

THREE WOMEN OF **SWATOW**

Nov 5 – 24, 2024



CENTAUR
THEATRE



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Intercultural Conversations

Centaur Theatre Company presents

Dépôt légal, Bibliothèque et Archives nationales du Québec, 2022

THREE WOMEN OF **SWATOW**

Runtime: 90 minutes

By Chloé Hung

Directed by Sophie Gee

CAST

MOTHER - Shiong-En Chan

DAUGHTER - Qianna MacGilchrist

GRANDMOTHER - Julie Tamiko Manning

CREATIVE TEAM

SET DESIGNER - Diana Uribe

COSTUME DESIGNER - Jessica Poirier-Chang

LIGHTING DESIGNER - Paul Chambers

SOUND DESIGNER - Christine Lee

FIGHT DIRECTOR - Robert Montcalm

STAGE MANAGER - Elyse Quesnel

ASSISTANT STAGE MANAGER - Ava Bishop

ASSISTANT COSTUME DESIGNER - Maryanna Chan

APPRENTICE STAGE MANAGER - Lia Wright

TAI CHI CONSULTANT - Phi Nguyen

SURTITLE TRANSLATOR - Elaine Normandeau

SURTITLES - Delphine Ricard

CONTENT ADVISORY: Although there is no graphic depiction, this play describes domestic abuse and violence. It also features coarse language and lots of stage blood. Not recommended for children under the age of 12.

Land Acknowledgement

Montreal is an incredible place in which to have the privilege to make theatre. It has such a rich and unique story of its own.

Long before Cartier sailed up the St. Lawrence and encountered a nation of Iroquoian people in a place called Hochelaga, the island that the European settlers chose to call Montreal had been a point of conflict, conference, creativity and exchange since time immemorial for many Indigenous peoples including the Haudenosaunee, Anishinaabeg, Huron-Wendat, and Abénaki Nations. The people of the Kanienkéha:ka Nation — known in English as the Mohawk — are now considered the caretakers of the unceded land and water around Montreal. In their language, this island bears the name of Tiohtià:ke, which means “broken in two,” because of the way the river breaks around it.

It is striking how the Kanienkéha language identifies the island as part of the river because it reminds us that we are all in the flow of a much larger story. This mighty river has for centuries carried people here from all over the world in search of new opportunities and new lives, and the Lachine Rapids that sit just off the western tip of this island have given pause to many of those journeys. The river has made contemporary Montreal into a vibrantly diverse city. We find that diversity inspiring because it is by telling each other our stories that we build bridges between our different cultures and languages.

Centaur Theatre



Artistic Director's Note



This season at Centaur was built around the idea of coming home, and home often means dealing with family. Family secrets have always been rich material from which to create theatre (Oedipus anyone?) and playwright Chloé Hung has continued that tradition with her surprising play, *Three Women of Swatow*. Like the Greeks, this story deals with some very dark aspects of the history of wives, mothers, and daughters, but unlike the Greeks Chloé Hung has found a way, through her own distinct lens as a young Chinese-Canadian playwright, to tease out some deliciously dark comedy as well.

In the hands of the award-winning director Sophie Gee, this production brings harsh truths alive alongside surreal and often very funny absurdities with sensitivity and great style. The cast and creative team, all of whom have ties to Montreal, offer us an evening of unique and exceptional theatre. With the Quebec premiere of *Three Women of Swatow*, I am thrilled to present onstage at Centaur a brilliant new Canadian play that showcases the best of the Montreal theatre community.

Enjoy the show!

Eda Holmes

Artistic and Executive Director

Centaur Theatre



Playwright's Note



I began writing this play in grad school. I began writing this play before I even knew what the play would become. I just knew I wanted to tell a story about mothers and daughters. I wrote the first scene of the play – between Grandmother and Daughter – and brought it into my class. Everyone was charmed by the unfiltered Grandmother and my professor asked me, “are Chinese women actually like this?” I was taken aback. Both of my grandmothers are strong women with sharp wits and an even sharper sense of humour. That’s what I grew up with, that’s what I know. How could my professor ask me this? Ohhh, I see. He’s never met a Chinese woman like this because Chinese women are often like this in private, they are like this in their own language, they are like this away from the male gaze.

That settled it for me. I made it my mission to show dimensions of Chinese women that might not be seen as much in public. Let me make the obvious caveat that the similarities between the women in my family and the women of this play stop there. To my knowledge, no one in my family has been involved in the bloody mess the women of this play find themselves in.

While said bloody mess may be the narrative engine of this play, my focus was on inheritance. What we pass on to the next generation knowingly and, more interestingly, unknowingly. It’s fascinating to me how mothers and daughters are similar and how they’re different. Daughters often act as a mirror to their mothers, doing what their mothers do but in the opposite way. No one exists in a vacuum. We live our lives and make our choices based on what we know of what came before.

I’m so thankful to Centaur Theatre for giving this play a second life and bringing it to a Montreal audience. Thank you for coming to see this play about three women bound by blood.

Chloé Hung, Playwright of *Three Women of Swatow*



Director's Note



Many years ago, I was fortunate enough to take part in an Arrivals Legacy Project workshop led by theatre artist Diane Roberts. Cast member Julie Tamiko Manning was one of the fellow participants. It was there I first heard of the idea that memories and trauma can be passed down from our ancestors through DNA. At the time it sounded fantastical to me, but studies in epigenetics are showing that there is some truth to this. In *Three Women of Swatow*, three generations of Chinese women from the same family must reckon with a history of domestic abuse and come to realize that what is passed on is not their dark history but strength and resilience.

Writer Chloé Hung wanted to show another side to Chinese women, a side that people who aren't Chinese don't often get to see. From this, Chloé crafted a deeply moving story of three generations of women: one is forced into a bad situation, another tries to avoid it but ends up in the same situation, and the third is in danger of making poor choices. The three women do not have names. They are written as Grandmother, Mother, and Daughter, emphasizing their relationship to each other. The mothers and daughters push each other away and yearn for each other. There are accusations, withering criticisms, and the need for approval, but there is also much humour, absurdity, love and unconditional support for each other.

What I find particularly moving in the play is how the actors jump back one, two, or three generations to embody their character's mother, grandmother, or great-grandmother. Our ancestors continue to live in us. Interpretations of what is love, what is teaching, and what is duty are influenced by the time period and society each woman grows up in, yet the women are not as different as they might believe.

Think of all our ancestors and how they set us on a path that brought us here in the theatre together today. How many thousands of ancestors are here with us right now? How many stories do we all contain, how much knowledge? I would like to express my gratitude to my own ancestors, and to my parents.

Sophie Gee, Director of *Three Women of Swatow*



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Chloé Hung

PLAYWRIGHT



Chloé Hung is a playwright, screenwriter, and director. Her plays include *Three Women of Swatow* (Tarragon Theatre; Dora Award nominee for Outstanding New Play), *Issei He Say* (New Jersey Rep), *All Our Yesterdays* (Toronto Fringe Fest's Patron's Pick, Next Stage Theatre Fest), and *If I Only...* (Theatre by the Bay). She has workshopped plays and been in residence with IAMA Theatre, Geffen Theatre's Writers Room, Great Plains Theatre Conference, Moving Arts' MADLab, Banff Playwrights Lab, NNPN's MFA workshop at The Kennedy Center, and Tarragon's Playwrights Unit. Chloé currently has play commissions with IAMA Theatre's Rhimes Unsung Voices commission and Theatre by the Bay. In TV and film, Chloé has written for *Queen Sugar*, *Cherish the Day*, *The Watchful Eye*, and developed for Netflix. She was a Film Independent and The Black List screenwriting fellow. Her short films include *Signal* and *Gem & Shaz* (currently streaming on Crave). Chloé holds an MFA in Dramatic Writing from NYU Tisch.

Sophie Gee

DIRECTOR



Sophie is a director/theatre maker who enjoys creating performances with actors and with professionals outside of theatre, particularly dancers. Through her company Nervous Hunter, her works include *Bonnes Bonnes* (Théâtre Aux Écuries, Conseil des arts de Montréal en tournée), *Lévriers* (MAI (montréal, arts interculturels), National Arts Centre, CAM en tournée), and *The Phaedra Project (No! !! Don't! Want! To! Fall! In! Love! With! You!)* (MAI (montréal, arts interculturels)). Her directing work for other companies include *Habibi's Angels: Commission Impossible* by Hoda Adra and Kalale Dalton-Lutale (Talisman Theatre), *The Tropic of X* by Caridad Svich (Imago Theatre), and *Duos en morceaux* for Théâtre INK. In 2023-2024, she worked with set and costume designer Eo Sharp on *Un an en défilés*, a series of participatory parades in Verdun to explore the act of walking as a community over a year. She was a directing consultant on *Chimerica* at Théâtre Duceppe, where she directed the scenes in Mandarin. Sophie is a graduate of the directing program at the National Theatre School and she is the recipient of the 2024 John Hirsch prize, administered by the Canada Council for the Arts. Sophie would like to thank Eda for this wonderful opportunity to tell an Asian story on Centaur's stage.

Shiong-En Chan

MOTHER



Actor Shiong-En Chan is a graduate of Université du Québec à Montréal's theatre program. Her past projects include : *...et la petite l'araignée rouge* (Productions Araignée Rouge), *Les Parfums de mes journées meurent sur ma langue* (Radio-Canada), *Top Girls* (Espace GO), *Lion in the Streets* and *Criminal Genius* (Tableau D'Hôte Theatre), *Kissed by a Butterfly* (POP! Productions), *Thinking of Yu* and *If We Were Birds* (Imago Theatre), *Canada 300* and *An Ideal Husband* (Watermark Theatre), *I'm Not Here* (Composite Theatre) at the Summerworks Festival, *Le menteur* and *Les Liaisons dangereuses : les correspondances inédites* (Théâtre français de Toronto), *Caught* (Raise The Stakes Theatre), *Quel dernier grand conflit pour satisfaire la haine entre les humains* (NOUS Théâtre, Théâtre français de Toronto, and Théâtre du Trillium) at the National Arts Centre's Festival *Zônes théâtrales*, and *Chimerica* (Théâtre Jean-Duceppe). Shiong-En is excited to be part of *Three Women of Swatow* under the direction of Sophie Gee.

Photo Credit : Andréanne Gauthier

Qianna MacGilchrist

DAUGHTER



Qianna is an actor, writer, and theatre maker. Recent credits include Maria in *Love's Labour's Lost*, Signorina Zampa in *Grand Magic*, and Marlene in *Hamlet 911* (Stratford Festival); Irina in *Three Sisters*, Gulliver in *The Birds* (Birmingham Conservatory); Juliet in *Measure for Measure* (Repercussion Theatre); Lily in *The In-Between*, Old Witch in *Little Witch* (Geordie Theatre); K in *HBD2Me* (Carousel Players); and Fourteen in *Plucked* (Summerworks). A graduate of the National Theatre School and the Birmingham Conservatory, Qianna is passionate about storytelling that resonates with diverse audiences and aims to highlight underrepresented voices in the arts.

Julie Tamiko Manning

GRANDMOTHER



Photo Credit: Sabrina Reeves

Julie is an award-winning actor and theatre creator from Tiohtià:ke/Montreal. Recent acting credits include *Ricki* (Scapegoat Carnivale), *Beyond the Sea* (Hudson Village Theatre), and *Wildfire* (Talisman). For Centaur: *Thy Woman's Weeds*, *Paradise Lost*, *Butcher*, and *Innocence Lost*. Her first play, *Mixie and the Halfbreeds* (with Adrienne Wong), about mixed identity in multiple universes, commissioned by CBC radio play, was adapted for the stage for Newworld Theatre. Her second play, *The Tashme Project: The Living Archives* (with Matt Miwa), a retelling of the Japanese Canadian experience, was presented at Centaur Theatre in 2018 before it went on to tour Canada. Julie's third play, *Mizushōbai - The Water Trade*, about Kiyoko Tanaka Goto, played at the Segal Studio in October 2023, featuring an all-female, Japanese Canadian cast. It was shortlisted both for the 2024 Carol Bolt Award and the QWF Prize for Playwriting, and nominated for a META award for Outstanding New Text. Julie is a community builder, a proud third-generation (Sansei) Japanese Canadian and member of Montreal's newest taiko group, Shima no Taiko.

Diana Uribe

SET DESIGNER



Diana is a Colombian theatre designer, plastic artist, interior designer and an eternal child. She has worked for over 30 years in design and arts. In 2005, Diana moved to Canada and found a second home. She graduated in 2011 from the Theatre Design program at the National Theatre School of Canada and launched a new career. Diana is interested in the way that theatre reaches people, in the world of possibilities, dreams and change that are inherent to the theatre practice. Her passion for space and its relationship to humans, and how this affects the body and mind have inspired her work, creating spaces and costumes that evoke a metaphor of our environment. As an artist and a human, she is aware of the imprint that we leave and the importance to engage in the exploration of ecological materials and renewed theatrical practices.

Jessica Poirier-Chang

COSTUME DESIGNER



Jessica has been working as a costume designer since graduating from the National Theatre School in 2006. She works in Montreal and with various regional theatres across Canada, including the Stratford Shakespeare Festival, where she collaborated for four seasons. Some recent credits include: *Foxfinder* (Imago Theatre, 2022), for which she was nominated for a META for Outstanding Costume Design, *Les Géants* (Cirque Éloize, 2022), the opera *Incoronazione di Poppea* (Atelier Lyrique, 2023), *Meteor Shower* (Theatre Calgary, 2024), *Chimerica* (Théâtre Duceppe, 2024), for which she won the François-Barbeau Award for Best Costumes and *The Cirque, hommage à RBO* (Cirque du Soleil, 2024). Upcomings projects include *Une vie intelligente* at Théâtre Duceppe and *Candide* with Théâtre Tout à Trac. Jessica is thrilled to work at the Centaur, where her passion for theatre design was sparked while sitting in the audience in 2002.

Website: jessicapchang.com

Photo credit: Ioana Dumitru

Paul Chambers

LIGHTING DESIGNER



Credits: *A Play for the Living in a Time of Extinction* (Centaur Theatre), *Ricki* (Scapegoat Carnivale), *Le Mont Analogue* (Espace GO), *Cabaret Noir* (MAYDAY), *L'ombre de Marie Brassard* (NAC & Rideau Vert). Off-Off Broadway: *Wallop* (Wave Productions), *PHOSPHOS* (FTA, Montreal Arts Interculturels), *Phoenix*, *Candide* (Montréal Complètement Cirque). Contemporary Dance designs for Maria Kefirova, Clara Furey, Ellen Furey, Lara Kramer Dance, Katie Ward, Thierry Huard, Dorian Nuskind-Oder, Amanda Acorn, Catherine Lavoie-Marcus, PME-ART, Danse CarpeDiem, Sasha Kleinplatz, Benjamin Kamino, Parts+Labour_Danse. 2022 Prix de la Danse de Montreal for his career as a collaborator and designer in dance, 2022 META recipient for outstanding lighting design for *A Play for the Living in a Time of Extinction*. Paul is a professor at Concordia University since 2015, and at the National Theatre School of Canada since 2018.

Christine ML Lee

SOUND DESIGNER



Based in Tiohtià:ke/Mooniyang (Montreal), Christine ML Lee is a composer, playwright and poet interested in the intersection between music, movement and storytelling. As a sound designer, she was nominated for a META award for her work on *Psycho 6* (Teesri Duniya Theatre) and has worked on *Mizushōbai* (Tableau d'Hôte Theatre) and *Bonnes Bonnes* (Nervous Hunter, Théâtre aux écuries). Alumna of Nightwood Theatre's Innovators Unit and Tapestry Opera's LibLab, Christine is currently working on a musical *Just a Note*, supported by the Canada Council for the Arts and Playwrights' Workshop Montréal. Christine is excited and grateful to be part of Centaur Theatre's production of *Three Women of Swatow* under the direction of Sophie Gee. This will be her second collaboration with Centaur after assisting Troy Slocum on *At the Beginning of Time*.

Robert Montcalm

FIGHT DIRECTOR



Theatre: *All I Want for Christmas*, *MOB*, *Thy Woman's Weeds* (Centaur), *What's in a Name*, *Bad Jews*, *Fifteen Dogs* (Segal Centre), *Moonlight and Magnolias* (Theatre Lac Brôme), Metropolitan Operas, *Love and Human Remains* (Witchboy Theatre), *Twelfth Night* (Repercussion), *Sal Capone: The Lamentable Tragedy of* (Urban Ink/BTW), *Robin Hood* (Geordie). Training/Experience: over a decade of experience as a stunt performer and certified fight instructor with Fight Directors Canada. He has worked on over 50 video games in the last decade. Robert would like to thank Jean-François Gagnon for the years of invaluable training!

Elyse Quesnel

STAGE MANAGER



Elyse (She/Her) is a Montreal-based stage manager and assistant stage manager. Recent assistant stage management credits include: *Thy Woman's Weeds*, *At the Beginning of Time*, *Playing with Fire* (Centaur Theatre), *April Fools*, *Indecent*, *Top Girls* (Segal Centre), *The Snow Queen* (Theatre New Brunswick). Most recent stage management credits include: *Diggers* (Black Theatre Workshop), *Cymbeline* (Repercussion Theatre), *Meet Me* (LATP/Teesri Duniya Theatre), *Extra/Beautiful/U*, *Omi Mouna* (Infinithatre), *The Sound Inside*, *Between Riverside and Crazy*, *Category E*, *Orphans* (Coal Mine Theatre) *Twelfth Night*, *As You Like It* and *The Taming of the Shrew* (SLSF). She has been awarded the following: Shaw Festival Rookie of the Year Award (Cricket Team 2015), Pamela Montgomery Award (John Abbott College 2013).

Ava Bishop

ASSISTANT STAGE MANAGER



Selected Credits: *Still Life* (Talisman Theatre), *Sky Dancers* (A'nó:wara Dance Theatre), *Sapientia* (Scapegoat Carnivale), *Josephine: A Musical Cabaret* (Segal Centre), *Counter Offence* (Teesri Duniya Theatre), *Wildfire* (Talisman Theatre), *Dracula A Comedy of Terrors* (Segal Centre), *Pool (No Water)* (Persephone Productions), *Legacy* (Magjusjen Entertainment), *April Fools* (Segal Centre), *Black and Blue Matters* (Black Theatre Workshop), *Jonathan: A Seagull Parable* (Geordie Theatre/Surreal SoReal), *The Future Is Another Country* (Boulouki Theatre), *Legends of Country* (Stage West Theatre), *Law of the Land* (Caravan Farm Theatre). All the love to my partner and our cats!

Maryanna Chan

ASSISTANT COSTUME DESIGNER



Maryanna Chan is a Queer, Hong Kong-Canadian illustrator and scenographer who was born and raised on Treaty 6 Territory (Saskatoon, Saskatchewan). Her work focuses on representation, equality, and liberation. She aims to highlight the stories and experiences of underrepresented and marginalized communities, and to encourage people to be more accepting, open-minded, and empathetic. Maryanna studied illustration and visual design at the Alberta University of the Arts and graduated from the Visual Communications Design program in 2018. In 2021, Maryanna graduated from the Scénographie program at the National Theatre School of Canada. She is currently based in Tiohtià:ke (Montreal), and works in both English and French.

Lia Wright

APPRENTICE STAGE MANAGER



Lia Wright is an emerging stage manager and aspiring lighting designer based in Montreal. She is a graduate of the National Theatre School of Canada in the Production Design and Technical Arts program. She also holds a DEC from John Abbott College with a Specialization in Technical Theatre and Management. She is passionate about telling stories of all kinds that bring people of all walks of life together to experience something for the first time. Thanks for coming and enjoy the show! Recent credits include: Assistant Stage Manager, *Infinite Variety* (Repercussion Theatre), Apprentice Stage Manager, *Cymbeline* (Repercussion Theatre), Assistant Stage Manager, *Feather Gardens* (Hudson Village Theatre), Assistant Stage Manager, *From the Stars in the Sky to the Fish in the Sea* (Geordie Theatre), Assistant Stage Manager, *Strawberries in January* (Hudson Village Theatre).

Phi Nguyen

TAI CHI CONSULTANT



Performer-creator and teacher, Phi is a Wushu teacher and holds several national and international titles in traditional styles. He practices external styles (Chang Quan, Nan Quan and Cha Quan), internal styles (Tai Chi) and zoomorphic styles (animal imitative boxing). He teaches and choreographs martial arts (Wushu) including tai chi for the performing arts. He mixes Chinese martial arts with other artistic expressions such as dance, theatre and other performing arts in order to create cultural and artistic links. He has participated in several artistic and ethno-cultural projects (Big Bang contemporary dance training, Seat, Eat and Chew and Manger nos racines) mixing contemporary dance and Chinese martial arts.

Elaine Normandeau

SURTITLE TRANSLATOR



A Montreal-based stage manager in both English and French theatre as well as in opera, Elaine has developed a parallel career as a translator and proofreader in both official languages. Her main focus is live performance surtitling and her work has been seen at the Festival TransAmériques (FTA), La Chapelle Scènes Contemporaines, the Festival d'Avignon, Imago, Centaur Theatre and the Segal Centre among others. She was also the Language Coordinator on the film *Hochelaga, Land of Souls*, overseeing the translation of the script into specific Indigenous languages and historical variants of French and English.

Delphine Ricard

SURTITLES



Photo credit: Guillaume Boucher.

Born and raised in Rimouski, Delphine has just graduated in theatre performance from the École de théâtre professionnel du Collège Lionel-Groulx. She is touring with *45, de la Taupinière* by Théâtre des Petites Âmes this fall and will have the chance to star in Projet MÛ's brand-new youth clown production in winter 2025. Delphine has a keen interest in acting, directing and writing. In recent years, she has taken various training courses, including Ateliers Mélanie Pilon for screen acting, Omnibus for physical theatre, a playwriting workshop with Louis-Dominique Lavigne (Théâtre de Quartier) and Estill Voice Training levels 1 and 2. In 2023, she co-created the Y'a le feu au lac writing collective. Her short play, *S'ignifuger le coeur*, was performed as a staged reading at La Licorne during the thirteenth edition of Porte-Voix in June 2024.



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Dominique Pétin
Ines Talbi
en remplacement d'Ariane
Castellanos (certaines
représentations seulement)
Antoine Yared

Assistance à la m.e.s.
Bethzaïda Thomas

Scénographie
Anick La Bissonnière

Costumes
Sophie El-Assaad

Éclairages
Leticia Hamaoui

Musique
Ilyaa Ghafouri et
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CENTAUR STAGE

AN INTERVIEW with CHRISTINE ML LEE

SOUND DESIGNER, *THREE WOMEN OF SWATOW*



ARE YOU EXCITED TO BE BACK AT CENTAUR?

I'm really excited to be back. When I was working on

At the Beginning of Time, I was mentored by Troy Slocum, who was the sound designer, and I was really thankful for the Associated Designers of Canada for funding the mentorship program. And now I can't believe I'm back here at the Centaur as a sound designer for *Three Women of Swatow*!

WHERE DID YOU STUDY TO BECOME A SOUND DESIGNER?

I studied at University of Montreal. I never thought that I was going to be a sound designer for theatre. I studied in instrumental composition. It was a lot more focused on contemporary music. Some of my colleagues were in film music and some other people were working more with contemporary dance and I was definitely also leaning that way too. And it was only when I started working a little bit more in my playwriting practice that I discovered theatre, the Anglophone theatre world, and Centaur Theatre. And then I started working as a sound designer.

WHAT WAS THE MOMENT YOU DECIDED TO WORK IN SOUND DESIGN?

It came to me really out of the blue. I wasn't expecting it. I had sent my demo to the Quebec Drama Federation since they have the designer showcase. And I just put something together with all the previous work that I've done. It was during the pandemic where no one was doing anything anyway, and it was on Zoom. And then I just talked to a bunch of people. Then I think somebody liked the things that I put together. Then they mentioned my name to somebody else, and then I ended up working on my first show, which was *Psycho 6* at Teesri Duniya. It just snowballed from there!

YOU'RE ALSO A POET; HOW DOES YOUR POETRY SPEAK TO YOUR WORK AS A SOUND DESIGNER?

I think for me, being a poet is kind of more like a state of being, like how do you witness the world or how do you be vulnerable to the moments that are already existing and being available to them. So one thing that I try to do is write a poem every day, no matter what state of mind I happen to be in. And I feel that that helps me create later on, especially in sound, where a lot of things are more difficult to express in words.

CENTAUR STAGE

AN INTERVIEW with CHRISTINE ML LEE

SOUND DESIGNER, *THREE WOMEN OF SWATOW*

COULD YOU SHARE WITH US A POEM YOU WROTE?

Yeah, so this is the first draft. It's a small creative poem exercise that I do when I want to just start my creative energy for that day.

I was very inspired by summer and how it's ending and the new fall energy. So this is kind of capturing that moment.

“A ferris wheel, turbulent in nature, hangs its cold seats out like abruptly cleaned laundry. Spring tastes like a fresh wind, blue like a tall sky with sparse clouds. Late sunsets. I'm holding my own hand today. I held it together. Throughout the whole day, I make sense in my mind how we split, how we move with the world, and how we spin like slow rising tides, moving blades of grass, a blending wind, home like a whisper.”

DO YOU HAVE ANY UPCOMING PROJECTS YOU'RE WORKING ON?

Besides *Three Women of Swatow*, I'm also working on a musical. I'm writing the music, the lyrics, and the story for what is called *Just a Note*. Basically the story is this girl who goes to music school, but tells her mom that she's going into medical school instead. And it all goes well until there is some political uprising in the home country of the mom, and she has to leave and go live in the same apartment as her daughter. So they're both stuck in this small apartment in Montreal. And [the daughter]'s just trying to finish her last year of university. It's kind of like the story of intergenerational love and trauma.

It's a little bit similar in a way to *Three Women of Swatow* in that there's a lot of strength and power, and we ask: where does that strength and power come from?

I feel very empowered when I listen to Chloé's script and when I see the rehearsals. And I hope that this energy is something I can also bring into the musical that I'm working on.



Eda Holmes'
fresh take on
THE LAST WIFE,
with an
all-francophone
cast!

SA DERNIÈRE FEMME

THE LAST WIFE

Written by Kate Hennig
Translated by Maryse Warda
Directed by Eda Holmes

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A vintage microphone, likely a Shure 554, is the central focus of the image. It is illuminated with a mix of red and blue light, creating a vibrant, festive atmosphere. The background is dark with out-of-focus circular light spots in shades of red, blue, and purple, resembling holiday lights. The text is overlaid on this background in white, serif, all-caps font.

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