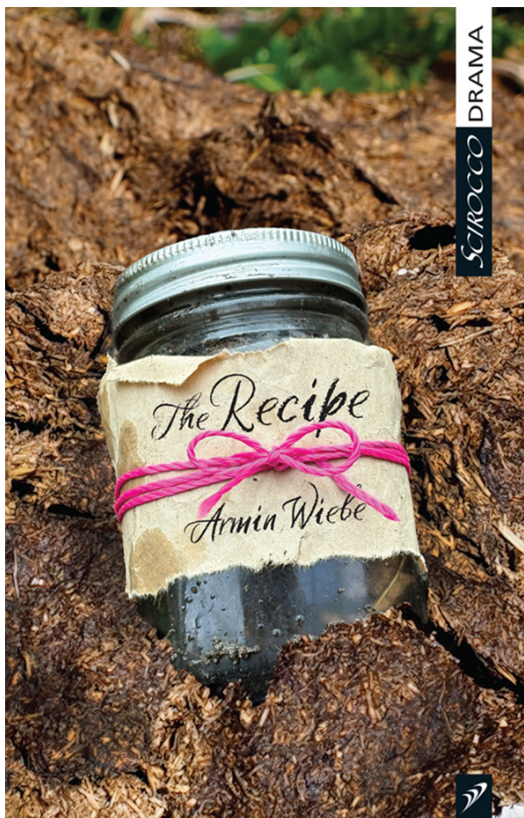




J. GORDON SHILLINGFORD
P U B L I S H I N G I N C

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING



"Let's not bury the lede: *The Recipe* is among the best comedic plays Winnipeg has produced in years...It's a thing of beauty—an exotic populist vernacular almost Shakespearean in its cadences—that, as with the Bard, is worth the occasional confusion it sows."

—Winnipeg Free Press

The Recipe takes us back to 1960 in rural Manitoba, where Oata has just discovered that her fiance, Yasch, has been stepping out with skinny Sadie Nickel. Oata is torn — does she still want to hitch her wagon to this fickle dow-nix? When a distraught Sadie turns up at Oata's door, asking about a recipe rumoured to help a woman whose period is late, Oata

must decide whether to help. In the process, Oata reassesses her situation and her own abundant assets. Does she really need pants with a man in them to run a farm? The latest play from acclaimed author [Armin Wiebe](#) tackles big questions with humour, warmth, and a gorgeous sense of language.

[See More](#)

THE INTERVIEW

[Darrah Teitel](#) is a playwright and socialist living in Toronto where she currently works as a labour organizer. Darrah's plays include [Forever Young](#), The Omnibus Bill, Behaviour, Corpus, and The Apology.



Darrah, Scirocco Drama published your play *Forever Young: A Ghetto Story* in 2024. Can you tell us about the play, and about how you came to write it?

Forever Young is about a group of young Jewish socialists in the Warsaw Ghetto trying to build unity across profound political differences on the eve of mass deportations to Treblinka. Although it's set during the Holocaust, I never wanted to write a museum piece. I wanted to write about young people arguing, falling in love, making mistakes, laughing, organizing, and trying to leave something behind that might matter after they were gone.

I wrote it during the first year of the pandemic, shortly after my second child was born. Like many people, I found myself thinking about catastrophe, responsibility, and what future generations inherit from us. I kept returning to the Warsaw Ghetto fighters because they

understood something I find deeply moving: even when victory seems impossible, organizing still has meaning.

Also, the Ghetto fighters were deep socialists, and I was struck by how history has erased how massive and powerful Socialist Yiddish Europe was before the Nazis murdered it.

Do you think the questions at the centre of *Forever Young* are particularly relevant at this moment in history?

Unfortunately, I do. The play asks what solidarity looks like under impossible conditions, how political movements navigate profound internal disagreement, and how ordinary people decide what they owe one another when institutions have completely failed them. Those questions don't belong only to history.

One thing I've become increasingly interested in is the difference between politics and democracy. Politics is often about parties, governments, elections and power. Democracy, at its best, is something much more intimate. It's the difficult practice of ordinary people making decisions together despite disagreement. I think we're living through a period where many democratic institutions feel increasingly fragile, which makes that practice even more important.

I also hope the play resists the temptation to treat history as inevitable. My characters don't know how their story ends. They're making impossible choices in real time, just as we all are.

A couple of your other plays also feel very relevant to today's political climate: *The Omnibus Bill*, which examines the criminalization of abortion in Canada in 1969, and *Behaviour*, which deals with, among other issues, the systemic inequality that affects women in the workplace. Can you tell us a little about each of the plays?

The Omnibus Bill looks at the people left behind by Canada's celebrated 1969 reforms and asks who gets sacrificed when political compromise is presented as progress. *Omnibus Bill* is about sexual rights: queers, women and sex workers are the subjects. But I wanted us to pay attention in particular to how political parties exploit radical struggles such as those for Indigenous rights or feminism.

Behaviour examines gender, labour and power through women trying to survive institutions that claim to value equality while quietly reproducing hierarchy. It's about the invisible rules that govern our workplaces and families, and the ways women are asked to perform emotional labour, absorb inequality, and police one another in order to keep those systems functioning — even up to the point of rape and assault.

Although the plays are very different, I think they ask related questions. I'm less interested in whether institutions describe themselves as progressive and calling that out, and more interested in how individuals behave in relation these obvious contradictions and compromises. Again and again, I find myself writing about people trying to build solidarity inside systems that seem determined to isolate them from one another. In those plays, the characters fail badly. Looking back, I realize that they're the two I wrote while I was working on Parliament Hill, so that makes sense. The plays I wrote from inside labour unions have more hope.

Click on Read the Full Interview for more on the balance of politics and storytelling, the current state of theatre, sneak peeks, and advice to aspiring playwrights.

[Read the Full Interview](#)

BEHIND THE SCENES



This month we spoke with Kathy Hyde Nagel, head of publicity for [Theatre Burlington](#).

This community theatre has been programming all-Canadian seasons, and we wanted to find out more!

Kathy, for readers who may not be familiar with Theatre Burlington, could you tell us a little about the company and its history?

Theatre Burlington has been a member of the arts community for more than seventy years and will celebrate its 75th season in 2027. Our playbill includes three main stage plays and a family show during the holiday season. In recent years we have added “Playtime,” a ten-minute play festival celebrating local writers, directors and actors.

The Theatre Burlington Drama Centre consists of a full-size stage, 130-seat auditorium, a workshop (where we build all our own sets), prop and furniture storage, three large costume closets and a green room. In 1991, we built a booth at the back of the auditorium to deliver professional-grade lighting and sound. We have recently switched to LED lighting and dimmers. As part of a major “glow-up” for the 2025-26 season, the theatre was repainted, the floors waxed and polished, and new, more comfortable chairs installed.

Theatre Burlington has entered into a partnership with the Burlington Fine Arts Association. For the run of each show, paintings by local artists are exhibited throughout the theatre. We also support the broader arts community by renting out the venue for rehearsals, school productions, and film shoots.

What do you think motivates Theatre Burlington’s volunteers? What do they love about doing theatre at Theatre Burlington?

At its core, Theatre Burlington is a community-based, volunteer organization. While directors, producers and stage manager receive a small honorarium, everyone else, including actors, techies and front of house, are volunteers. Some members have a theatre background, while others come to us simply looking for a way to volunteer their time, and become enamoured with the idea of “putting on a show.” After more than seventy years, Theatre Burlington continues to create exceptional, award-winning theatre that inspires, entertains and brings people together.

Your 2026/27 lineup features plays written by Canadians. Can you tell us why the theatre made that decision?

Not to get too political, but after President Trump began musing about making Canada the 51st state, Theatre Burlington wanted to do something to show our support for Canadian arts.

Our first change was to add a maple leaf to our logo. We then decided to go further and produce an all-Canadian playbill.

Our first all-Canadian season (2024–25) was a hit with critics and audiences. It included *The Invention of Romance*, *Santa the Panto*, *Timepiece*, and *Bluebirds*. Our production of *Bluebirds* was so well received that the Royal Canadian Military Institute requested a remount of the show at its Toronto headquarters, where the playwright [Vern Thiessen](#) was also in attendance.

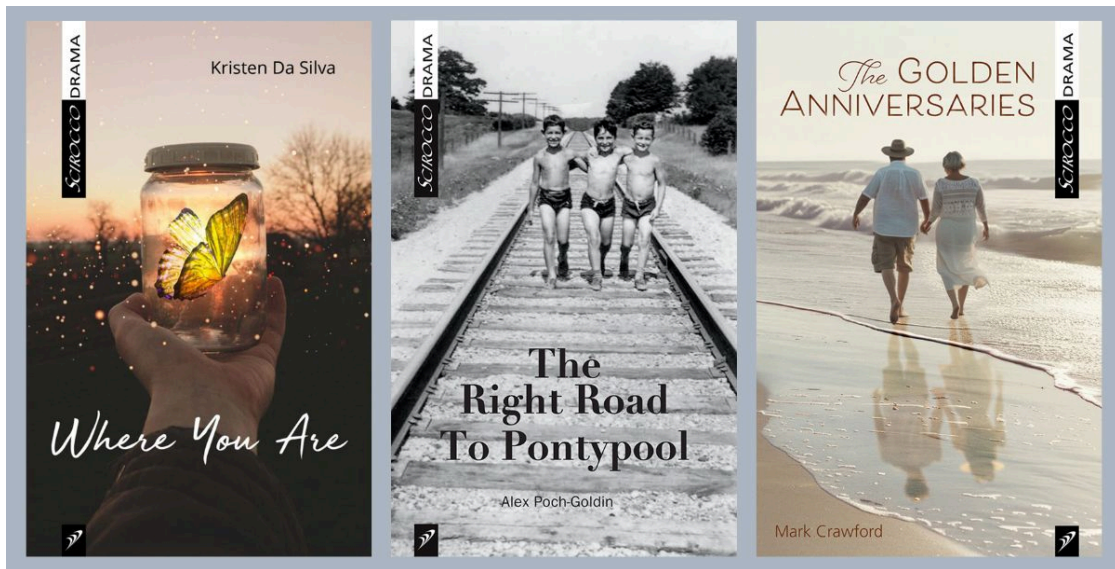
The 2025–26 all-Canadian season was also well received, featuring [The Birds and the Bees](#), (by Scirocco Drama playwright [Mark Crawford](#),) *Pinocchio*, *Mary’s Wedding*, and *Hurry Hard* (by Scirocco Drama playwright [Kristen Da Silva](#)). *Mary’s Wedding* by Stephen Massicotte was named the best Canadian production by the Western Ontario Drama League, and it also won the award for outstanding lighting design and execution.

As you can see, we like to produce a variety of genres, and we always include a production that may be a challenge for the director and actors, as well as for the audience.

Click on Read the Full Interview for more on Theatre Burlington's exciting upcoming season.

[Read the Full Interview](#)

HOT SUMMER READING



IN THE NEWS

- Congratulations to the winner of this year's Arts Etobicoke President's Legacy Scholarship Fund, the Louise Garfield Scholarship — [Andrea Scott](#)! This annual cash prize is presented to an artist whose work has received development support from Nightwood Theatre as a "later in life" emerging creator. The recipient connects deeply to the company's feminist mission and will have significantly enriched their community's cultural or civic life.
- Congratulations to all the nominees and winners of the 2026 Dora Mavor Moore Awards, including [Anusree Roy](#), whose play *Through the Eyes of God* won the Outstanding Production award, [Vern Thiessen](#), one of the librettists for *Canuck Cantata*, which won the Outstanding New Opera award, and [Andy Moro](#), winner of the Outstanding Scenic/Projection award for his work on *Mischief* by Lisa Nasson.
- Congratulations to all the nominees for Edmonton's Sterling Awards, particularly [Nick Green](#), whose play *Casey and Diana* has been nominated for four awards, including Outstanding Production of a Play, and Scirocco author [Andy Moro](#), who received two nominations for his design work.

IN MEMORIAM

JGS extends sympathy to the family and many friends of theatre visionary [Brian Paisley](#), who died this month. Paisley founded the Fringe Festival in Edmonton in 1982, which in turn inspired artists in cities across the country to create a fringe

circuit that has grown and expanded exponentially, delighting audiences and becoming an essential part of our theatre ecosystem.

COMING ATTRACTIONS

• IN THEATRES •

Sisters of '78 by Kristen Da Silva

[Blyth Festival](#), Blyth, ON, June 10–August 9, 2026.

Dry Streak by Leeann Minogue

[Blyth Festival](#), Blyth, ON, June 17–August 16, 2026.

Hurry Hard by Kristen Da Silva

[Mayfield Dinner Theatre](#), Edmonton, AB, June 23–July 26, 2026.

Settle Down, Ellie by Step Taylor

[Rising Tide Theatre](#), Trinity, NL, June 28–September 6, 2026.

Schoolhouse by Leanna Brodie

[4th Line Theatre](#), Millbrook, ON, June 30–July 25, 2026.

Sugar Road by Kristen Da Silva

[Watermark Theatre](#), North Rustico, PEI, July 3–August 29, 2026.

Sugar Road by Kristen Da Silva

[Port Stanley Theatre Festival](#), Port Stanley, ON, July 8–25, 2026.

The Rules of Playing Risk by Kristen Da Silva

[Hudson Village Playhouse](#), Hudson, QC, July 8–19, 2026.

Too Close to Home by Alison Lawrence

[Station Arts Theatre](#), Rosthern, SK, July 9–19, 2026.

The Long Weekend by Norm Foster

[The Foster Festival](#), St. Catharines, ON, July 9–26, 2026.

The Last Mayor of Rusty River by Gil Garratt and David Scott

[Blyth Festival](#), Blyth, ON, July 29–September 13, 2026.

Rachel Carson by Steven Elliott Jackson

[Registry Theatre](#), Kitchener, ON, July 30–August 9, 2026.

Euchre Night by Norm Foster

[The Foster Festival](#), St. Catharines, ON, August 6–23, 2026.

The Golden Anniversaries by Mark Crawford

[Theatre Baddeck](#), Baddeck, NS, August 6–September 4, 2026.

Sexy Laundry by Michele Rimi

[Drayton Festival Theatre](#), Drayton ON, August 12–30, 2026.

Farley Mowat's And No Birds Sang by Dave Carley

[Capitol Theatre](#), Port Hope, ON, August 14–September 6, 2026.

Ship to Shore by Norm Foster

[Port Stanley Theatre Festival](#), Port Stanley, ON, August 19–September 5, 2026.

Beyond the Sea by Kristen Da Silva

[Globus Theatre](#), Bobcaygeon, ON, August 19–29, 2026.

A Woman's Love List by Norm Foster

[Lighthouse Theatre](#), Port Dover, ON, August 26–September 12, 2026.

Dragonfly by Lara Rae

Vancouver Fringe Festival, Upstart & Crow, Vancouver, BC, September 10–20, 2026

A Woman's Love List by Norm Foster

[Lighthouse Theatre](#), Port Colbourne, ON, September 16–27, 2026.

Wake by Rachel Mutombo

[Persephone Theatre](#), Saskatoon, SK, September 23–October 4, 2026.

The Lodger adapted by Susie Moloney and Vern Thiessen

[Vertigo Theatre](#), Calgary, AB, September 26–October 25, 2026.

A Woman's Love List by Norm Foster

[Globus Theatre](#), Bobcaygeon, ON, September 30–October 10, 2026.

Sisters of '78 by Kristen Da Silva

[Theatre Aquarius](#), Hamilton, ON, September 30–October 17, 2026.

Jordan by Yvette Nolan

[Manitoba Theatre for Young People](#), Winnipeg, MB, October 2–11, 2026.

Jonas and Barry in the Home by Norm Foster

[Hildebrand Schoolhouse Theatre](#), St. Jacob's, ON, October 6–November 8, 2026.

Uncivilized by Ahmad Mere

[Theatre Passe Muraille](#), Toronto, ON, October 13–24, 2026.

Rogers v. Rogers by Michael Healey

[Great Canadian Theatre Company](#), Ottawa, ON, October 20–November 1, 2026.

Rogers v. Rogers by Michael Healey

[Canadian Stage/Crow's Theatre](#), Toronto, ON, November 8–December 13, 2026.

Jordan by Yvette Nolan

[Geordie Theatre/Carousel Theatre for Young People](#), Vancouver, BC, November 12–15, 2026.

Casey and Diana by Nick Green

[New Stages](#), Peterborough, ON, November 15, 2026.

The Night Logan Woke Up by Michel Marc Bouchard

[Tarragon Theatre](#), Toronto, ON, November 17–December 13, 2026.

Parfumerie adapted by Adam Pettie and Brenda Robins

[Soulpepper Theatre](#), Toronto, ON, November 18–December 20, 2026.

A Christmas Carol adapted by David van Belle

[Citadel Theatre](#), Edmonton, AB, November 22–December 24, 2026.

A Christmas Carol adapted by David van Belle

[Grand Theatre](#), London, ON, November 24–December 27, 2026.

A Christmas Carol adapted by Geoffrey Simon Brown

[Theatre Calgary](#), Calgary, AB, November 26–December 27, 2026.

The Office Christmas Party and **Widow Wonderland** by Norm Foster

[The Foster Festival](#), St. Catharines, ON, December 2–19, 2026.

The Thrill of Hope: A Holiday Concert by Beau Dixon, Raha Javanfar, and Luke Reece

[Soulpepper Theatre](#), Toronto, ON, December 15, 2026–January 3, 2027.

Munschbusters adapted by Debbie Patterson

[Prairie Theatre Exchange](#), Winnipeg, MB, December 18, 2026–January 3, 2027.

Intrepid by Alex Poch-Goldin

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, January 13–February 6, 2027.

The Veil by Keith Barker and Thomas Morgan Jones

[Vertigo Theatre](#), Calgary, AB, January 16–February 14, 2027.

Wake by Rachel Mutombo

[Western Canada Theatre](#), Prince George, BC, January 21–31, 2027.

She Shoots, She Scores! by Michele Riml

[Gateway Theatre](#), Richmond, BC, February 15–20, 2027.

Sense and Sensibility adapted by Jessica B. Hill and Daryl Cloran

[Theatre Calgary](#), Calgary, AB, March 30–April 25, 2027.

Age Is a Feeling by Haley McGee

[Great Canadian Theatre Company](#), Ottawa, ON, April 6–18, 2027.

The Ghosts of Mariupol by Christopher Morris

[Crow's Theatre](#), Toronto, ON, April 20–May 9, 2027.

Age is a Feeling by Haley McGee

[Theatre Orangeville](#), Orangeville, ON, April 29–May 16, 2027.

Six Degrees in May by Santiago Guzmán

[Neptune Theatre](#), Halifax, NS, May 4–23, 2027.

fareWel by Ian Ross

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, May 5–29, 2027.

Salesman in China by Leanna Brodie and Giovanni Sy

[Mirvish Productions](#), Toronto, ON, June–July 2027.

Closing Time at Maple Leaf Gardens by Beau Dixon and Frank Cox-O'Connell

[Soulpepper Theatre](#), Toronto, ON, July 29–August 15, 2027.

• ON SCREEN •

Starwalker by Corey Payette

Starring Dillan Chiblow, Jeffrey Follis, and Stewart Adam McKensy. The film version of *Starwalker* opened at the Inside Out Festival in Toronto in May and went on to play at the Vancouver Queer Film Festival; the Flickrs Rhode Island International Film Festival, where it won the Grand Prize Alternative Spirit Award; the Asinabka Film Festival in Ottawa; the Whistler Film Festival, and the Portland Film Festival, where it was the opening night narrative feature film.

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.

Café Daughter by Kenneth T. Williams

Starring Viola Davis, Tom Lim, and Sera-Lys McArthur and is directed by Shelley Niro. Now streaming on Paramount+.

Steel Toes by David Gow (adapted from *Cherry Docs*)

Starring David Strathairn, Andrew W. Walker, and Marina Orsini. Directed by Mark Adam and David Gow. Now streaming on Amazon Prime.

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