



# CENTAUR THEATRE

**MARCH 26 TO APRIL 3, 2021**



# MOB

by

**Catherine-Anne  
Toupin**

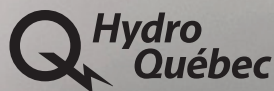
translator

**Chris Campbell**

director

**Andrew Shaver**

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CENTAUR THEATRE COMPANY PRESENTS



PARTNER SINCE 1999

# MOB

By **Catherine-Anne Toupin**  
Translator **Chris Campbell**  
Director **Andrew Shaver**

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With

**Susan Bain** Louise  
**Matthew Kabwe** Martin  
**Adrienne Richards** Sophie

Creative Team

**James Lavoie** Set and Costume Designer  
**Martin Sirois** Lighting Designer  
**Jesse Ash** Sound Designer  
**Robert Montcalm** Fight Director  
**Merissa Tordjman** Stage Manager  
**Trevor Barrette** Apprentice Stage Manager

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*La meute was created January 16, 2018 by  
La Manufacture at Théâtre La Licorne, in Montreal.*

*Director: Marc Beaupré*

*With: Guillaume Cyr, Lise Roy and Catherine-Anne Toupin*

*The Centaur Theatre production of MOB was scheduled to be presented  
from March 3 to March 29, 2020 but was interrupted due to COVID-19.*

*Part of the original Creative Team were :*

**Sarah-Marie Langlois** Stage Manager  
**Sarah Segal-Lazar** Assistant Director

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*The remount of MOB was made possible by the Soutien à la diffusion de  
spectacles québécois program of le Conseil des arts et des lettres du Québec.*

#MOBMTL



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DE MONTRÉAL



RUNNING TIME: 1H 45MIN - NO INTERMISSION



Bienvenue and Welcome to a season of **great stories well told** here at Centaur Theatre! 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 which 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 Anishinaabe, 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 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. And so I offer you a season of stories at Centaur Theatre that I hope can build a bridge to you along with everyone in the audience no matter where you come from. They are all stories that explore our hearts and hopefully open our minds to affirm our collective humanity. Bon spectacle and Enjoy the show!



– Eda Holmes

*Visit [centaurtheatre.com](http://centaurtheatre.com)  
to find out about all our  
exciting projects.*

# Catherine-Anne Toupin

If you're a fan of the popular French prison drama, *Unité 9*; tuned in to *Boomerang* for a weekly giggle; caught the play *À présent* here or its English counterpart, *Right Now*, in the UK; saw her in the French version of *La meute* at Théâtre La Licorne; then you know the accomplished Québécoise actor and writer, Catherine-Anne Toupin. The *Boomerang* star, creator and writing supervisor is a bona fide household name in French Canada, but her fame factor is about to increase with the English language world premiere of *MOB*.

Catherine-Anne Toupin as Shandy Galarneau in  
Radio-Canada's *Unité 9*

**Centaur Stage:** You graduated from the Conservatoire d'art dramatique de Montréal in 1999 and now you're a well-known actor/writer whose work is seen in various languages in many countries. How did that happen?

**Catherine-Anne Toupin:** After graduating, there's very little work for a new actor, especially a woman. You're usually cast as a prostitute or a stripper, so not long after graduating, I and two fellow graduates, Frédéric Blanchette and François Létourneau—now renowned actors, directors and playwrights—founded a theatre company called Théâtre ni plus ni moins. This is when I realized how important it is to have a voice, especially as a woman. I started writing short plays in 2000 and completed my first full length play, *L'envie*, in 2004. Most of them are suspenseful and very funny but also very disturbing ... they sometimes end very badly [wink wink]!

**CS:** How did *MOB* make its way to Centaur?

**C-AT:** One of the first people I met in the lobby following the 2018 premiere of *MOB* at La Licorne was Eda. She loved it and said she wanted to bring it to Centaur. It was a beautiful moment to get that kind of enthusiastic feedback from a respected artist. Some of my plays have been done all over the world but never in English Canada, however Eda has really been a champion for this play from the start.



**CS:** What considerations were important regarding the translation of *La meute*?

**C-AT:** Chris Campbell has been my friend for 14 years. We've worked together often and have the same sense of humour. *MOB* has a lot of dark humour and it was crucial that the translation capture the nuanced language which draws audiences into the story and to characters. I knew Chris would duplicate that delicate comedy-tragedy balance.

**CS:** As a celebrity, have you ever been threatened or harassed?

**C-AT:** Not personally but in *Unité 9*, when Guylaine Tremblay's character lashed out violently after three seasons of abuse, the public completely rejected her reaction; she got a lot



of hate mail. That made me look at my own writing and I found that I was sometimes writing women as soft and forgiving "victims". I was angry at myself and that was the key. I had to write about a woman who refuses to be a victim. I'm not saying all women should behave like Sophie, but nothing changes if we don't. Fiction allows us to see ourselves differently, react differently. Sometimes it gets ugly but we must look, because stories can reveal something we need to understand about ourselves and our world.

**CS:** What was your writing process?

**C-AT:** It's a bit weird. I knew I wanted to play with people's assumptions about victims and perpetrators. My subconscious pursued me with images of the characters. I saw a man and a woman playing, having fun, until something shifts. By the time I sat down to write, I had a clear arc but I continued to discover more about the characters—like finding missing puzzle pieces—and within a couple of months, I had a first draft.

**CS:** This could have been an intense two-hander. What purpose does Martin's aunt serve?

**C-AT:** Louise represents the public. She's us, who don't really know what's going on. She's also a buffer so that Sophie feels comfortable staying at the B&B and Louise's relationship with her nephew lets us see that he's a sweet guy. We like him and that's essential to the story.

**CS:** Do you prefer writing or acting?

**C-AT:** Acting! That's why I let the images pursue me for months before I start writing. Acting is more fun, you're in a group, interacting and helping each other. I write projects that I can act in but that's just part one of my self-expression. As a writer, I love having a voice and making an impact, but once the script is written, part two—getting into the rehearsal hall and working with actors and the text—that's when the fun begins. That's where I feel most at home.



### Catherine-Anne Toupin PLAYWRIGHT

In addition to her career as an actress, Catherine-Anne Toupin is an established playwright and television writer. With *Théâtre ni plus ni moins*, she created *L'envie*, her first play, in 2004. Her second play, *À présent*, was translated into several languages and has been presented in England, Italy, Mexico and Australia. *Mob* (titled *La meute* in its original French version), her latest work, was first produced in 2018 by the Théâtre de la Manufacture and was recently reprised for the fourth time in Montreal. As well as starring in all of her plays, her television roles in *Les hauts et les bas de Sophie Paquin*, *Caméra Café*, *Mémoires Vives*, *Unité 9*, and most notably *Boomerang*, a series she created and stars in, have made her a very popular and sought-after artist, as evidenced by the award she won at the 2017 Artist Gala in the category Rôle féminin/comédies.



### Chris Campbell TRANSLATOR

Chris is the Editorial Director of Oberon Books. He was previously Literary Manager of the Royal Court Theatre and, before that, for six years, he was Deputy Literary Manager of the National Theatre after a successful career as an actor. He has translated plays by Philippe Minyana, David Lescot, Rémi de Vos, Adeline Picault, Magali Mougel, Samuel Gallet, Launcelot Hamelin, Frédéric Blanchette, Catherine-Anne Toupin and Fabrice Roger-Lacan for The National, The Gate, The Almeida, The Donmar, The Traverse and The Young Vic among others. In 2017, Oberon Books published a collection of his contemporary French translations. Recent productions include *Right Now* (Traverse/Bush/Ustinov), *Suzy Storck* and *Mephisto [A Rhapsody]* (The Gate). In 2013 he was appointed Chevalier de l'Ordre des Arts et Lettres by the French government.



### Andrew Shaver DIRECTOR

Andrew is an award-winning performer and director, last seen at Centaur acting in *39 Steps*. He has spent five seasons as a member of the Stratford Festival and is a graduate of their director's conservatory program. His French-language production of *Grease* (Juste Pour Rire) sold over 100,000 tickets. His production of *Sherlock Holmes*, written by Greg Kramer, starred Jay Baruchel at the Segal Centre, and later went on to tour with David Arquette in the role of Sherlock. Andrew has worked extensively as a performer in the video game industry. He also directed the cinematics for Ubisoft's blockbuster game *Far Cry: New Dawn*. Recent TV highlights include: *Frankie Drake* (CBC), *Anne with an E* (Netflix), *Star Trek* (CBS), *Reign* (CW Network), *Rupture*, *l'âge adulte*, and *Trop* (Radio Canada).



### Susan Bain LOUISE

Born and raised in Montreal, Susan has been seen at Centaur Theatre in *Brighton Beach Memoirs*, *Mousetrap* and *Scarpone*. She returns to Centaur excited to work once again with Andrew Shaver (*Scientific American* – Segal Centre). Theatre credits include *From You To Us To You* - Geordie Productions, *Girl in the Goldfish Bowl*, *Snake in the Grass* - Hudson Productions, *Corpus*, *State of Denial* - Teesri Duniya. On television, Susan has been seen in *21 Thunder* (recurring), and *Bellevue* (recurring), *Real Detectives*, *A Moody Christmas* and *Summer House*, *Look Again*, and *Early Release*, Incendo Movies of the Week. Film credits include *Source Code* with Jake Gyllenhaal, and *The High Cost of Living* with Zach Braff.



### Matthew Kabwe MARTIN

Matthew Kabwe, a native of Pointe-Claire, studied at the Dome, the theatre program at Dawson College. Since graduating in 2003, Matthew has worked throughout Canada in theatre, film, television, performance capture, commercials and has lent his voice to documentaries, animated films and video games. Matthew has had the great fortune to work with theatre companies like Soulpepper, Theatre Calgary, Repercussion, Scapegoat Carnivale, Teesri Duniya, Canadian Stage, Geordie, Black Theatre Workshop and the Dora Wasserman Yiddish Theatre. This will be Matthew's first collaboration with Centaur and he couldn't be happier. His screen and video game credits include appearances in the *Assassin's Creed* series, *The Bold Type*, *Helix*, *19-2*, *Jack Ryan*, *L'Amour*, *The Factory*, *The Watch*, *The Dead Zone*, *Mother!*, *Crisis Point* and *Nicky Deuce*. Matthew is also B.



### Adrienne Richards SOPHIE

Adrienne is delighted to be making her Centaur debut, and thrilled to be reuniting with Andrew Shaver since Sidemart's *The Haunted Hillbilly* (Segal Centre). Adrienne attended The University of the Arts and began her performing career with the Koresh Dance Company in Philadelphia. She's had an extensive Musical Theatre career including *Chicago* (Original French Production, National Tour and the Hollywood Bowl), *Cats* (Stella), *Cabaret* (Capitol Theatre), and has a solo album *Happy* on iTunes. Adrienne's theatre credits include *17 Anonymous Women* (Infinithéâtre), *Baby Making* (Thought Bubble Theatre) and *Stop Kiss* (Ventura Court Theatre). Adrienne has worked in Film, TV and Radio and has recently created her own show for TV called *Proud of Me*. "Nothing exists alone." Daisaku Ikeda.



### James Lavoie SET & COSTUME DESIGNER

James has designed over 80 productions of theatre, dance and circus in many countries around the world. A regular collaborator with Cirque du Soleil, he recently designed the costumes for their international touring shows *BAZZAR* and *Messi10* as well as their latest Christmas show at Madison Square Gardens. In theatre he has contributed to the creation of numerous new Canadian works by some of the country's greatest playwrights including Jordan Tanahill's *Botticelli in the Fire* at Canadian Stage, the English-language premiere of Olivier Choinière's *Bliss* at Buddies in Bad Times Theatre, Michael Mackenzie's *Instructions to Any Future Socialist Government* and Bryden McDonald's *With Bated Breath* here at Centaur. James holds a master's degree in Scenography from Central Saint Martins College of Art and Design (London, UK)



### Martin Sirois LIGHTING DESIGNER

"Light is invented, it must be found." Martin embraces the universe of nothingness. Space is empty, even before the actors take the stage, and its lights have the function of creating volumes and giving life to a place. Research suggests a decorative and scenographic value, a sensorial power to lighting even before trying to unveil. Our perceptions modify space, its concepts freeze the viewer in a position of listening, of opening to give to see and to hear so that we can sublimate our imaginary and thus continue to invent in real time.



### Jesse Ash SOUND DESIGNER

Jesse has been working with Sound for over a decade and has been fortunate enough to design for around 100 productions heard throughout Canada and internationally. Though his recent focus has been working as Technical Director with Moment Factory and teaching Sound Design at John Abbott College, he's happy to be able to come out of retirement to work with old friends at Centaur. Standout productions include *Scientific Americans*, *Top Girls* (Segal), *The God That Comes* with Hawksley Workman (2B); *Waiting for Godot* (Stratford) and *En Attendant Godot* (TNM); world premieres including *Haunted Hillbilly* and firsts by Morris Panych, Judith Thompson, and Daniel MacIvor as well as touring with *Needles and Opium* (Deus Ex Machina) and Robert Wilson.



### Robert Montcalm FIGHT DIRECTOR

Robert is a certified Fight Instructor with Fight Directors Canada as well as an Advanced Actor Combatant. He has worked as an actor and stunt performer in feature films, video games, theatre, television, Chinese opera, and western opera. He has also worked as a Fight Director for Repercussion Theatre, Geordie Productions, Segal Centre, Persephone Productions, Urban Ink/Black Theatre Workshop, Witchboy Theatre, and a number of independent theatre companies. He owes a great debt of gratitude to his Fight Master Jean-François Gagnon for all of the knowledge that he has passed on and for the care in which it was done.



### Merissa Tordjman STAGE MANAGER

Merissa has been stage-managing in eastern Canada for over 15 years. Previous Centaur credits include *Alice and the World We Live In*, *Successions*, *The 39 Steps*, *The Game of Love and Chance*, *God of Carnage*, *The Madonna Painter*, *Age of Arousal*, *Forever yours*, *Marie-Lou*, *Mambo Italiano*, *The Cripple of Inishmaan*, *Moon for the Misbegotten*, and *The Gin Game*. Other selected credits include *The Watershed* and *Seeds* (Porte Parole); *The Tashme Project* (Tashme Productions), *Funny Girl*, *Ain't Misbehavin'*, *Sherlock Holmes*, *Waiting for the Barbarians*, *Equus*, *Dangerous Liaisons*, *Geometry in Venice*, and *Educating Rita* (The Segal Centre), *We Are Not Alone* (2b/Crow's/Segal); *Eternal Hydra* (Crow's Theatre).



### Trevor Barrette APPRENTICE STAGE MANAGER

Trevor Barrette is a Montreal-based actor, director, playwright / composer and stage manager. In 2011, he founded the award-winning Kaleidoscope Theatre Montreal, for which he has directed their ten productions including four original musicals and the Fringe hits: *Captain Aurora I & II* and *Memento Mori*. As an actor, he has had the pleasure of performing with the National Arts Centre, Centaur Theatre, Geordie Theatre, Repercussion Theatre, Scapegoat Carnivale and in readings and workshops with Playwrights' Workshop Montreal, Infinithéâtre and Teesri Duniya Theatre. His work has been presented at Centaur Theatre's Wildside Festival, PlayShed Theatre's WRK'N'PRGRSS and the Segal Centre's Academy. Check out Trevor's latest piece *A Song of Fiction* at Centaur and Playwrights' Workshop Montreal's Queer Reading Series this April.



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Quebec Drama  
FEDERATION

[centaurtheatre.com](http://centaurtheatre.com)

Centaur Theatre Company is a member of the Professional Association of Canadian Theatres and engages artists who are members of Canadian Actors' Equity Association, under the terms of the Canadian Theatre Agreement Centaur Theatre Company performs under the auspices of the Centaur Foundation for the Performing Arts.

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