



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

BOOKS THAT ENTERTAIN, EDUCATE, AND INSPIRE

ESSENTIAL READING

SCIROCCO DRAMA



PERFORMANCE TEXTS BY Jivesh Parasram, Tom Arthur Davis,
Donna-Michelle St. Bernard, Justine Shore, and Adele Noronha



"Radical and thought-provoking...
Delves deep into the history, politics
and logics of occupation, colonization
and indigeneity."

—*NOW Magazine*

"Ambitious, risky theatre."

— *The Georgia Straight*

"Poignant and demanding of attention...
A call to arms against the complacency
which Western consumer culture
engenders in people of privilege."

— *Culture Vulture*

[*The Only Good Indian*](#) is part lecture, part meditation, and part threat. Or maybe it's a sacrifice... Each incarnation of [*The Only Good Indian*](#) recruits a new artist to step into the radical headspace of a suicide bomber. In turn, each performer straps themselves into a suicide vest — and struggles to rationalize to the audience such an "irrational" decision. The play examines where our similarities begin and where they end, forcing both the performer and the audience to ask themselves: What would I die for?

Blending political theory with dark satire, authors Donna-Michelle St. Bernard, Tom Arthur Davis, Adele Noronha, Jivesh Parasram, and Justine Shore take you on a wild ride through their genealogical relationships to colonization, occupation, otherness, and indigeneity.

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THE INTERVIEW

[Radha S. Menon](#) began performing in British theatre and television in her youth. Stateless until age seventeen, Menon emigrated to Regina, Saskatchewan in 1995 where her performance career abruptly ended, and her writing career began. Her plays have been produced at theatre festivals in Canada, the U.S., U.K. and India, Radha is currently developing a Devi Triptych and writing her first novel, *Death Cry of a Peacock*. Menon holds an MFA in Creative Writing from the University of Guelph. She is based in Hamilton.



Radha, you've worked as a theatre artist on at least three continents. How did you first become interested in the theatre?

I stumbled into theatre—literally—I was eight and charged with moving a folding chair onto the stage for another performer, but I got stuck with the chair in the doorway; laughter erupted from the audience of parents and I was hooked! I spent as much time onstage as I could after that.

When I was a teenager, I wrote my first play for the Rotary Club All-India School Contest, which took place over ten days in Delhi. My play won an award and although there is no copy of this old text, when I was visiting Bangalore some years back, an old school friend who starred in the show began quoting poetry from my play back to me! I had forgotten that I had ever written it.

[Rukmini's Gold](#) was part of our 2021 Scirocco Drama lineup. The play won the Hamilton Fringe Critics Choice Award, the Sanhita Manch Playwriting Contest in India, as well as the Sultan Padamsee Playwriting Award at Tata Literature Live!, India's largest literary festival. Tell us more about the play and its themes, and why you think it has been so enthusiastically embraced by both critics and audiences.

[Rukmini's Gold](#) strikes a chord with many people. It evokes a deep sense of longing for home, but what is home? We lose something of ourselves in terms of identity whenever we leave the land of our ancestry, just as we gain other parts in new horizons.

The play follows a family's journey from India to Africa, the UK and on to North America, which many South Asians have done. We are children of colonization, we were colonized, and we became colonizers.

The play also stems from a deeply feminist perspective through the rarely witnessed lens of multiple women of Indian origins. With an unforgiving gaze, we experience their particular trials within a patriarchal culture steeped in an abhorrent gender bias.

Ironically, this is down to colonization. Traditionally, marriage dowries in India were paid to the bride's family. The British changed this to reflect the European mode that became mandatory under their rule. In order to marry *off* your daughter you had to pay a dowry to the groom's family. Unborn girls become millstones around their fathers' necks. The avoidance of crippling dowry debt (now \$100,000+) has led to a skew in the sex ratio, with 12 million missing girls due to selective abortion and female infanticide.

[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!

To celebrate its 50th anniversary, the Playwrights Guild of Canada has declared 2022 [The Year of the Playwright](#).

Throughout its storied existence, PGC has represented playwrights and helped them reach out into various communities, none of which is more important than the academic community. One of the many ways PGC has been making that connection between playwrights and educators and their students is by ensuring that playwrights are able to get out to speak to students, and through its PlayConnect Program it provides funds for playwrights to travel to Canadian classrooms (and other venues) to read from and discuss their work.

Are your students performing a play by one of our Scirocco Drama authors? Is your class discussing or writing essays about a Scirocco Drama play? Why not invite the author to come and talk to your students?

Bring one of Canada's finest playwrights to your classroom! You can learn more about the [PlayConnect Program on the PGC website](#).

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.

CELEBRATING ASIAN HERITAGE MONTH



[See More](#)

COMING ATTRACTIONS

• IN THEATRES •

Stag and Doe by Mark Crawford

[Metro Theatre](#), Vancouver, BC, to May 29, 2022.

Stag and Doe by Mark Crawford

[Daytrippers Dinner Theatre](#), Bloomington, Minnesota, to June 9, 2022.

The Herd by Kenneth T. Williams

[Tarragon Theatre](#), Toronto, ON, to June 12, 2022.

Sugar Road by Kristen Da Silva

[Lighthouse Festival Theatre](#), Port Dover, ON, May 18–June 4, 2022.

Where You Are by Kristen Da Silva

[Theatre Ravensburg](#), Ravensburg, Germany, June 2–continuing, 2022.

Sugar Road by Kristen Da Silva

[Lighthouse Festival Theatre](#), Port Colbourne, ON, June 8–19, 2022.

The Great Shadow by Alex Poch-Goldin

[4th Line Theatre](#), Millbrook, ON, June 28–July 23, 2022.

Beyond the Sea by Kristen Da Silva

[Victoria Playhouse](#), Victoria, PEI, June 30–September 4, 2022.

Stag and Doe by Mark Crawford

[Capitol Theatre](#), Port Hope, ON, July 7–30, 2022.

Sugar Road by Kristen Da Silva

[Upper Canada Playhouse](#), Morrisburg, ON, July 7–31, 2022.

The Waltz by Marie Beath Badian

[Blyth Festival](#), Blyth, ON, August 11–27, 2022.

Beyond the Sea by Kristen Da Silva

[Festival Players of Prince Edward County](#), Bloomington, ON, August 24–September 4, 2022.

The Ex-Boyfriend Yard Sale by Haley McGee

[Soulpepper Theatre](#), Toronto, ON, October 18–November 6, 2022.

The Waltz by Marie Beath Badian

[Factory Theatre](#), Toronto, ON, October 22–November 13, 2022.

New by Pamela Sinha

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, November 3–19, 2022.

Let's Run Away by Daniel MacIvor

[Royal Manitoba Theatre Centre](#), Winnipeg, MB, December 1–17, 2022.

New by Pamela Sinha

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

• ONLINE •

5 Short Films Inspired by the Five Senses featuring “Taste” by Mark Crawford and Britta Johnson, and “All the Colours” by Marcia Johnson and Danika Loren, [Bad Hats Theatre](#), Online now.

• ON SCREEN •

The Swearing Jar by Kate Hewlett.

Starring Adelaide Clemens, Douglas Smith, Patrick J. Adams, and Kathleen Turner, [coming Spring 2022](#).

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