<i>Charismatic Death Scenes</i>	Robert Chafe	98, Spring 1999	
<i>The Wines of Tuscany</i>	Conrad Alexandrowicz	97, Winter 1998	
<i>Kicked</i>	Michael Healey	97, Winter 1998	
<i>Tinka's New Dress</i>	Ronnie Burkett	95, Summer 1998	
<i>Five or Six Characters in Search of Toronto</i>	Rana Bose	94, Spring 1998	

<i>NONE IS TOO MANY</i>	Jaso Sherman, Irving Abella, and Harold Troper	93, Winter 1997	
<i>The Terrible But Incomplete Journals of John D.</i>	Guillermo Verdecchia	92, Fall 1997	
<i>big face</i>	Marion de Vries	92, Fall 1997	
<i>one word</i>	Ken Garnhum	91, Summer 1997	
<i>New Art Book</i>	Ken Garnhum	91, Summer 1997	
<i>A Setting for FRIDA K.</i>	Ken Garnhum	91, Summer 1997	
<i>KA'MA'MO'PI CIK/THE GATHERING</i>	Rachael Van Fossen, and Darrel Wildcat	90, Spring 1997	
<i>Tornado</i>	Judith Thompson	89, Winter 1996	
<i>Off the 401</i>	Judith Thompson	89, Winter 1996	
<i>Far Away Home</i>	Richard Fowler, Donald Kitt, Tannis Kowalchuck, Stephen Lawson, Karen Randoja, and Ker Wells	88, Fall 1996	
<i>The District of Centuries: A Modern Fable</i>	Sean Dixon	87, Summer 1996	
<i>Out for Blood in context</i>	The Clichettes	86, Spring 1996	
<i>A Cry from the City of Virgins</i>	Cody Poulton, Kara Juro	85, Winter 1996	
<i>In the Ring</i>	Dalpe Dickson	84, Fall 1995	
<i>United Sistahs</i>	Dirk McLean	83, Summer 1995	Interview
<i>Sistahs</i>	sharon lewis, and maxine bailey	83, Summer 1995	
<i>Cyber: womb A Contemporary Domestic Science-Fiction Drama in Two Acts</i>	Vivienne Laxdal	82, Spring 1995	
<i>Sanity Clause</i>	Louis Del Grande, Neil Ross	81, Winter 1994	
<i>The Oil Show</i>	Janet Amos, Anne Anglin, Howard Cooper, Diane D'Aquila, Dian English, Ted Johns, Eric Peterson, Miles Potter, Booth Savage, Terry Tweed, and Ted Johns	79-80, Summer/Fall 1994	

<i>Public Lies</i>	Robert Fothergill	79–80, Summer/Fall 1994	
<i>Ghost, of a Voice</i>	Nigel Spencer, and Marie–Claire Biais	79–80, Summer/Fall 1994	
<i>LA BRUTA INTERFERENCE</i>	Alberto Kurapel, le Guanaco gaucho	79–80, Summer/Fall 1994	
<i>Penelope</i>	Guppy Graphics	78, Spring 1994	
<i>Shocker's Delight!</i>	Stewart Lemoine	77, Winter 1993	
<i>The Interview</i>	Tamara C. Bick, and Michael Healey	77, Winter 1993	
<i>Mary Medusa</i>	Shawna Dempsey, and Lorri Millan	76, Fall 1993	
<i>Pochsy's Lips</i>	Karen Hines, and Sandra Balcovske	75, Summer 1993	
<i>Arabian Nights -- Part 2</i>	Steve Petch	75, Summer 1993	
<i>Last Rites</i>	Leslie Hamson	75, Summer 1993	
<i>Tokyo Two</i>	Open City production: Virginia Baxter, and Keith Gallasch	74, Spring 1993	
<i>Changes</i>	Tunooniq Theatre	73, Winter 1992	
<i>In Search of a Friend: A Script Online</i>	Tunooniq Theatre	73, Winter 1992	
<i>Hornby</i>	Bruce Valpy, and John Rafferty	73, Winter 1992	
<i>Fireweeds: The Diary of a Dream</i>	Elise Dewsberry	72, Fall 1992	
<i>Whale Riding Weather</i>	Bryden MacDonald	71, Summer 1992	
<i>LAURIER: The History of the Village of the Small Huts Part V</i>	Michael Hollingsworth	70, Spring 1992	
<i>A Woman's Comedy</i>	Beth Herst	69, Winter 1991	
<i>Winnetou's Snake Oil Show From Wigwam City</i>	Hortensia Colorado, and Wild-Eyed Sam	68, Fall 1991	
<i>Almighty Voice and His Wife: A play in Two Acts</i>	Daniel David Moses	68, Fall 1991	
<i>Excerpts: Diva Ojibway</i>	Tina Mason	68, Fall 1991	
<i>Quest for Fire: How Trickster Brought Fire to the People</i>	Lenore Keeshig–Tobias	68, Fall 1991	
<i>L'Affaire Tartuffe, or, The Garrison Officers Rehearse Molière</i>	Marianne Ackerman	67, Summer 1991	
<i>Selkirk Ave</i>	Bruce McManus	66, Spring 1991	

<i>Dora: A Case of Hysteria</i>	Kim Morrissey	65, Winter 1990	(Not listed as script in digital contents)
<i>Polygraphe</i>	Marie Brassard, Robert Lepage, and Gyllian Raby	64, Fall 1990	
<i>Princess Pocahontas and the Blue Spots</i>	Monique Mojica	64, Fall 1990	
<i>Serpent in the Night Sky</i>	Dianne Warren	63, Summer 1990	
<i>Battle Fatigue</i>	Jenny Munday	62, Spring 1990	
<i>Newhouse</i>	Richard Rose, and D. D. Kugler	61, Winter 1989	
<i>Zeke and the Indoor Plants</i>	Ruth Smillie, and Jan Randall	60, Fall 1989	
<i>Kristal Dreams</i>	David Pody	60, Fall 1989	
<i>Lola Starr Builds Her Dream Home: A Travesty</i>	Sky Gilbert	59, Summer 1989	
<i>Boom, Baby, Boom!</i>	Banuta Rubess, and Nic Gotham	58, Spring 1989	
<i>Warm Wind in China</i>	Kent Stetson	57, Winter 1988	
<i>Shine Boy</i>	George Elroy Boyd	56, Fall 1988	
<i>The Rich Man</i>	Henry Kreisel, Joanne Osborne, and Gerry Potter	55, Summer 1988	
<i>Detaining Mr Trotsky</i>	Robert Fothergill	54, Spring 1988	
<i>Zero Hour</i>	Arthur Milner	53, Winter 1987	
<i>Another Morning</i>	Steve Petch	52, Fall 1987	
<i>The Last Bus</i>	Raymond Storey	51, Summer 1987	
<i>Being at Home with Claude</i>	René-Daniel Dubois, and Linda Gaboriau	50, Spring 1987	
<i>Sex Tips for Modern Girls</i>	Edward Astley, Susan Astley, Kim Seary, John Sereda, Hilary Strang, Christine Willes, and Peter Eliot Weiss	49, Winter 1986	
<i>A Woman from the Sea</i>	Cindy Cowan	48, Fall 1986	
<i>Miranda</i>	Erika Ritter	47, Summer 1986	
<i>Umiak: The Collective Boat</i>	François Camirand, Yves Lauvaux, Monique Rioux, Michel O. Noël, and John Van Burek	46, Spring 1986	

<i>Garrison's Garage</i>	Ted Johns	45, Winter 1985	List of characters
<i>Garrison's Garage, Director's Notes</i>	Katherine Kaszas	45, Winter 1985	Director's notes
<i>Garrison's Garage</i>	Ted Johns	45, Winter 1985	
<i>Love is Strange</i>	Paul Ledoux, and David Young	44, Fall 1985	List of cast
<i>Love is Strange, A note on the play</i>	Paul Ledoux, Brian Richmond, and David Young	44, Fall 1985	List of players, set, songs
<i>Love is Strange</i>	Paul Ledoux, and David Young	44, Fall 1985	
<i>This is for you, Anna: A spectacle of revenge</i>	Anna Project	43, Summer 1985	
<i>The Fighting Days, Introduction</i>	Kim McCaw	42, Spring 1985	
<i>Goodnight Disgrace</i>	Michael Mercer	41, Winter 1984	
<i>Jennie's Story</i>	Betty Lambert	40, Fall 1984	
<i>Come Out, Come Out, Whatever You Are</i>	Richard Ouzounian	39, Spring 1984	
<i>Ten Lost Years</i>	Barry Broadfoot, Cedric Smith, Jack Winter, and George Luscombe	38, Fall 1983	
<i>Trummi Kaput</i>	Volker Ludwig, and Dennis Foon	37, Spring 1983	
<i>Burlap Bags</i>	Leonard Peterson	36, Fall 1982	
<i>The Terrible Journey of Frederick Dunglass</i>	Michael Cook	36, Fall 1982	
<i>Rock and Roll: A Musical Play in Two Acts</i>	John Gray	35, Summer 1982	
<i>Straight Ahead and Blind Dancers</i>	Charles Tidler	34, Spring 1982	
<i>Theatre of the Film Noir</i>	George F. Walker	34, Spring 1982	
<i>A Letter To My Son</i>	George Ryga	33, Winter 1982	
<i>The Games they Play (At Siesta Time): Juegos a la hora de siesta</i>	Roma Mahieu	32, Fall 1981	
<i>Looking For An Audience</i>	Stan Reid	31, Summer 1981	
<i>Nathan Cohen a Review</i>	Rick Salutin	30, Spring 1981	
<i>Blood Relations</i>	Sharon Pollock	29, Winter 1981	
<i>Quebec, Spring 1918</i>	Jean Provencher, and Gilles LaChance	28, Fall 1980	
<i>I'll be Back Before Midnight</i>	Peter Colley	27, Summer 1980	
<i>The Black Bonspiel of Wullie MacCrimmon</i>	W.O. Mitchell	26, Spring 1980	

<i>Rumours of Our Death</i>	George F. Walker	25, Winter 1980	
<i>Think Again: A Comedy in Three Acts</i>	Patricia Joudry	23, Summer 1979	
<i>The Sand: A Play</i>	Marion Andre Czerniecki	22, Spring 1979	
<i>The Shipbuilder: A Play</i>	Ken Mitchell	21, Winter 1979	
<i>My Beatles: A play</i>	Satō Makoto	20, Fall 1978	
<i>Passion and Sin: A full-length feature</i>	Hrant Alianak	19, Summer 1978	
<i>Lord Alfred's Lover</i>	Eric Bentley	18, Spring 1978	
<i>Paper Wheat</i>	25th Street House Theatre	17, Winter 1978	
<i>Kantor's The Dead Class</i>	Tadeusz Kantor	16, Fall 1977	Introduction
<i>The Theatre of Death</i>	Tadeusz Kantor	16, Fall 1977	Manifesto
<i>The Dead Class: Scene By Scene</i>	Tadeusz Kantor, trans. by Jan Klossowicz	16, Fall 1977	Scene by scene breakdown
<i>Characters in The Dead Class</i>	Tadeusz Kantor	16, Fall 1977	Characters
<i>Gravediggers Of 1942</i>	Tom Hendry	15, Summer 1977	
<i>Henrik Ibsen On The Necessity Of Producing Norwegian Drama</i>	John Palmer	14, Spring 1977	
<i>The Gayden Chronicles</i>	Michael Cook	13, Winter 1977	
<i>The Boy Bishop</i>	Ken Gass	12, Fall 1976	
<i>SOLANGE and GOGLU</i>	Jean Barbeau, John Van Burek	11, Summer 1976	
<i>Under The Arch</i>	Paddy Campbell, William Skolnik	10, Spring 1976	
<i>Leela Means To Play</i>	Beverley Simons	9, Winter 1976	
<i>The Citizen of Calais</i>	Eric Nicol	7, Summer 1975	
<i>1837: The Farmers' Revolt</i>	Rick Salutin, Theatre Passe Muraille	6, Spring 1975	
<i>Dark Harvest: A Tragedy of the Canadian Prairie</i>	Gwen Pharis Ringwood	5, Winter 1975	
<i>Paracelsus</i>	George Ryga	4, Fall 1974	
<i>Omphale and the Hero</i>	John Herbert	3, Summer 1974	
<i>Sticks and Stones: The Donnelly's, Part One</i>	James Reaney	2, Spring 1974	
<i>Head, Guts and Sound Bone Dance: A New Play</i>	Michael Cook	1, Winter 1974	