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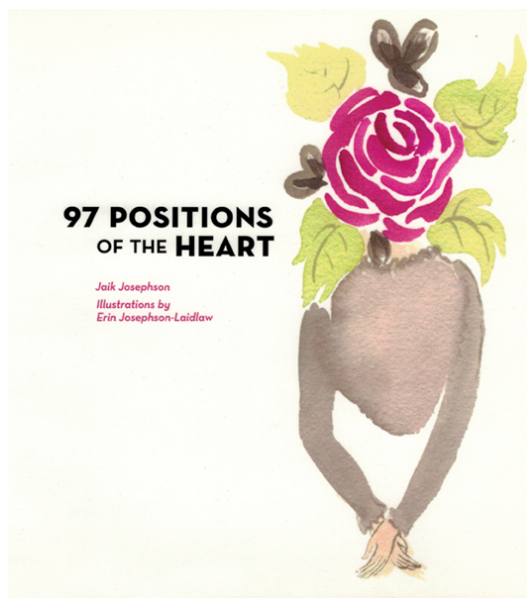


J. GORDON SHILLINGFORD

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

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING



97 Positions of the Heart is a lyrical journey through the courageous life of Canadian writer Elizabeth Smart, author of *By Grand Central Station I Sat Down and Wept* (1945).

Smart has been heralded as a complicated and passion fuelled artist who dared to live free of the burdensome expectations for women in the first half of the last century.

Poet [Jaik Josephson](#) mines both Smart's biography and literary catalogue to escort the reader into her remarkable world. Josephson's poems tackle Smart's bewildering childhood, a tumultuous romantic pairing with English writer George Barker, the experience of motherhood, and her pursuit of a prosaic language to convey the truth about life in the social margins. Text is paired with illustrations by [Erin Josephson-Laidlaw](#).

[See More](#)

THE INTERVIEW

Endre Farkas was born in Hungary and is a child of Holocaust survivors. He and his parents escaped during the 1956 uprising and settled in Montreal. His work has a political consciousness and experimental bent. He is a genre-fluid writer who has collaborated with dancers, musicians and actors to move the poem from page to stage. Still at the forefront of the Quebec English language literary scene – writing, editing, and performing – Farkas is the author of eleven books. He is the two-time regional winner of the CBC Poetry “Face Off” Competition. He has produced videopoems that have been screened around the world. His collaboration with Carolyn Marie Souaid *Blood is Blood* won first prize at the ZEBRA Poetry Film Festival in Berlin, Germany.



Endre, your family emigrated from Hungary to Montreal following the Hungarian Revolution in 1956, and that journey is reflected in some of your poetry and in your novels *Never, Again* and *Home Game*. Do you think that experience provides you with a unique perspective?

This is a timely question as I just returned from Hungary. Carolyn Marie Souaid and I were invited to lecture at universities about our most recent novels: *Home Game* and Carolyn’s *Looking For Her*. Although different both dealt with similar themes, we gave our lecture the title of “Home, Exile and Identity.”

First of all, my family didn’t emigrate, we fled; we were exiled. There is a big difference between willingly leaving your birthland and fleeing. We fled because the revolution in my hometown wasn’t only about freedom. It also had the dark underbelly of historical antisemitism. My parents, Holocaust survivors, hearing the midnight mob marching in the street shouting, “Kill the Commies, Kill the Jews” didn’t need to think twice before deciding to flee. That sense of not being wanted, of being hated by your people deeply impacted me, even though I was just eight at the time. So the looking for my home, identifying where

and what is my home, has been central to a lot of my work. And, of course, who and what am I is included in that. My first book of poems *Szerbusz (1974)* (pronounced “Serbus”) is about that.

My book *Surviving Words* (1994) also deals with that topic and theme. That book actually had its genesis with a performance piece *Face-Off/Mise au Jeu* in 1980. *Surviving Words* morphed into the play *Surviving Wor(l)ds* (1999). Even my 2003 poetry collection *In the Worshipful Company of Skinners*, which I think of as my “Canadian” book—based on an actual fur trader’s journal—deals with being a newcomer. Being an exile and a newcomer is really about Identity. Although I’ve lived most of my life in Quebec/Canada (which is another home-exile-identity crisis) a part of me is always from somewhere else. This has led me to think that the only nation I am a citizen of is the imagination. And if that is a unique perspective, then that’s what I have.

You mentioned that you adapted your poetry collection *Surviving Words* into the play *Surviving Wor(l)ds*. Can you talk about that process? Did the work change in the adaptation process and if so, how?

I consider myself a “genre-fluid” writer. This is partly due to the times and the people (dancers, actors, musicians/composers, performance, visual artists) I was hanging out with. And that was because, partly, I was hanging out at Vehicule Art Gallery, which I will return to later.

I started out as a page-based poet. In these poems, I focused not only on conveying emotions and experiences but on the word as image, symbol, sound, rhythm, and the layout on the page. Then I started to collaborate with dancers. With them, I wrote text that “moved” and “breathed.” It meant focusing on “action words” (ie verbs), beats, and minimalizing text to maximize effect. When I “morphed” *Surviving Words* into the play, *Surviving Wor(l)ds*, I started thinking of the poems as “dialogue.” I do have to say that the play is not a “straight” play. In this genre, it was more about how I assembled the poems into scenes to give them a sense of flow/continuity. The poems themselves were thematically linked so it wasn’t a big stretch.

Drama depends on dialogue to tell/move the story, to convey feelings and experiences. I sometimes changed pronouns and tense and syntax but mostly it was the way they were spoken by different voices that made it a play. Hearing actors “speak” poetry is so different from having poets read their poems. They’re so much more nuanced. So I didn’t have to change much. They did it for me by the way they delivered the lines. I did make some changes after hearing them, to make it a bit more “natural” speech but not much. I do remember my director begging and threatening me to write some “entrance” and “exit” lines. So I did write some.

The novel *Never, Again* was the “telling” as much “showing” the theme of home, exile and identity. There was a more obvious narrative, through-lines, and description. The novel was a broader canvas which allowed for and demanded more details and invention. I also had to think differently about how to make the reader want to read on. I came up with a phrase

and taped it to my computer, which helped me focus on the “action” in all its forms: “Every scene must make a scene.”

Each form taught me more about writing. Each taught me to be more conscious of looking for “le mot juste.”

See the full Interview with Endre to find out why art saves humanity.

[Read the Full Interview](#)

BEHIND THE SCENES



This month we spoke with Kalo Gow, writer, director, teacher, voice/movement coach, and visual artist.

Kalo, you’ve done innovative work that combines storytelling with unique voice and movement work. Can you tell us a little about your theatre practice?

I have an eclectic assortment of training and performance experience from classical to experimental theatre, as well as film training. I studied IMPRO with Keith Johnstone, and the improvisation techniques of Viola Spolin and Ruth Zaporah. My pedagogical base in movement includes Laban, Corporeal Mime and Neutral Mask, and even ballroom dance with Arthur Murray Dance Studios. I worked in collective creation with Jean-Claude van Itallie, experimental voice with The Roy Hart Theatre, and worked with Kristen Linklater of Shakespeare & Company, studied puppet/mask making with a member of the Bread and Puppet Theatre, worked in Grotowski technique with the Riolama Theatre-Dance

Company, acting for camera with David Rotenberg, and collected master's degrees and certifications along the way.

I have worked as a professional voice-over artist, actor, director, writer, dialogue coach, dialect coach, acting coach, movement coach and choreographer in theatre, film, television, and commercial media since 2000, and as an Intimacy Director & Coordinator (IC Certification Pending with SAG/AFTRA accredited IDC) since 2017. I have been fortunate to work with producers such as Mark Gordon, Roland Joffé, Hawk Koch, Michael Prupas, and Steward Harding; and theatre companies such as Will Geer's Theatricum Botanicum in Topanga, Centaur Theatre, Black Theatre Workshop and Teesri Duniya Theatre in Montréal, Playwright's Platform in Boston, and the Roy Hart Theatre in France.

Whether for professional organizations or academia, I approach directing or teaching acting from a holistic perspective, integrating both voice and movement. I try to help actors translate and apply a technique or exercise to their overall performance approach or a specific role. As a teacher, my quest is to encourage, awaken, and foster creativity and collaboration in a respectful, accessible, and welcoming environment. I believe in an approach to training that hones and fuses the actor's expression of voice, body, action, and intention, which frees the actor in pursuing a clear and dynamic communication of drama to an audience.

You trained extensively at the Roy Hart Theatre Centre in France. What sets this training apart from other types of training?

"The voice is the muscle of the soul" is a quote by Roy Hart that I particularly like. Their techniques expand the range of expression through physical techniques for vocal development. The voice must be flexible and responsive in order to realize the rigorous demands of acting.

I studied and apprenticed with Ivan Midderigh for over a decade and studied with a number of original members of the RHT early in my career, such as Paul Silver, Clara Silber Harris, Jonathan Hart Makwaia, Marita Günther, Kaya Anderson, Saul Ryan, Carol Mendelsohn, Kevin Crawford, and Margaret Pikes.

My research on the RHT is published in a chapter in *The Vocal Vision: Views on Voice by 24 Leading Teachers, Coaches and Directors* by Applause Books, "Teaching the Totality of Self: The Roy Hart Theatre" with George Whiteside and Ivan Midderigh. To paraphrase myself, their philosophy is that the human voice has a natural range of eight octaves. Now this is sound production, not bel canto singing, and includes everything from a squeak or pop to a growl or multi-tonal harmonics / polyphonic overtones. Basically, by exploring the cracks and crevices of the voice one also strengthens the central voice, allowing for more color, resonance, more possibilities for character interpretation.

I would describe a core belief is that the actor's voice and body must be unbound from impediments such as habit and presupposition. Therefore, a workshop always begins in a loosening of the body with extensive warmups that focus on the breath before sound production is attempted. It is the most freeing work in which I ever participated. Their

productions often have a vocal soundscape underneath text to enhance mood and expand storytelling. In their production of *Moby Dick* actors created the sounds of the ship at sea, the waves and storms, the whale... it was an immersive auditory and visual journey.

That is their work as I would describe it, constant experimentation to discover what is possible. When I interviewed Paul Silber, he said, “[If] you take no risk, you suffer no anxiety and you convey nothing...there’s no structure which can be guaranteed from one person to another. There’s basically only work: effort, trial, success, failure. That is the journey. There is no end.”

Click on Read the Full Interview for more with Kalo on preparing for period pieces, and best memories.

[Read the Full Interview](#)

APRIL IS POETRY MONTH



COMING ATTRACTIONS

• IN THEATRES •

Casey and Diana by Nick Green

[Neptune Theatre](#), Halifax, NS, April 22–May 18, 2025.

Casey and Diana by Nick Green

[Arts Club Theatre](#), Vancouver, BC, April 24–May 25, 2025.

The Runner by Christopher Morris

[Harold Green Jewish Theatre](#), North York, ON, April 26–May 4, 2025.

Where You Are by Kristen Da Silva

[Shadow Theatre](#), Edmonton, AB, April 30–May 18, 2025.

I'm in Love with Your Sister by Norm Foster

[Theatre Orangeville](#), Orangeville, ON, May 1–18, 2025.

Macbeth: A Tale Told by an Idiot by Eric Woolfe

[Eldritch Theatre](#), Toronto, ON, May 7–18, 2025.

Halfway There by Norm Foster

[Hudson Village Theatre](#), Hudson, QC, May 14–25, 2025.

The New Canadian Curling Club by Mark Crawford

[Lighthouse Theatre](#), Port Dover, ON, May 21–June 7, 2025.

After the Rain by Rose Napoli and Suzy Wilde

[Tarragon Theatre](#), Toronto, ON, May 27–June 22, 2025.

Bedtime Stories by Norm Foster

[Firehall Theatre](#), Niagara Falls, ON, May 28–June 1, 2025.

Halfway There by Norm Foster

[Hamilton Family Theatre](#), Cambridge, ON, June 4–22, 2025.

The New Canadian Curling Club by Mark Crawford

[Lighthouse Theatre](#), Port Colbourne, ON, June 11–June 22, 2025.

Reading: Serving Elizabeth by Marcia Johnson

[New Stages](#), Peterborough, ON, June 14, 2025.

Doris and Ivy in the Home by Norm Foster

[Port Stanley Theatre Festival](#), Port Stanley, ON, June 18–July 12, 2025.

The Haunting of Sleepy Hollow by Fire by Allen Cole and Ken Schwartz

[Two Planks and a Passion Theatre](#), Canning, NS, June 28–August 16, 2025.

On a First-Name Basis by Norm Foster

[Foster Festival](#), St. Catharines, ON, July 3–17, 2025.

A Woman's Love List by Norm Foster

[Orillia Opera House](#), Orillia, ON, July 3–18, 2025.

Bed and Breakfast by Mark Crawford
[Hudson Village Theatre](#), Hudson, QC, July 9–20, 2025.

Humour Me by Beverley Cooper
[Here for Now Theatre](#), Stratford, ON, July 9–26, 2025.

Hidden Treasures by Norm Foster
[Lighthouse Festival](#), Port Dover, ON, July 9–26, 2025.

Chase the Ace by Mark Crawford
[Ship's Company Theatre](#), Parrsboro, NS, July 9–27, 2025.

Screwball Comedy by Norm Foster
[Foster Festival](#), July 23–August 3, 2025.

Hurry Hard by Kristen Da Silva
[Orillia Opera House](#), Orillia, ON, July 28–August 8, 2025.

Chase the Ace by Mark Crawford
[Charlottetown Festival](#), Charlottetown, PEI, July 30–August 9, 2025.

Hidden Treasures by Norm Foster
[Lighthouse Festival](#), Port Colbourne, ON, July 30–August 10, 2025.

The Rules of Playing Risk by Kristen Da Silva
[Here for Now Theatre](#), Stratford, ON, July 30–August 16, 2025.

Hurry Hard by Kristen Da Silva
[Gravenhurst Opera House](#), Gravenhurst, ON, August 12–22, 2025.

Stag and Doe by Mark Crawford
[Thousand Islands Playhouse](#), Gananoque, ON, August 22–September 14, 2025.

Here on the Flight Path by Norm Foster
[Lighthouse Festival](#), Port Dover, ON, August 27–September 13, 2025.

Hurry Hard by Kristen Da Silva
[Upper Canada Playhouse](#), Morrisburg, ON, September 4–28, 2025.

The Drawer Boy by Michael Healey
[Thousand Islands Playhouse](#), Gananoque, ON, September 5–28, 2025.

Here on the Flight Path by Norm Foster
[Lighthouse Festival](#), Port Colbourne, ON, September 17–September 28, 2025.

Home to Roost by Kristen Da Silva

[Chemainus Theatre](#), Chemainus, BC, September 26–October 19, 2025.

Casey and Diana by Nick Green

[Yes Theatre](#), Sudbury, ON, September 27–October 19, 2025.

The Stakeout by Norm Foster

[Foster Festival](#), Fenwick, ON, October 2–5, 2025.

The Christmas Market by Kanika Ambrose

[Crow's Theatre](#), Toronto, ON, November 4–30, 2025.

Serving Elizabeth by Marcia Johnson

[Prairie Theatre Exchange](#), Winnipeg, MB, November 11–23, 2025.

Rogers vs. Rogers by Michael Healey

[Crow's Theatre](#), Toronto, ON, December 2–28, 2025.

Munch Upon a Time by Debbie Patterson

[Prairie Theatre Exchange](#), Winnipeg, MB, December 19, 2025–January 3, 2026.

Easter Someday by Tanisha Taitt

[Cahoots Theatre](#), Toronto, ON, January 17–24, 2026.

Mad Madge by Rose Napoli

[Neptune Theatre](#), Halifax, NS, January 20–February 8, 2026.

Boom X by Rick Miller

[Theatre Aquarius](#), Hamilton, ON, January 21–February 7, 2026.

The Golden Anniversaries by Mark Crawford

[Arts Club Theatre](#), Vancouver, BC, January 22–February 15, 2026.

Holland by Trish Cooper

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, February 4–21, 2026.

Rogers vs. Rogers by Michael Healey

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, February 18–March 14, 2026.

Queen Maeve by Judith Thompson

[Tarragon Theatre](#), Toronto, ON, March 3–29, 2026.

A Killing Snow by Paul Ciufo

[Vertigo Theatre](#), Calgary AB, March 14–April 12, 2026.

Chase the Ace by Mark Crawford

[Neptune Theatre](#), Halifax, NS, March 24–April 12, 2026.

• ON SCREEN •

[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, winner, Best Feature, Canadian Film Festival. Available to rent or buy on Google Play, AppleTV or Amazon Prime.

[The Swearing Jar](#) by Kate Hewlett

Starring Adelaide Clemens, Douglas Smith, Patrick J. Adams, and Kathleen Turner. Now streaming on Amazon Prime!

IN THE NEWS

Congratulations to [Sharon Bajer](#), recipient of ACTRA Manitoba's inaugural Visionary Award, presented to someone who has made significant contributions to advancing gender equity and diversity within ACTRA, recorded media, and society.

Congratulations to the winners of the 2025 Merritt Awards, including [Catherine Banks](#), who won for Outstanding New Nova Scotia Adaptation (for *The Mountain and the Valley*), and [Allen Cole](#), co-winner with Ken Schwartz for Outstanding Original Score or Composition (for *Chased by the Bear*).

Congratulations to [Tara Beagan](#), nominated for an Alberta Book Award for *The Ministry of Grace*.

And congratulations to [Debbie Patterson](#) and [Lara Rae](#), recipients of the King Charles III Coronation Medal!

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