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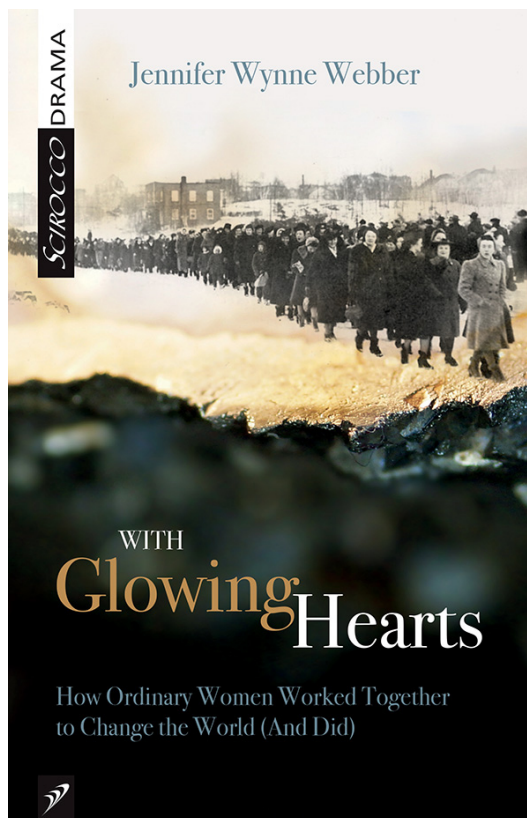


J. GORDON SHILLINGFORD

P U B L I S H I N G I N C

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING



"A stirring underdog story."

— *Saskatoon Star-Phoenix*

"Your heart will glow with pride in our history and fill with hope for our future... Go celebrate this true story and leave inspired and challenged"
— Barb Byers, O.C, former Secretary-Treasurer of the Canadian Labour Congress

Best of the Fest Award, Saskatoon
Fringe Festival, 2016

With Glowing Hearts: How Ordinary Women Worked Together to Change the World (and Did) by Jennifer Wynne Webber is the rousing true story of a group of hard rock miners' wives who came together in Kirkland Lake in 1941 to stand up for better conditions for their families. Before long, the women have become the heart and soul of a large-scale union-

organizing drive that is fuelled by their sheer will—and sometimes giddy enthusiasm—but that is also put to the test by their own inexperience, a bitter strike, and the brutal force of the powers that be.

[See More](#)

THE INTERVIEW

[Curtis Peeteetuce](#) is Cree from the Beardy's & Okemasis First Nation. He is a performer and writer who works in theatre, radio drama, music, and film. His plays include the popular *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. Curtis dedicates all his accomplishments to his beautiful son Mahihkan.



Curtis, you are a playwright, a director, an actor, a musician, a dancer, a teacher—a lot of roles that relate to storytelling. Why do you think story is so important to our lives?

The most important story to me is the first story. Not the story of creation, the first drum, the great flood, Adam and Eve or even God. It is the story of us. That story is the foundation of who we are...as individuals and as human beings.

In 2020, you were selected to be the writer-in-residence at Wanuskewin, the Saskatchewan heritage park that has been a sacred gathering place for Northern Plains Indigenous people for thousands of years. What was it like to spend time there during the pandemic?

My residency for Wanuskewin was known as a quarantine within a quarantine. I gathered two weeks of food and all my materials and lived fourteen days in the gallery. In that time, I wrote a new science fiction short, digitized my vinyl collection, completed ten paintings, wrote new music, and edited one of the rez Christmas plays for production.

The whole residency was captured on a timeline by a friend who planted his camera in the gallery. On a daily basis I streamed YouTube sessions with members of the community, just to get an idea how others were handling the pandemic and what they were doing to keep positive and busy. I would have to say it was important to keep as busy as possible. With multiple artistic projects to take on, the time spent in the gallery did not seem as long, although it was nice to go back home to my cat.

It is December, and we would be remiss if we didn't ask you about the famous rez Christmas story series, which includes *Nicimos*, published by Scirocco Drama. Can you tell us a little about the history of the series and about some of its unforgettable characters?

I'm very proud of the rez Christmas series. It's funny to me that none of the plays in the series actually have anything to do with Christmas, but more so about the stories of three golden girls on the rez during the holiday season. The themes of the stories are simply family, friendship and love. The only thing was borrowing from existing Christmas stories to bring the people in. For example, *How the Chief Stole Christmas*, *Kohkoms in Toyland* and *Luff Actually* are among my favourites. The one distinct characteristic about the series for me is the humour. There is nothing like hearing the belly laughter of a theatre full of over 400 people. That is just pure medicine. I've heard laughter in other shows of course, but nothing like the storytelling antics that Sihkos Sinclair, Clare Bear and Zula Merasty bring at this time of the year. It is a shame that producers across the country have not yet experienced the power of Indigenous storytelling and humour. It is my hope that one day the rez Christmas series will be produced in other parts of the country. I happen to believe Christmas is a very hard time. Shopping, cooking, travel can be stressful, so having a good laugh with family and friends can take care of those stresses no problem. The stories are not only about humour, but about community, with hints of culture, language and history. I have nothing but gratitude for all the people over 20+ years that have supported the rez Christmas story series. Nanaskimonawaw.

[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, playwright, screenwriter, educator, and dramaturge Elaine Ávila tells us about her experience of using Marcia Johnson's plays in her acting course at the University of Fraser Valley.

What follows is an excerpt. For the full article, please [click here](#).

...When Marcia Johnson reached out, I suddenly got unstuck. What if I could teach an acting unit featuring her, and her plays, which are for written for mixed race casts? I asked if she would be amenable to this. Would she willing to come in as a special guest to watch the students act in her plays? She said yes. I wrote an email to the Dean of the College of Arts, amazing theatre scholar Dr. Heather Davis-Fisch, asking for the funding. She also said yes. Next, I designed a scene study unit featuring *Serving Elizabeth*, *Jumping Ship*, *Kate and Bianca*, *English Please* and *Single Use*. It was utterly delightful to delve into the complex histories in Marcia Johnson's plays and her wonderfullyactable dialogue. I asked her specifically about casting the black characters. Marcia said that she preferred those roles go to a black actor first, then an IBPOC actor. I followed her instructions.

As I coached the actors, I was deeply inspired by Marcia's vision. One of her plays, *Jumping Ship*, is about her ancestors in Jamaica and Scotland. Like the mural in Toronto, we were at last, exploring this history, or "scratching the surface." And this led us quickly to wonderful depths. Marcia's work is lively, engaging, deep, powerful, and fascinating. Some of her plays, including *Serving Elizabeth* and *Single Use* (about dating and dealing with the climate crisis at the same time) are quite funny. Meanwhile, *Serving Elizabeth* was playing in theatres across Canada, so the students and I could zoom into a production. By the time she came to visit, students had been rehearsing for weeks.

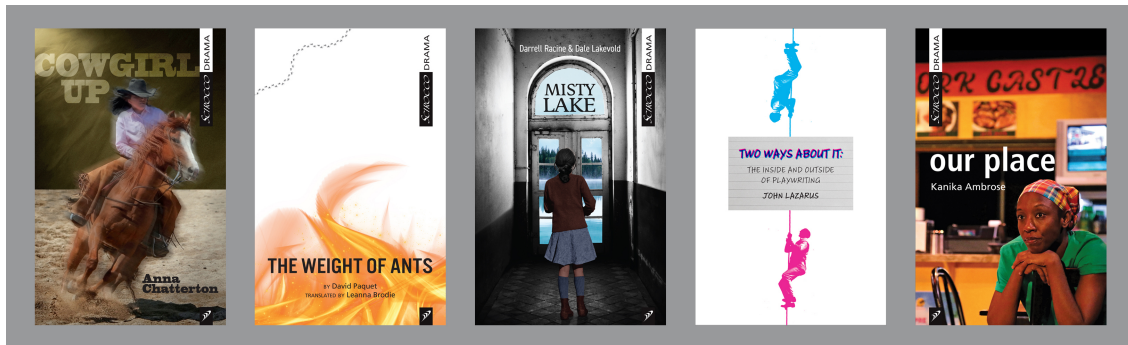
Then we found ourselves in the midst of a climate disaster. The entire campus was shut, due to flooding. There were rapidly rising Covid numbers, again. We pivoted back online. I gave lessons on "acting within a frame." Some students were, fortunately, able to act together, in each other's "bubbles." Others were trapped in dorm rooms and their parent's

basement suites. Even though it was discouraging to be back online, the students had an extra sense that their work mattered, because Marcia Johnson was still going to join us. We revelled in the experience of seeing her plays in dialogue with each other. When Marcia Zoomed in, the actors showed unwavering commitment and deep enthusiasm. Marcia was a gracious, fun, and informative guest. Because she is also an accomplished actor, she was extremely adept at encouraging and welcoming these first-year actors to the field. She spoke powerfully to everyone about creating roles for yourself when you don't see yourself represented. I thanked her in person, but also whispered it to myself, in my heart: *thank you. Thank you for joining me in welcoming the next generation of theatre artists. Thank you for your wonderful plays...*

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.

We're also happy to supply free desk copies of titles you'd like to consider for your courses. Send us the details on what you're teaching, the class enrolment and where you'd like books sent.

NEW RELEASES



[See More](#)

COMING ATTRACTIONS

• IN THEATRES •

Monster by Daniel MacIvor

[Factory Theatre](#), Toronto, ON, November 16–December 17, 2023.

Here Lies Henry by Daniel MacIvor

[Factory Theatre](#), Toronto, ON, November 23–December 17, 2023.

A Christmas Carol by David van Belle

[Citadel Theatre](#), Edmonton, AB, November 25–December 23, 2023.

A Christmas Carol adapted by Geoffrey Simon Brown

[Theatre Calgary](#), Calgary AB, November 30–December 31, 2023.

Benevolence by Fanny Britt, translated by Leanna Brodie

[Great Canadian Theatre Company](#), Ottawa, ON, December 5–17, 2023.

On a Night Like This by Beau Dixon

[Soulpepper Theatre](#), Toronto, ON, December 20–31, 2023.

Beneath Springhill by Beau Dixon

[Arts Club Theatre](#), Vancouver, BC, January 5–February 4, 2024.

Better Living by George F. Walker

[Alumnae Theatre](#), Toronto, ON, January 19–February 3, 2024.

Casey and Diana by Nick Green

[Soulpepper Theatre](#), January 23–February 4, 2024.

The Runner by Christopher Morris

[Touchstone Theatre](#), Vancouver, BC, January 24–26, 2024.

Truth by Kanika Ambrose

[Young People's Theatre](#), Toronto, ON, January 29–February 23, 2024.

MacBeth: A Tale Told by an Idiot by Eric Woolfe

[Eldritch Theatre](#), Toronto, ON, February 8–18, 2024.

The Waltz by Marie Beath Badian

[Great Canadian Theatre Company](#), Ottawa, ON, February 13–25, 2024.

I Am William by Rébecca Déraspe, translated by Leanna Brodie

[Carousel Theatre for Young People](#), Vancouver, BC, February 14–18, 2024.

Boom YZ by Rick Miller

[Western Canada Theatre](#), Kamloops, BC, February 22–March 2, 2024.

Father Tartuffe: An Indigenous Misadventure by Herbie Barnes

[Touchstone Theatre](#), Vancouver, BC, February 22–March 24, 2024.

3 Fingers Back by Donna-Michelle St. Bernard
[Tarragon Theatre](#), Toronto, ON, February 27–March 24, 2024.

Diggers by Donna-Michelle St. Bernard
[Prairie Theatre Exchange](#), Winnipeg, MB, February 27–March 10, 2024.

Café Daughter by Kenneth T. Williams
[Globe Theatre](#), Regina, SK, March 6–24, 2024.

By the Light of a Story by Kristen Da Silva
[Theatre Orangeville](#), Orangeville, ON, March 7–24, 2024.

Rise, Red River by Tara Beagan
[Prairie Theatre Exchange](#), Winnipeg, MB, March 8–23, 2024.

Ladies and Gentlemen, Boys and Girls by Dave Deveau
[Roseneath Theatre](#), on tour in Ontario, March 2024.

In the Kitchen by Fatuma Adar, Augusto Bitter, Olivier Choinière, and Rosa Labordé
[Factory Theatre](#), Toronto, ON, March 8–31, 2024.

Mad Madge by Rose Napoli
[Nightwood Theatre](#), Toronto, ON, April 9–21, 2024.

The Comeback by Trish Cooper and Sam Vint
[Royal Manitoba Theatre Centre](#), Winnipeg, MB, April 24–May 18, 2024.

The Outside Inn by Sharon Bajer and Elio Zarrillo
[Prairie Theatre Exchange](#), Winnipeg, MB, May 7–19, 2024.

The Birds and the Bees by Mark Crawford
[Alberta Theatre Projects](#), Calgary, AB, May 7–May 25, 2024.

Doris and Ivy in the Home by Norm Foster
[St. Jacob's Country Playhouse](#), St. Jacob's ON, June 19–July 6, 2024.

Onion Skins and Peach Fuzz: The Farmerettes by Alison Lawrence
[4th Line Theatre](#), Millbrook, ON, July 1–20, 2024.

Halfway There by Norm Foster
[Drayton Festival Theatre](#), Drayton, ON, July 3–21, 2024.

Doris and Ivy in the Home by Norm Foster
[Huron County Playhouse](#), Grand Bend, ON, July 11–27, 2024.

Jim Watts, Girl Reporter by Beverley Cooper

[4th Line Theatre](#), Millbrook, ON, July 30–August 24, 2024.

• ONLINE •

A Time to Dream, a documentary about the extraordinary women of the CASA project.
[Playwrights Guild of Canada](#) production, available online now.

Inose/Field Trip, a sound walk created by Yolanda Bonnell in partnership with Dr. Jesse Popp that encourages participants to connect with the natural world.
[Common Boots Theatre](#). (A video ASL version of *Inose/Field Trip* is now available.)

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

• ON SCREEN •

Les Filles du Roi by Corey Payette and Julie MacIsaac
Premiered at the Rhode Island International Film Festival, with upcoming screenings at the Vancouver International Film Festival, the Hamilton Film Festival, the St. Louis International Film Festival, and the Orlando Film Festival.

With Love and a Major Organ by Julia Lederer
Starring Anna Maguire, Hamza Haq, and Veena Sood. Finalist for the Grand Jury Prize, 2023 Nashville Film Festival, winner Best Feature Film, Reelworld Film Festival.

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.

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