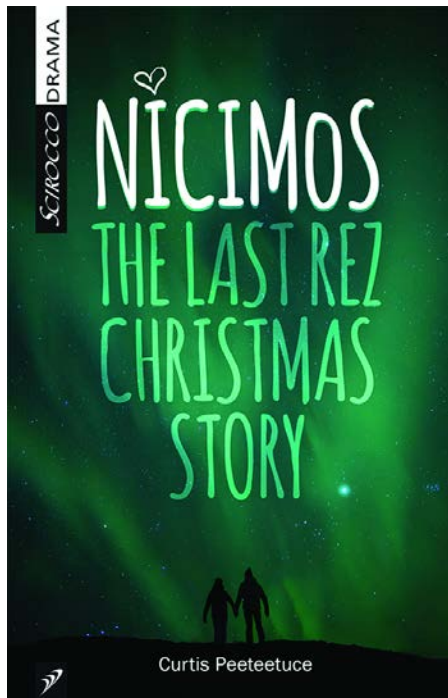




J. GORDON SHILLINGFORD
P U B L I S H I N G I N C

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING



“Nicimos means sweetheart in Cree and that’s what this play is. A warm-hearted sweetheart with depth and charm and a great sense of humour. The final instalment of the Rez Christmas series finds director-writer Curtis Peeteetuce in outstanding form. His words are a gift to the actors and his generosity is reciprocated by incredibly satisfying performances. There’s more here than just a play, you realize. It’s an example of the power of theatre to unite, heal and humanize by appealing to First Nations audiences and the broader community.”

—Saskatoon Star Phoenix

Nicimos is the final installment in the popular series of Rez Christmas plays by playwright Curtis Peeteetuce. The ten plays in the cycle feature a variety of eccentric characters, including three hilarious and endearing kohkoms. In *Nicimos*, things have gone awry for the kohkoms of Kiwetinohk: Clare Bear is engaged to be married, Zula Merasty is moving off-reserve and Sihkos Sinclair is in jail. Will the three be together one more time at Clare’s stagette?

Curtis Peeteetuce is Cree from the Beardsy’s & Okemasis First Nation. He is a performer and writer who works in theatre, radio drama, music and film. His plays include the Rez Christmas story series, which ran for twelve years in Saskatoon, and *Popcorn Elder*. Peeteetuce won the Saskatoon and Area Theatre Award for Outstanding Male Performance for the role of Floyd in *Where the Blood Mixes* and has been nominated as a playwright and sound designer. This year, *Mekiwin*, number nine in the Rez Christmas

series, is the holiday show at Saskatoon's Gordon Tootoosis Nikaniwin Theatre. Curtis dedicates all his accomplishments to his beautiful son, Mahihkan.

[See More](#)

THE INTERVIEW

Ahmad Meree is an actor and playwright. He was born in Aleppo, Syria, and graduated from the Higher Institute of Theatre Arts in Cairo. He won the Best Actor Award in the Central Theatre Festival in Syria in 2008. In Egypt, he directed Ionesco's *The Lesson* and won Best Director Award for directing Chekhov's *The Bear* at Cairo's Festival of International Theatre in 2013.

Ahmad continued his journey as a refugee when he moved to Canada in 2016. He now lives in Kitchener, Ontario, where he works with MT Space as artistic associate, facilitator, and co-director of their Young Company. Ahmad's plays include [*Suitcase and Adrenaline*](#), published in one volume in Arabic and English by Scirocco Drama, and *Underground*, which won Best Original Script in a university competition.



How did you decide to go into the theatre? And how did you pursue your theatrical career?

From the time I was ten years old, I knew that I wanted to be an actor, but I didn't know how. When I was fourteen, a theatre director walked into our classroom and said that he was directing a play and that he wanted to cast students our age for it. I felt like *finally* this was my opportunity. I was cast in that play, and it was my first time on stage. I kept acting in plays until I made it to the Aleppo National Theatre when I was eighteen. But when the war broke out after the revolution in Syria, I had to leave for Egypt.

Who or what do you count among your inspirations and influences?

Inspirations: It depends. Sometimes it could be a musical piece, an interesting conversation, or the time I spend on my own. But one of my influences is theatre of the absurd.

Your play Adrenaline deals with a refugee's first New Year's Eve celebration. What was your first year in Canada like?

There were many challenges. I honestly felt I was thrown into a new world, not just into a new country. And in that world (Canada,) everything was different. I felt like I was physically here but mentally and emotionally, I wasn't. It is hard when everything around you is unfamiliar.

Both Adrenaline and your play about war, Suitcase, have been performed across Canada in Arabic, with English surtitles. Why was it important to you to present the plays in Arabic, rather than in English translation?

To be honest, when I arrived in Canada my English was not that good. I could not perform in English, so I had no choice! I'm glad that I had to do them in Arabic. it was unusual for the audience, and they had the full experience since it was more authentic.

[Read the Full Interview](#)

FOR THE LOVE OF READING



In the early days of the pandemic, playwright [Marcia Johnson](#) decided to give herself a project: during the lockdown, she'd read one children's book per day and post a video online. Marcia borrowed books from friends (the libraries were closed in the spring of 2020,) and began the Facebook page "Hello, It's Marcia."

Each day, Marcia posted a new video, reading from a picture book. Fans of the site multiplied, and by the time the lockdown ended and the libraries were open for curbside pickup, Marcia's videos were a bona fide hit—so she kept on reading! This week the project winds up, as Marcia reads her 500th book on video, just in time for busy parents to share the stories with their book-loving children during the holidays. Thank you to Marcia for this wonderful gift!

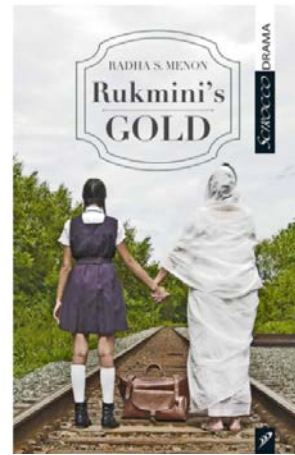
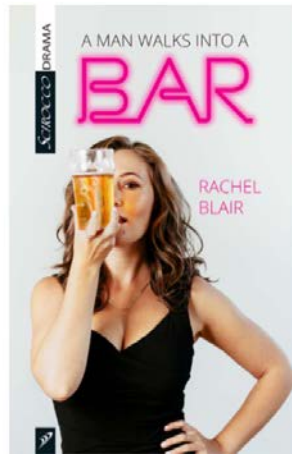
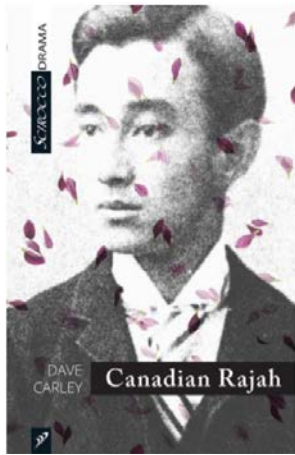
Click here to see Marcia reading [Click, Clack, Ho! Ho! Ho!](#)

All 500 read-aloud videos can be accessed via the ["Hello, It's Marcia" Facebook page](#).

Many of our authors are available for classroom visits, in person or via Zoom. If there's an author you'd like to invite to your class, [contact us](#) for more information.

Want to share your story about how you use JGS titles in your classes? Let us know. We'd love to talk to you!

NEW RELEASES



See More

COMING ATTRACTIONS

• IN THEATRES •

Mekiwin: The Gift by Curtis Peeteetuce, [Gordon Tootosis Nikaniwin Theatre](#), Saskatoon, SK, December 14–19, 2021

The Runner by Christopher Morris, [Tarragon Theatre](#), Toronto, ON, January 4–23, 2022

Beneath Springhill: The Maurice Ruddick Story by Beau Dixon, [Neptune Theatre](#), Halifax, NS, January 25–February 13, 2022

Salt Baby by Falen Johnson, [Magnus Theatre](#), Thunder Bay, ON, January 27–February 12, 2022

The Ex-Boyfriend Yard Sale by Haley McGee, [Soulpepper Theatre](#), Toronto, ON, February 11–March 6, 2022

The Runner by Christopher Morris, [Great Canadian Theatre Company](#), Ottawa, ON, February 24–March 6, 2022

Controlled Damage by Andrea Scott, [The Grand Theatre](#), London, ON, February 22–March 12, 2022

Light by Rosa Labordé, [Tarragon Theatre](#), Toronto, ON, February 1–March 6, 2022

The Runner by Christopher Morris, [Royal Manitoba Theatre Centre](#), Winnipeg, MB, March 31–April 16, 2022

Orphan Song by Sean Dixon, [Tarragon Theatre](#), Toronto, ON, March 23–April 24, 2022

The Herd by Kenneth T. Williams, [Citadel Theatre](#), Edmonton, AB, April 2–24, 2022

The Herd by Kenneth T. Williams, [Tarragon Theatre](#), Toronto, ON, May 11–June 12, 2022

• ONLINE •

Year of the Rat by Rosa Labordé et al, [Factory Theatre](#), Toronto, ON, February 24–March 6, 2022

Deer Woman by Tara Beagan, [Prairie Theatre Exchange](#), Winnipeg, Manitoba, April 20–24, 2022

• ON SCREEN •

The Swearing Jar by Kate Hewlett

Starring Kathleen Turner, Adelaide Clemons, and Patrick J. Adams

[Spring 2022 release](#)

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