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FRESH SHEET



CURATED THEATRE COVERAGE + FRANK REVIEWS FROM COLIN THOMAS

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1. SIMPLY THE BEST

It's time to acknowledge some of the most meaningful theatrical experiences I've had over the last year. All of them involved a visceral sense of shift and expansion. I'm grateful.



This is not one of the backdrops that Fight With a Stick used in A Vista — but it could have been.



Jivesh Parasram — seen here in [Take d Milk, Nah?](#) — is a charming performer. He is also one of the newest shapers of Vancouver theatre.

More South Asian Art and Artists

It's been coming but, for me, it feels like 2019 was the year that the South Asian presence in Vancouver theatre definitively *arrived*.

Rohit Chokhani, the artistic director of [Diwali in BC](#), has been a huge player in all of this.

For Bard on the Beach, he co-directed with Johnna Wright a version of [All's Well That Ends Well](#) that was set in India on the cusp of the Partition. Helena (Sarena Parmar) started off Act 1 fully colonialized — in beautifully tailored costumes by Carmen Alatorre — and gradually reclaimed her Indian self until, in the final image, she stood alone onstage in a sari of seering pink.

It was thrilling to hear Hindi spoken on the Bard boards — and to see more of Vancouver represented both onstage and in the audience.

With its ongoing partner The Cultch and a plethora of other partners, Diwali in BC presented [Take d Milk, Nah?](#) as part of its annual festival this year. As

Jivesh Parasram, who is both the play's central character and its solo performer, explains off the top, *Take d Milk, Nah?* is an identity play with a twist: as a Hindu, Jiv understands that identity is an illusion.

Take d Milk, Nah? is a brainy, beautifully textured performance piece but perhaps the most exciting thing about it was that it introduced **Mr. Parasram**, who is the new artistic director of Rumble Theatre, to Vancouver audiences.

Paneet Singh is another major player. He wrote and directed ***A Vancouver Guldasta*** last year and in 2019 he directed the darkly farcical ***Guards at the Taj***, which featured the extraordinary teamwork of Adele Noronha and Andy Kalirai.

There were out-of-town guests, too. Australia's Indian Ink Theatre Company brought ***Mrs. Krishnan's Party*** to the Vancity Culture Lab. One of the most celebratory shows of the year, it was an immersive event, complete with food prep, food consumption, and dancing.

More of this immersion, please. More of this party.

