



CENTAUR THEATRE

APRIL 26 TO MAY 15, 2022

A PLAY FOR
THE LIVING
IN A TIME OF EXTINCTION

BY
MIRANDA
ROSE HALL

DIRECTED BY
ROSE PLOTEK

FEATURING
WARONA SETSHWAELO



LAND ACKNOWLEDGMENT



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.

I love how this Indigenous language identifies the island as part of the river because it reminds me 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. I find that diversity inspiring because it is by telling each other our stories that we build bridges between our different cultures and languages.

– Eda Holmes

CENTAUR THEATRE PRESENTS



By **Miranda Rose Hall**
Directed by **Rose Plotek**

With

Warona Setshwaelo Naomi
Julie Fox Set and Costume Designer
Paul Chambers Lighting Designer
Jesse Peter Ash Sound Designer
Luciana Burcheri Stage Manager

A Play for the Living in a Time of Extinction

World Premiere produced by Baltimore Center Stage
(Stephanie Ybarra, Artistic Director/Michael Ross, Executive Director)

A Play for the Living in a Time of Extinction was commissioned and developed by LubDub Theatre Company, Caitlin Nasema Cassidy and Geoff Kanick, Co-Artistic Directors; Robert Duffley, Dramaturg.

A Play for the Living in a Time of Extinction was developed in part with assistance from the Orchard Project (www.orchardproject.com), Ari Edelson, Artistic Director

#APlayForTheLiving



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RUNNING TIME 75 MINUTES

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Here we are once again returning to the theatre after an uncertain period of the pandemic and all I can feel is gratitude. The fact that you are here at the theatre is a testament to your belief that being in the room together as a community is essential. It would have been easy for you to just stay home in your pajamas and watch TV, but you put on some pants and came down to Old Montreal — and that is something to celebrate!

I am inspired by the incredible care and work that the creative team, led by our gifted Associate Artist Rose Plotek, has put into this production. ***A Play for the Living in a Time of Extinction*** takes on some of the most pressing issues of our times with grace, courage, and a healthy dose of humour. The play confronts climate anxiety through the lens of what connects us all one to another. Playwright Miranda Rose Hall proposes that it is when we share the stories of our lives that we become stronger.

So, relish this time sitting together with Naomi, the main character, brought to beautiful life by actor Warona Setshwaelo. She will invite you to personally engage with this specific moment in the history of the world, and I encourage you to dive right in. That is something you can't do with your TV. I know that at the end of the show you will want to continue the conversation that this exceptional play sets in motion.



Photo: Andrée Lanthier



Eda Holmes

I am so grateful to be returning to the theatre. I fell in love with the magic that takes place here at a very early age, with the power of storytelling to help us imagine different and better worlds.

At times I find the size and weight of this climate emergency so overwhelming that I feel silenced by it. But here in the theatre, in these rooms where we come together to tell stories, to listen, to share and to connect, I feel bolstered to face the complex realities of what is unfolding.

By talking about the issues that are affecting us as individuals, and how we feel, we can find a way in collectivity to overcome our fear. We realize that we aren't alone and together we begin to imagine a way forward.

We need an opportunity to centre hope, to access our imaginations and to conceive of another more constructive relationship with this glorious planet we all share. Here in the theatre, the stories we tell about the conservation of life on this planet can instill that hope.

Rose Plotek Director





MIRANDA ROSE HALL PLAYWRIGHT

Miranda Rose Hall (she/her) is a writer from Baltimore, MD. Her plays include *A Play for the Living in a Time of Extinction* (finalist for the 2021 Susan Smith Blackburn Prize), *Plot Points in Our Sexual Development* (finalist for the 2019 Lambda Literary Award in Drama), *The Hour of Great Mercy* (winner of the 2019 San Diego Critics Circle Award for Outstanding New Play), *The Kind Ones*, and *Menstruation: A Period Piece*. *A Play for the Living...* is currently touring Europe as part of the Sustainable Theatre? project created by British director Katie Mitchell, French choreographer Jérôme Bel, and Théâtre Vidy in Lausanne, Switzerland.

Miranda is under commission from LCT3/Lincoln Center Theater, Yale Repertory Theater, and Playwrights Horizons Soundstage, and has recently written for television on Showtime's *American Rust*. In 2020, she was honoured with a Steinberg Distinguished Playwright Award. She is a founding member and artistic leader of LubDub Theatre Co., a New York-based physical theatre company. She holds degrees from Georgetown University and the Yale School of Drama. She lives in Brooklyn, NY.



ROSE PLOTEK DIRECTOR

Rose Plotek is a theatre director and performance maker. Born and raised in Montreal, she is a graduate of Concordia University's theatre program and the directing program at the National Theatre School of Canada. She was Associate Director of the Directing Program at the National Theatre School of Canada from 2013 to 2018, and Intern Director at the Shaw Festival in 2013.

She is currently Associate Artist at the Centaur Theatre, where she curates the Wildside Festival. Recent credits include *Like Mother, Like Daughter* (Why Not Theatre & Complicité, UK); *LEAR: A Retrospective* (World Stage, at Harbourfront Centre); and *Performance about a woman* (OFFTA; Tiger Dublin Fringe; SummerWorks).



WARONA SETSHWAELO NAOMI

Warona Setshwaelo is a storyteller, mother, and activist. Since moving to Tiohtià:ke 14 years ago, Warona has immersed herself in the theatre community, both locally and nationally. Apart from performing with several theatre companies in Montreal, such as Teesri Duniya, Repercussion Theatre, Geordie Theatre, Black Theatre Workshop, The Segal Centre, and Scapegoat Carnivale, she has performed in Toronto at the Tarragon Theatre as well as at the Royal Manitoba Theatre Company in Winnipeg and the Belfry in Victoria.

Her credits also include *DeathWish*, *The Disappearance*, *19-2*, *Quantico*, *The Detectives*, *Fatal Vows* as well as several video games including *Assassin's Creed Origins*, *The District*, *John Clancy's Ghost Recon*, and most recently, *Far Cry 6*. She is presently the co-coordinator of the Artist Mentorship Program at Black Theatre Workshop and recently stepped down as Vice President of the Quebec Drama Federation's board. She sat on the board of ELAN (English Language Arts Network) from 2015 to 2017. Warona is thrilled to work at Centaur for the very first time.



JULIE FOX SET AND COSTUME DESIGNER

Julie Fox has been a production designer for theatre, dance and opera in Canada for over 20 years. Theatre credits include Stratford Festival, Shaw Festival, Electric Company, Soulepper, Canadian Stage, Crow's Theatre, Tarragon Theatre, Buddies in Bad Times, Why Not Theatre, Necessary Angel, Volcano, NAC, Segal Centre, Citadel, Theatre Junction, and Manitoba Theatre Centre.

She has received four Dora Awards for Outstanding Set Design, the Virginia Cooper Award for Costume Design, and has been nominated for Sterling and META awards. She is a graduate of the National Theatre School of Canada, where she also teaches.



JESSE PETER ASH SOUND DESIGNER

Jesse Peter Ash has created sound and music for theatre, film, and installations that have been heard across Canada and around the world. Recent projects include digital project *Antioch*; *An Enhanced Reading* (Talisman), the installation *Liens/Ties* (NTS/ Monument National), and the English premiere of *Mob* (Centaur). Past standouts include *Mutable Tongues* (PDA), *The God That Comes with Hawksley Workman* (2B), *En attendant Godot* (TNM), Robert Wilson's Mind Gap Exhibition (Norsk Teknisk Museum) and his own sound piece *Aural Histories: Monument* (Third Space).

In addition to sound work, Jesse spent several years as Technical Director with Montreal's Moment Factory. Jesse is a Production graduate of the National Theatre School of Canada and of the Audio Engineering Technology program at O.I.A.R.T. He teaches sound design at John Abbott College.



PAUL CHAMBERS LIGHTING DESIGNER

Paul Chambers is a Montréal-based lighting designer, visual artist, educator and co-artistic director of CHA collective. He holds a BFA (Sculpture Major) from Concordia University and a DEP in Design for the Theatre from John Abbott College. Working with artists across different disciplines, he has always prioritized collaborating on new dance works. In addition to leading workshops and lectures on design, Paul has taught at Concordia University in the Contemporary Dance department since 2015 and has coached design students at the National Theatre School of Canada since 2018.

Recent design credits include work with Lara Kramer Dance, Amanda Acorn, Dorian Nuskind-Oder, Catherine Lavoie-Marcus, Priscilla Guy, Maria Kefirova, Katie Ward, PME-ART, Danse CarpeDiem, MAYDAY, Parts+Labour_Danse, Destins Croisés, Benjamin Kamino, & Public Recordings.



LUCIANA BURCHERI STAGE MANAGER

Luciana is an established Montreal stage manager whose career spans over two decades. Selected favourite credits (amongst too many to mention): *Okinum* (Imago Theatre/Onishka), *Paradise Lost*, *The St. Leonard Chronicles*, *Good People*, *Paradise by the River* and *In Piazza San Domenico* (Centaur Theatre); *Mythic*, *Once*, *Prom Queen: the Musical*, *The Secret Annex*, *Funny Girl*, *Othello*, *The Apprenticeship of Duddy Kravitz: The Musical*, *Cabaret*, *The Diary of Anne Frank*, (The Segal Centre); *Corpus*, *Where the Blood Mixes* (Teesri Duniya) and many more.

Luciana also translated and adapted St-Exupéry's fable *The Little Prince* for the stage, which premiered in Montreal by Geordie Productions and has since been produced in Ontario and Australia. Her French translation of *The 39 Steps* toured all over Quebec in 2012. Directing credits include: *Better Late*, *Forever*, *Patsy Cline* (Theatre Lac-Brome); staged readings of *Once Upon a Melody* and *When Blood Ran Red* (Segal Centre's Dora Wasserman Yiddish Theatre) and the 2017 METAs Award Ceremony.



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which amplifies diverse voices both on stage and behind the scenes

PAPER SKIN collage studies towards a new “Guernica”

There is a fall ahead
ahead of even the realization
that we are already elsewhere
an explosion an expulsion
a shattering a scattering
A dizzying asymmetry

Each piece is an instance
a portrait of my agitation
clashes of light and of darkness



Amalgamated towers of coloured cardboard
disseminated strata on the floor
like a garden
history repeats itself like a garden

Follow the impulse of the moment
grounded, accentual, a dance, a ritual
measure cut butcher
design with a blade, several blades

Chaotic scattering, explosion, like windows shattering
vaporize the glue, imprint directly onto canvassed paper
read, see the signs, the forms
gather unmake fragment stack up glue back together
repair the pile

Dig again
look for figures, for bodies
images appear disappear
inciting attention, interrogation give them form meaning
setting

Thus have these works or paper skins been created
some mounted on bamboo shoots
like vestiges or trophies
from on safari, from on the hunt

Normand Hamel
Translation: Fanny Dvorkin

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For more information, contact: Haleena Mini, Director of Development
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Centaur gratefully acknowledges the following members of the Quebec National Assembly for supporting Centaur Theatre's Portico: The Exchange

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PRE SHOW RITUAL

Reserve your table





BLOG

IMAGINING THE FUTURE

Centaur Theatre invited Adjani Poirier to contribute her thoughts on climate change and theatre-making.

Adjani is a queer theatre maker who currently lives and writes in her hometown of Tiohtiá:ke/Montreal.

[READ MORE](#)





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Toni Bessner Program Production

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