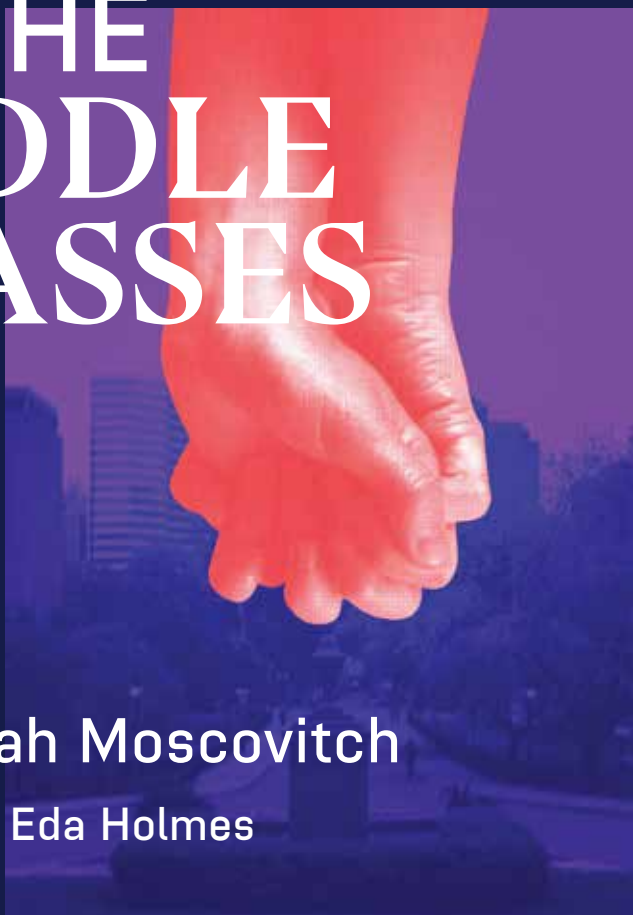




CENTAUR
THEATRE

November 8 – 27, 2022

SEXUAL
MISCONDUCT
OF THE
MIDDLE
CLASSES



by Hannah Moscovitch

Directed by Eda Holmes

CENTAUR PRESENTS

THEATRE FOR ONE

Six short monologues chosen and performed by Montreal actors Jimmy Blais, Lucinda Davis, Rahul Gandhi, Julie Tamiko Manning, Jean Marchand and Alex Petrachuk were made into short films directed by Jessica Carmichael, Rose Plotek and Eda Holmes, and filmed at Centaur.

Stream the movies on centaurtheatre.com then see the actors perform live on stage in April 2023.



DARK DIVAS

Created and performed by Raneé Lee
DEC. 16-17 · TWO PERFORMANCES ONLY!

Featuring music and songs by Josephine Baker, Billie Holiday, Lena Horne, Pearl Bailey, Dinah Washington, Sarah Vaughan, and Ella Fitzgerald, *Dark Divas* is a musical journey about the lives and times of a few of the many popular Black female entertainers of an era!



LITTLE WILLY

Created and performed by Ronnie Burkett
MAY 2-14, 2023

Ronnie Burkett and his Daisy Theatre are back with a brand-new production based on *Romeo and Juliet* and trust us; you've never seen star-crossed lovers like this before. Exclusive and limited run.





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.

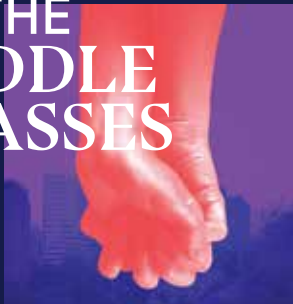
Long before Cartier sailed up the St. Lawrence and encountered a nation of Iroquoian people in a place called Hochelaga, the island that the European settlers chose to call Montreal had been a point of conflict, conference, creativity and exchange since time immemorial for many Indigenous peoples including 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

SEXUAL MISCONDUCT OF THE MIDDLE CLASSES



By **Hannah Moscovitch**
Directed by **Eda Holmes**

Starring

Marcel Jeannin Jon
Inès Defossé Annie

Creative Team

James Lavoie Set and Costume Designer
Sonoyo Nishikawa Lighting Designer
Sarah Neufeld Composer
Chelsea Dab Assistant Director
Danielle Skene Stage Manager
Luciana Burcheri Intimacy Coach
Harika Xu Assistant Lighting Designer
Georgia Holland Apprentice Stage Manager
Dawn Ford Vocal Coach

Sexual Misconduct of the Middle Classes is produced by arrangement with Ian Arnold.

Catalyst TCM Inc. www.catalysttcm.com

Sexual Misconduct of the Middle Classes was commissioned by Taragon Theatre,
Toronto, ON - Richard Rose, Artistic Director

Sexual Misconduct of the Middle Classes received its world premiere at the Tarragon Theatre,
Toronto, ON - January 2020 - Richard Rose, Artistic Director

#SexualMisconductMtl



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RUNNING TIME: 90 MINUTES, NO INTERMISSION

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“What is Annie Trying to Do?” Sexual Misconduct of the Middle Classes

Good writing comes from a writer's courage to seek out the truth of human experience. Sometimes the process reveals heroic stories but often it reveals hypocrisy and misconduct. In the beginning writers are encouraged to “write what you know”. They start from their own experience of the world to hone their craft. Graham Greene, considered one of the leading novelists of the 20th century, has famously said that there is “a splinter of ice in the heart of every writer”, the implication being that it is the only way to have the courage to tell the truth about what you know. So, a writer telling their own story needs to nurture that sharp cold edge.

Good writing also often describes a microcosm in order to talk about the macrocosm of the world that we live in. In other words, an intimate story between two people can carry the world at large. That is what makes theatre in particular so powerful and so transformational. We can find ourselves in the experience of the characters on stage even though it is not specifically our own story and their catharsis becomes our catharsis.

At its core, the play **Sexual Misconduct of the Middle Classes** is a play about writing. It is about a writer trying to take a cold hard look at their own story. The erotic relationship between a teacher and a student is not new but in this brilliant play by Hannah Moscovitch it is examined under a new lens. And while it explores the intimacies of a teacher/student relationship, the “Middle Classes” of the title reminds us that we are all part of it in some way.



Eda Holmes

**SEXUAL
MISCONDUCT
OF THE
MIDDLE
CLASSES**



CENTAUR STAGE WITH MARCEL JEANNIN BY KATIA LO INNES

Marcel Jeannin, one of Quebec's most beloved stage and voice actors, returns to Centaur Theatre as Jon Macklem in *Sexual Misconduct of the Middle Classes*. Jeannin is a Centaur favorite, having first stepped onstage over three decades ago for *Woman in Mind* in 1989. Jeannin took time to chat with Centaur about his current production, and how things have changed (or not)!...



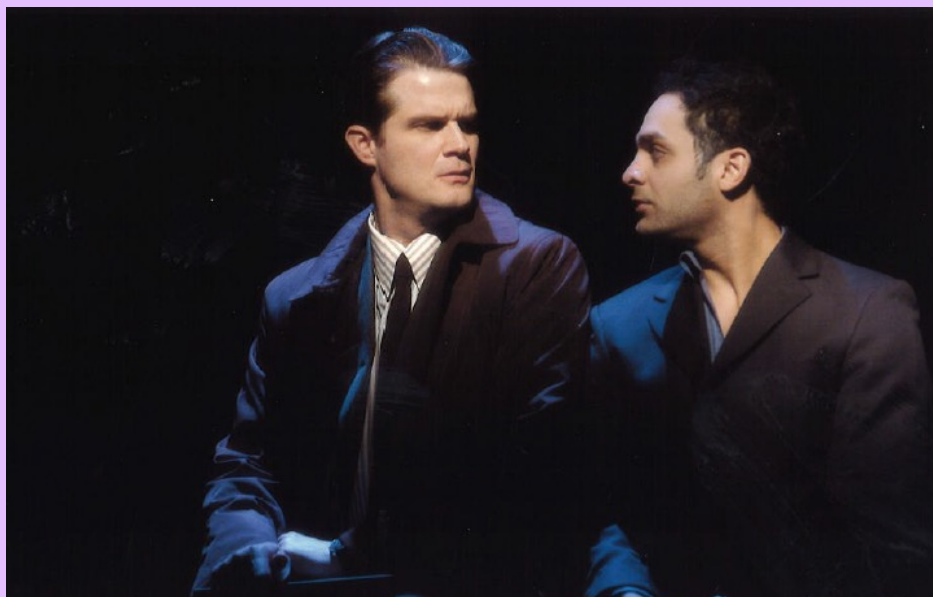
PARADISE LOST by Erin Shields with Gabriel Lemire and Marcel Jeannin photo by Andrée Lanthier
Season 21 (2019-2020)

- *After 12 productions, how does it feel to be back onstage at Centaur?*

Short answer: It feels great! Although that feeling is mainly due to being back onstage after two years of doing theatre on Zoom and masked play readings!



TAKING SIDES by Ronald Harwood with Susan Glover, Marcel Jeannin - Season 29 (1997-98)



RELATIVE GOOD by David Gow with Marcel Jeannin and Mikel Mroué photo Yanick MacDonald
Season 39 (2007 2008)

- ***Your last role was in *Paradise Lost*, which ran in our 50th season in 2019. This was a large cast with 11 actors while *Sexual Misconduct... is a two-hander. How has this changed your approach to the production and your role?****

Nothing really changed in terms of my approach to a role, although I varied my preparation slightly. The biggest difference was my need to be “off-book” at the beginning of rehearsals. Usually, I prefer to learn my lines in rehearsal by osmosis: involving my body in the process of marrying the thoughts to the words and letting my body inform or inspire certain thoughts. For this production, I felt that process wasn’t an option because of the amount of text, and that much of that text is direct address to the audience: my de facto scene partner for a good part of the play with whom I felt the need to connect to as soon as possible.

I consulted with dramaturg Maureen Labonté and implemented her method of close reading of a text. My habitual way of analyzing a script is from a motivational point of view, whereas hers is a strict structural analysis, which proved to be very useful on a piece like *Misconduct*, as it removes the actor’s “self-interest” from the first reading and takes a lot of preconceptions, prejudices and suppositions out of the initial appraisal of the work.

I also requested a few one-on-one script sessions with director Eda Holmes a few months prior to rehearsal. Speaking as a man, it is a very disquieting piece to be a part of, and I felt the production could possibly fall into a few traps I was keen to avoid. As the play is about Perspective, I wanted to be sure that the director and I completely understood each other’s point of view, the points of view of the characters, and agreed with what the play was saying.



GOD OF CARNAGE by Yasmina Reza - Mark Camacho, Ellen David, Janine Theriault and Marcel Jeannin
- Photo Lucetg.com - Season 43 (2011-2012)

[READ MORE!](#)



WILDSIDE

Jan 16 – Feb 11, 2023

PROJE(C)T; LES BONNES

by Jean Genet
adapted and directed
by Roxane Loumède



Photo : Phanie Éthier

[Alexandra Petrachuk](#)



HANNAH MOSCOVITCH PLAYWRIGHT

Hannah Moscovitch is an acclaimed Canadian playwright and TV writer whose work for the stage has been widely produced in Canada as well as around the world. Hannah has been honoured with numerous awards, including the Trillium Book Award, the Governor General's Award, both the Herald Angel and a Scotsburn Fringe First at the Edinburgh Festival, and the prestigious Windham-Campbell Prize administered by Yale University. Hannah's music-theatre hybrid *Old Stock: A Refugee Love Story* (co-created with Christian Barry and Ben Caplan) garnered a landslide of critical praise, including more than fifty 4- and 5-star reviews, becoming a TimeOut and New York Times Critic's Pick and receiving six Drama Desk Award nominations. Before the pandemic hit, *Old Stock: A Refugee Love Story* had been touring internationally for two years.

In television, Hannah is the Co-Creator, Executive Producer and Head Writer of *Little Bird* for Bell Media and Rezolution Pictures, which is currently in post-production. She is also developing the drama *The Biggest Modern Woman of the World* for CBC with Boat Rocker producing. Recently, Hannah was Co-Executive Producer on *Interview With The Vampire* for AMC with Gran Via and Dwight Street Book Club producing.

Hannah is a playwright-in-residence at Tarragon Theatre in Toronto.



EDA HOLMES DIRECTOR

Artistic and Executive Director for Centaur Theatre, Eda made her professional directorial debut at Centaur after graduating from the National Theatre School of Canada. She has directed across the country, most notably at the Shaw Festival where she was Associate Director from 2010 to 2017. Her selected credits at Shaw include *Cat on a Hot Tin Roof*, *Arcadia*, *Floyd Collins*, and *Mrs. Warren's Profession*. Most recently she directed *Embrasse* which opened the 70th anniversary season of the Théâtre du Nouveau Monde in Montreal and the dance/theatre hybrid *Beautiful Renegades* with Peggy Baker Dance Projects in Toronto. Eda has won several awards for her work, including Dora Awards for the musical *Little Mercy's First Murder* and for the English-language premiere of Michel Marc Bouchard's *Tom at the Farm*. For Centaur, she has directed *The 39 Steps*, *The Children*, *The Last Wife* and *Alice and the World We Live In*.



MARCEL JEANNIN JON

Marcel has performed in theatres across Canada, the United States, and France, and is a past member of both the Stratford Festival and National Arts Centre acting companies. For the Centaur Theatre: God in *Paradise Lost*, Karl/Steve in *Clybourne Park*, Alan in *God of Carnage*, and Antipholus in *The Comedy of Errors*. For the Segal Centre: Freddie in *Noises Off*, Michael in *The Secret Annex* and Trigorin in *The Seagull*. For Hudson Village Theatre: Marc in *Art*. Film and television credits include *Three Pines*, *The Braid*, *Crisis*, *Ghosts* and *300*, as well as the titular voice in *The New Adventures of Lucky Luke*. He is a frequent guest artist at the National Theatre School of Canada.



INÈS DEFOSSÉ ANNIE

Originally from Paris and from a Franco-Asian family, Inès graduated from the Conservatoire d'art dramatique de Montréal in 2020. She played multiple roles in Shakespeare's *Hamlet* directed by Florent Siaud, in *Small Talk* by Carole Fréchette directed by Benoît Vermeulen, and in *Le Legs de Marivaux* directed by Catherine Vidal.

During her last year of training, she appeared in two music videos for the electro-pop group Le Couleur and made an appearance in the music video for *Limonade* by the artist Zoo Baby. Since graduating from the Conservatoire, she made her debut on television in *Felix, Maude et la fin du monde*. More recently, Inès played Zoé in the series *Sans Rendez-vous*, broadcast on Radio-Canada in the fall of 2021, and played Alexane Lessard in the hit series *District 31*.

Perfectly fluent in English and French, passionate about acting and eager to meet new people, Inès immerses herself in collective creations, scriptwriting, and yoga.



JAMES LAVOIE SET & COSTUME DESIGNER

James is a Montréal-based set and costume designer who has designed over 100 theatre and circus productions. He has collaborated with theatre companies such as the Centaur Theatre, the National Arts Centre, Canadian Stage Company, Productions Juste Pour Rire and Buddies in Bad Times, among many others. He is also a regular collaborator of the Cirque du Soleil, designing costumes for several productions including *Joya* in Riviera Maya, Mexico, and *Twas the Night Before* at Madison Square Garden. Through his work with the Cirque and other international companies, such as Les 7 Doigts de la Main, his work has been experienced by live audiences in over 20 countries across 5 continents. James is currently the artist in residence in the Scenography Program at Canada's National Theatre School.



SONOYO NISHIKAWA LIGHTING DESIGNER

After becoming a freelance lighting designer, Sonoyo studied in London under the overseas cultural exchange program by the Cultural Affairs of Japan. In 1993, she began to work on lighting design for many projects directed by Robert Lepage, including *The Seven Streams of the River Ota*, NY Met Opera *The Damnation of Faust*, *A Midsummer Night's Dream*, *Dragon's Trilogy*, etc. She designed internationally in various genres such as plays, musicals, concerts, and operas.

Her recent major works include *Trojan Women* (directed by Yukio Ninagawa), Yukio Mishima's *Black Lizard* (directed by David Leveaux), the musical *Prince of Broadway* (directed by Harold Prince), the musical *Once Upon a One More Time* (directed by Keone & Mari Madrid), the Broadway comedy *POTUS* (directed by Susan Stroman), and the Montreal opera *Yourcenar - Une île de passions* (directed by Angela Konrad).

Sonoyo has received numerous awards in Canada and abroad, including the Japan Lighting Association Award for Excellence, the Toronto Dora Award for Best Lighting Design, the Montreal Theatre Academy Award for Best Lighting Design, and the Quebec Art and Culture Award.



SARAH NEUFELD COMPOSER

Sarah Neufeld is a Canadian violinist and composer based in Brooklyn, New York. A founding member of Canadian instrumental ensemble Bell Orchestre and original touring member of Canadian rock band Arcade Fire, Neufeld began releasing critically acclaimed violin-centered solo albums in 2012. Her 2015 collaboration with saxophonist Colin Stetson earned a Juno Award and her 2019 collaboration with celebrated Canadian dance icon Peggy Baker toured worldwide, leading to her most recent and highly praised solo release, *Detritus*. Neufeld is currently working on various collaborations and film scores, and has recently scored an episode of Netflix's *Chef's Table*.



DANIELLE SKENE STAGE MANAGER

Danielle is so pleased to be returning to the Centaur. Her past credits include *Paradise Lost*, *The Last Wife*, *Motherhouse*, *The St. Leonard Chronicles*, and *The Envelope*. Danielle has worked on the stage management team for a variety of theatre companies in the Montreal area, including Segal Centre for Performing Arts (*Times*, *They are A Changin'*; *Same Time, Next Year*; *Waiting for the Barbarians*; *Ain't Misbehavin'*; *Forever Plaid*; *Tribes*); Black Theatre Workshop (*Pipeline*; *Rendez-Vous with Home*; *Bluenose*; *She Said, He Said*; *Binti's Journey*; *Gas Girls*; *Harlem Duet*); Hudson Village Theatre (*The Blonde, the Brunette and the Vengeful Redhead*; *Jonas and Barry in the Home and Art*); Geordie Theatre (*Virginia Wolf*; *Reaching for Starlight*; *Around the World in 80 Days*); and Porte Parole (*The Assembly/L'Assemblée*).



CHELSEA DAB ASSISTANT DIRECTOR

Chelsea is a director and theatre-maker from Montreal, to which she has recently returned after a decade in Toronto. She aims to lead a supportive yet demanding creative environment which focuses on process and collaboration and values courageous risk-taking, care, compassion and curiosity. In her work, Chelsea is interested in investigating gender, medical systems, mothers, grief, jewish-ness, memory and the precariousness of identity... in no particular order. She is a graduate of the National Theatre School's Directing program and holds a Masters in Theatre and Performance Studies from York University. Most recent directing credits: *DOG* (St. John's Shorts Play Festival 2022); *Und* (NTS, 2021); *Mother and Child* (NTS, 2021); *Safe and Sorry* (Lester Trips Theatre / SummerWorks 2019).


LUCIANA BURCHERI INTIMACY COACH

Luciana is an established Montreal stage manager who also works as an intimacy coach, translator and director. Selected intimacy coaching credits: *Indecent*, *April Fools*, *Dracula: A Comedy of Terrors* (Segal Centre). Selected stage management credits: *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 for the stage Antoine de St-Exupéry's fable *The Little Prince*, which was premiered by Montreal's Geordie Theatre in 2008 and has since been produced in Ontario and Australia. Her French translation of *The 39 Steps* toured 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 Montreal English Theatre Awards Ceremony.


GEORGIA HOLLAND APPRENTICE STAGE MANAGER

Georgia Holland is a young theatre professional currently working towards becoming an Equity stage manager in Canada. In 2022 she graduated from Concordia University with a Bachelor of Fine Arts specializing in Performance Creation. Having done live performance since she was only two years old, Georgia hopes to use her past experiences and expertise to continue to make the theatre a safe and fun environment for those who love it most. *Sexual Misconduct of the Middle Classes* will mark Georgia's first show at Centaur as she embarks on her stage management career.


HARIKA XU ASSISTANT LIGHTING DESIGNER

Harika is a lighting and projection designer who graduated from UBC's Theatre Design and Production Program. Recent lighting designs include: *Tuck Everlasting*, *The Spongebob Musical* (Arts Umbrella), *Mom's the Word* (Theatre Northwest), *Clean/Espejos* (Newworld Theatre), *So Damn Proud* (Holy Crow Arts), *Done/Undone* (Bard on the Beach), *Madama Butterfly* (Burnaby Lyric Opera). Assistant lighting designs include: *Bad Parent* (vAct, Souleppper, LD Gerald King), *Romeo and Juliet* (Bard on the Beach, LD Sophie Tang). harikaxu.com



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UN MONDE SANS FRONTIÈRES

BY VÉRONIQUE BESANÇON

Véronique Besançon has lived and worked in Montreal since 1997. She was born in Marrakech in 1959 to a French father and a Russian-Hungarian mother. In 1965, her family moved to Paris. As a young adult, fascinated with human beings, Besançon moved to Montreal in 1997 to study clinical psychology. There, she pursued a career as an educational technology consultant at the University of Montreal.

From a very young age, Besançon has developed her quest for meaning through artistic practices in contemporary dance as well as in theatre, automatic writing and the visual arts, favoring innovative artistic currents. Self-taught, Besançon's journey as an immigrant nourishes her questioning and reflection on the relationship of man with society, the international, immigration and interculturality. Totally committed to her art, she offers the viewer poetry-paintings that evoke strong emotions, concrete reflections on the human being.

She presented her work for the first time in Montreal in 2008. Since then, she has produced solo and collective exhibitions, as well as artist residencies, in Canada, Asia, North Africa, Latin America, Europe and in New York. Her works are part of private and public collections in Canada, the United States, North Africa and Europe. She documents her artistic journey through collections where paintings and poetry are intertwined.

Besançon's creative process is intuitive. As she puts it: "I come from afar and draw on my personal interiority and that of my lineage to try to understand human complexity." Her baggage is abundant, her gaze, open to others, understanding and benevolent. With her words and her colors, she bears witness to what is happening in her surroundings, society, the world. It allows one to feel, to see and to hear.

Véronique Besançon is represented by **Galerie 203**



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For more information, contact: Haleena Mini, Director of Development
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By Steve Galluccio

Directed by Peter Hinton-Davis

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KING DAVE

By Alexandre Goyette

Adapted in collaboration with Anglesh Major

Translated by Patrick Emmanuel Abellard

Directed by Christian Fortin

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2023

