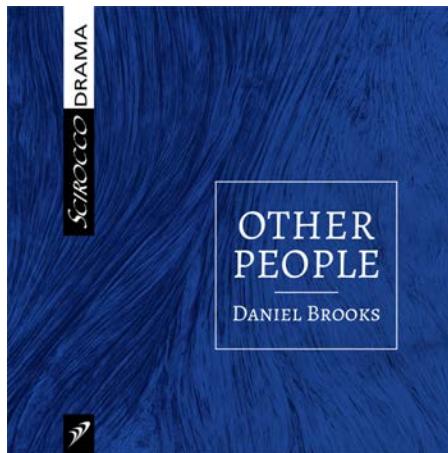




J. GORDON SHILLINGFORD
P U B L I S H I N G I N C

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING



“Other People is a moving and profound look at life and death. Daniel Brooks’ show about living with terminal cancer brilliantly reflects the world back to us.”

—NOW Magazine

“Defiant, courageous, gutsy—use any word you want—in facing death head on, but most of all, it is filled with wry wit and self-deprecating humour...An exceptional theatre experience.”

—Ludwig Van

A man is at a silent meditation retreat where participants are not supposed to speak or communicate in any other way with each other for ten days. His recent terminal cancer diagnosis has made him acutely aware of the need for community and human interaction, but his thoughts are his only company.

In [Other People](#), a poignant and surprisingly funny solo play, [Daniel Brooks](#) invites us to bear witness as he explores the anxieties and joys of loving and living, and the inevitability of dying.

“Brooks has accomplished something astonishing, and we have to commend that—Other People is a show which hits hard, both on the micro scale of Brooks’ meditative experience and on the macro scale of human mortality. That’s no small feat.”

—Intermission Magazine

“The list of works with which Brooks has been connected reads like a guide to some of the best productions of the past twenty years.”

—The Walrus

See More

THE INTERVIEW

Born, raised and based on the unceded territories of the Coast Salish peoples, including the Musqueam, Squamish and Tseil-Waututh, [C.E. Gatchalian](#) is a queer Filipinx-Canadian author. The author of six books and co-editor of two anthologies, he is a three-time Lambda Literary Award finalist and the recipient of two Jessie Richardson Awards for his work as a theatre artist and producer. In 2013 he received the Dayne Ogilvie Prize in 2013, awarded annually by The Writers' Trust of Canada to an outstanding emerging LGBTQI+ writer. Chris's plays include [Falling in Time](#), *People Like Vince*, *Motifs and Repetitions*, *Claire*, *Broken*, and *Crossing*. Formerly Artistic Producer of the frank theatre company, Vancouver's professional queer theatre company, Gatchalian has had his plays produced locally, nationally and internationally. His memoir is titled: *Double Melancholy: Art, Beauty and the Making of a Brown Queer Man*.



Chris, I know you've been working on a new version of your 2012 play [Falling in Time](#). I'm particularly interested in what compelled you to, as you said, "crack open" *Falling in Time*, which is such a powerful play.

I'm very grateful for the opportunity to revisit this play — it's a rare opportunity indeed! Essentially, since the play was produced and published a decade ago, it has never left my radar. I always felt there was more to do with it. The last three years — with all the conversations that have transpired around white supremacy, toxic masculinity, imperialism, colonialism — have only strengthened this feeling. I actually feel like this play is more relevant now that it was when it premiered over a decade ago, mostly because audiences actually have the vocabulary now to deal with the issues the play deals with, vocabulary they didn't have back in 2012. So the new version hits harder, and doesn't pull any punches. I've had the great honour and privilege of undertaking the journey of revisiting *Falling in Time* with my director and dramaturge Peter Hinton-Davis — from whom I have learned so much — as well as with my cultural consultants Diane Roberts and Maki Yi, and a crew of fantastic actors and other artists. We're looking at a Toronto production of the new version within the next three years.

You're currently an Equity, Diversity, and Inclusion scholar-in-residence at the University of British Columbia. What has that experience been like for you?

So far, wonderful. I'm associating with a diverse array of folx who genuinely care about dismantling old systems that have created harm and division, and creating new ones in which care and inclusion are core values. For me personally, it has been revelatory to lean into my indigenous, pre-colonial Filipino heritage — after a lifetime of being in the grip of colonialism and capitalism, and only recently realizing just how fully these forces have harmed me, it's high time I undertake this journey home.

And now you have embarked on a new adventure, as Community Engagement Producer for [CultureBrew.Art](#). Can you tell us more about the initiative and what it does?

CultureBrew.Art (CBA) is a digital platform that promotes and fosters interculturalism and equity throughout the performing, literary, and media arts. Its central tool is a national searchable database of Indigenous and racialized artists — actors, writers, singers, musicians, dancers, filmmakers, directors, designers, composers, choreographers, stage managers, and other arts and culture professionals — to which opportunity-makers and decision-makers like theatres, dance and opera companies, film/TV casting professionals, publishers, editors, indie directors/producers, schools, community and social service non-profits, government agencies, media outlets, ad agencies, and more may access as subscribers. Whether you're a BIPOC artist or an engager who wants to find and hire BIPOC artists, we invite you to join CBA.

In addition to being seen by a growing group of subscribers, benefits for CBA artist members include access to good paying opportunities from across the country; the ability to directly connect with other BIPOC (Black, Indigenous, People of Colour) members through our secure internal messaging system; and the opportunity to be promoted on our social media channels and monthly newsletters.

For members and non-members alike, I co-host the BIPOC Monthly Chat & Chew, a free monthly series of chats co-facilitated with CBA's Co-Director, Anju Singh. Conducting the chats online means the series is accessible to BIPOC artists across Canada, and provides an opportunity for cross-country connection, as well as to talk, in a relaxed and safe space, about issues of concern for BIPOC arts practitioners.

[Read the Full Interview](#)

CLASS NOTES

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



This month we interviewed Ksenia Broda-Milian of Winnipeg's [Royal Manitoba Theatre Centre](#). Ksenia is the Education and Enrichment Manager at Royal Manitoba Theatre Centre, where she coordinates audience experiences for all ages. She is also a production designer, so she is especially passionate about providing resources about all the varied roles that it takes to put on a show onstage and off! She is happy to be contacted by educators at kbrodamilian@royalmtc.ca

Ksenia, you work with educators who work to provide theatre experiences for their classes. What, in your opinion, are the most important things an educator can do to make a visit to the theatre meaningful for their students?

It is helpful if the students are prepared for the theatre environment and expectations, especially after pandemic closures. All folks are welcome, and MTC doesn't have a dress code, but it's not like watching a movie at home where you can scroll on your phone at the same time! Theatre is a unique experience because it's ephemeral, and you experience it in a large group of people. A study has shown that an audience's heartbeats will sync up — you are in this moment with other people, and that's really special!

Teachers can also make sure their students are prepared for the show's content so that they are engaged in the topics and can make themselves safe. Enrichment Guides have detailed content overviews, synopses, and preparatory activities, and educators are welcome to read scripts. You know your students best, so communicating to them as needed can make an experience more positive. We can have a conversation about any access needs your class might have.

To allow students to reflect and connect to the show on whatever level resonates with them, I like to remind them that everything in the script and onstage is a choice, and you absolutely don't have to agree with those, but think curiously about why that choice was made. Some time after the performance to debrief, whether in discussion, writing, or another activity, can take things to the next level!

Could you tell us a bit about the kinds of programs that the [Royal Manitoba Theatre Centre](#) offers to educators, students, and young patrons?

There are lots of ways for young patrons and their educators to get involved in theatre at MTC! They can see shows independently, with under-18 ticket discounts, university student subscriptions, or \$20 tickets through our Theatre Under 30 program. Post-secondary educators assigning a show can make a class booking with tickets at only \$20 each, or we can set up a promo code so your students can see it at a time that works for them. High school teachers can book a group at \$14 each!

For patrons of any age, there is a Pre-Show Chat for every Mainstage production, where a

theatre professional or special guest enlightens us about an aspect of the show. MTC hosts upwards of 20 Talkbacks a year, where audience members can ask the actors questions. We also have a series of documents called Theatre People (RoyalMTC.ca/TheatrePeople) which give insight into some of the many jobs in the industry. Those can be accessed by anyone, and high school teachers can join a virtual visit to bring Theatre People to their classroom.

Finally, outside of class, young people in their teens or early 20s are invited to be NextGen Fringers, enjoying the wide variety of experiences the Fringe Festival offers in the summer. High school students can join Backstage Pass or Young Expressions to see shows and build theatre appreciation and skills during the season. Applications for all these free programs open in the spring! There are details at RoyalMTC.ca/YouthProgramming

Many of our readers are instructors at post-secondary institutions. I know that Royal MTC offers Jean Murray–Moray Sinclair Theatre Scholarships for students attending accredited theatre schools or university theatre programs and Apprenticeships for recent post-secondary graduates. Could you tell us a bit about the history behind this excellent initiative? How can students apply?

Jean Murray and Moray Sinclair were influential Manitoban actors who contributed to MTC's early development. Funds are collected via "pass the hat" donations in their names. More than 1050 scholarships and apprenticeships have been awarded to approximately 564 individuals since 1964. There are 32 past recipients acting or working backstage MTC shows this season, and 7 working full-time in our administration and production departments!

Applications for both programs will be open January 30-March 27 2023, We hold auditions and interviews in the spring. You can find out more at RoyalMTC.ca/Scholarship and RoyalMTC.ca/Emerging and I am always available to answer questions from applicants or their teachers and I will try to address any access needs.

Can you tell us more about RMTC's Enrichment Guides and how these are developed?

I love the Enrichment Guides — they're a resource that any patron can use. If another theatre has produced the show recently, we may ask for permission to adapt their research, but we also have a dedicated group of educators who have worked on these guides for the past several years. They read scripts, determine important background context topics and research them – and most importantly, write about those in an understandable way — put together a glossary, devise interesting discussion questions and classroom activities, and connect it all to the Manitoba curricula. If a guide requires specialized or cultural knowledge, I reach out to a contact or community group to find a writer for the context section for that show. Our regular writers are amazing, but we are happy to have more folks in the mix, particularly if you bring a diverse or specialized background — feel free to get in touch!

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.

NEW YEAR, NEW RELEASES!



[See More](#)

COMING ATTRACTIONS

• IN THEATRES •

Controlled Damage by Andrea Scott

[Grand Theatre](#), London, ON, January 17–January 29, 2023.

Boom X by Rick Miller

[Western Canada Theatre](#), Kamloops, BC, January 19–28, 2023.

Okinum by Émilie Monnet

[Touchstone Theatre](#), New Westminster, BC, February 2–3, 2023.

Boom X by Rick Miller

[Grand Theatre](#), London, ON, February 7–25, 2023.

The Herd by Kenneth T. Williams

[Persephone Theatre](#), Saskatoon, SK, February 8–26, 2023.

Beneath Springhill by Beau Dixon

[Theatre Orangeville](#), Orangeville, ON, February 8–26, 2023.

Starwalker by Corey Payette,

[Urban Ink](#), Vancouver, BC, February 16–March 5, 2023.

Hurry Hard by Kristen Da Silva

[Western Canada Theatre](#), Kamloops, BC, February 23–March 4, 2023.

The Gig by Mark Crawford

[Theatre Aquarius](#), Hamilton, ON, March 8–25, 2023.

The Bluff by Kristen Da Silva
[Theatre Orangeville](#), Orangeville, ON, March 15–April 2, 2023.

Our Ghosts by Sally Stubbs
[Firehall Theatre](#), Vancouver, BC, March 18–April 2, 2023

The Birds and the Bees by Mark Crawford
[Persephone Theatre](#), Saskatoon, SK, March 29–April 23, 2023.

New by Pamela Sinha
[Canadian Stage](#), Toronto, ON, April 25–May 14, 2023.

The Curst by Kelley Jo Burke
[Dancing Sky Theatre](#), Meacham, SK, April 28–May 14, 2023.

Where You Are by Kristen Da Silva
[Theatre Northwest](#), Prince George, BC, May 4–24, 2023.

The Birds and the Bees by Mark Crawford
[Globe Theatre](#), Regina, SK, May 4–21, 2023.

Armadillos by Colleen Wagner
[Factory Theatre](#), Toronto, ON, May 27–June 18, 2023.

New Canadian Curling Club by Mark Crawford
[Drayton Festival Theatre](#), Drayton, ON, July 13–July 29, 2023.

New Canadian Curling Club by Mark Crawford
[Huron Country Playhouse](#), Grand Bend, ON, August 3–20, 2023.

Where You Are by Kristen Da Silva
[Lighthouse Festival](#), Port Dover, ON, July 19–August 5, 2023.

Bed and Breakfast by Mark Crawford
[Orillia Opera House](#), Orillia, ON, July 26–August 12, 2023.

Where You Are by Kristen Da Silva
[Lighthouse Festival](#), Port Colbourne, ON, August 9–August 20, 2023.

Where You Are by Kristen Da Silva
[Port Stanley Festival Theatre](#), Port Stanley, ON, August 23–September 9, 2023.

Bittergirl: The Musical by Annabel Fitzsimmons, Alison Lawrence & Mary Francis Moore
[St. Jacob's Schoolhouse Theatre](#), St. Jacobs, ON, October 4–December 24, 2023.

• ONLINE •

Reckoning by Tara Beagan and Andy Moro, Article 11 Theatre
[Prairie Theatre Exchange](#) digital production, available April 12–16, 2023.

Buffy, a five-part podcast about Buffy Sainte-Marie by Falen Johnson.
[CBC Listen](#). All episodes online now.

• ON SCREEN •

The Swearing Jar by Kate Hewlett

Starring Adelaide Clemens, Douglas Smith, Patrick J. Adams, and Kathleen Turner. Now available to buy or rent on various streaming services including Apple TV and Digital TIFF Bell Lightbox.

IN THE NEWS

Congratulations to:

- Falen Johnson, whose *Buffy* podcast is #22 on Atlantic magazine's "Best of 2022" list.
- Yolanda Bonnell and Ted Dykstra, who both made Glenn Sumi's "Top Ten Toronto Theatre Artists of 2022" list.
- And Michael Kras, who is on the "Hamilton Artists to Watch in 2023" list.

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