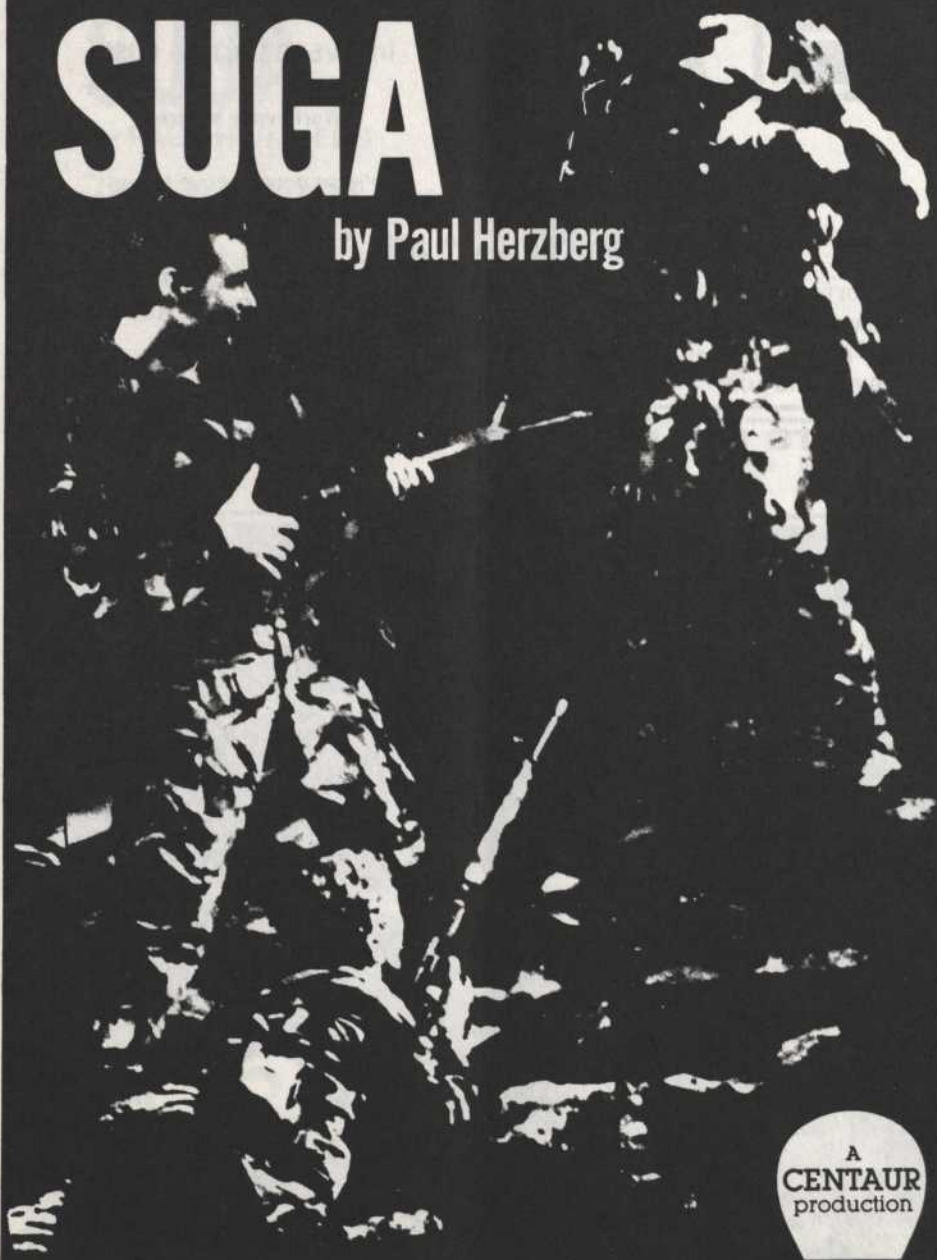


SWEET LIKE SUGA

by Paul Herzberg



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SWEET LIKE SUGA

by PAUL HERZBERG

APRIL 13 – MAY 30, 1982

THE CAST (In order of appearance):

Duncan Preston	TIMOTHY WEBBER
Daan Akkers	PAUL HERZBERG
Suga Peters	PHILIP AKIN

directed by	MAURICE PODBREY
set design by	MARCEL DAUPHINAIS
lighting designed by	FREDDIE GRIMWOOD
costumes by	MARY THOMAS
sound by	HOWARD L. VAN SCHAICK
stage manager	GILLES TORDJMAN

The play takes place near the Okavango River where it separates Angola from Namibia (South West Africa) in 1975.

Interview courtesy of the National Film Board of Canada.

SWEET LIKE SUGA was first produced at the Old Red Lion Theatre Club, Islington, London in August 1981.

There will be one intermission.

Tape recorders and cameras are not allowed in the theatre.



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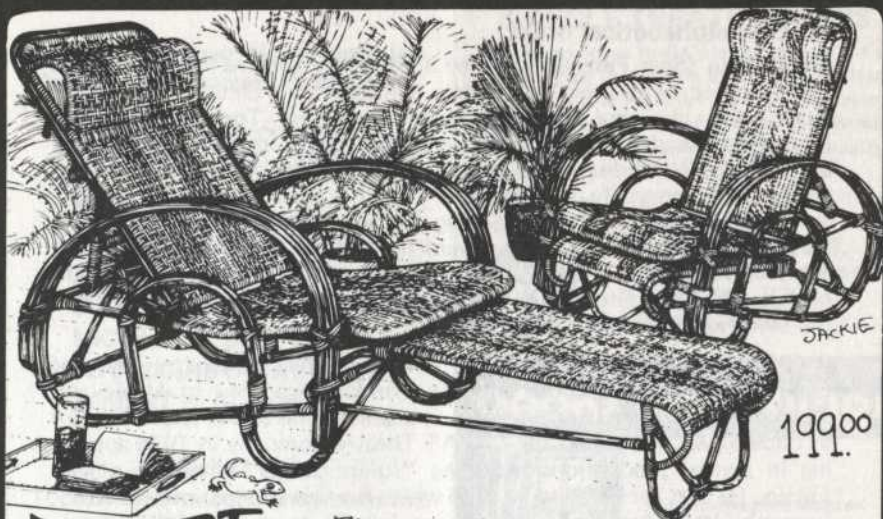
Cast (in alphabetical order)

Philip Akin (Suga Peters) — trained at Ryerson Theatre School and has since worked extensively in theatre, television and film. Stage roles include John in Athol Fugard's "The Island" for Toronto Workshop Productions, and Roger in "Streamers" for both Toronto's Theatre Plus and Theatre 3 in Edmonton. Among a wide variety of television credits, he appears frequently on "Bizzare" and his performance in the CBC series "The Phoenix Team"/"Saving Grace" under the direction of Al Waxman earned him an Actra Award nomination for Best Actor. Filmgoers will recognize him from his appearance in "Running" opposite Michael Douglas. Other film credits include "Improper Channels" and the Montreal-made film "Dreamworld".

Paul Herzberg (Daan Akkers & Author) — trained at the University of Cape Town Drama School and the London Academy of Music and Dramatic Art. His first professional appearance was at the Space Theatre in Cape Town. He joined the CAPAB Theatre Company in 1975 appearing in several productions including "Julius Caesar" where he played Lucius. He left for England in 1976 where his first production was Athol Fugard's "Hello And Goodbye" playing Johnny, for the Crucible Theatre, returning a year later to be in "Herod The Great". Other productions include, Sandy Lord in "The Philadelphia Story" at the Oxford Playhouse, Perry Stewart in "Theatre Royal" at Birmingham Repertory, Shorty in Fugard's "People Are Living There" at the Royal Exchange Manchester, the young man in "Sweet Eros" at Pentameters Theatre, young Cato in "Julius Caesar" for Peter Gill at Riverside Studios and Daan in "Sweet Like Suga" at the Old Red Lion Theatre Club. Television credits include "Lillie", "Prince Regent", "The Professionals", "Facing The Sun", "Tales Of The Unexpected" (in which he co-starred with Sir John Gielgud and Joan Collins) and "The Acts Of Peter And Paul" for Universal Studios. He appeared in "Shadowplay" at the British National Film Festival and recently played the role of Willem in John Le Carré's "Smiley's People" for BBC television starring Alec Guinness, which will be released this summer.

Timothy Webber (Duncan Preston) — graduated from the Dawson College Professional Theatre Program three years ago, and has worked mainly in film since then. He appeared in "Ticket To Heaven", and will be seen later this year in "The Grey Fox" and "The Wars". His work with CBC includes "War Brides", and "The Accident", which was shot in Toronto this spring. Last year, Mr. Webber "went home" to perform in two shows at the Neptune Theatre in Halifax; "Salt Cod And Pork Scraps", and Brien Friel's "Winners". A confirmed "Montreal-Chauvinist", he makes his home here.

Maurice Podbrey (Director) — is founding Artistic Director of **Centauro**. Born in Durban, South Africa, he trained for the theatre in England followed by an extensive career as actor and director in London's West End and the provincial theatres. He began directing in Dundee, Scotland and subsequently became Artistic Director of the Chester Playhouse. In 1967, Mr. Podbrey was invited to Montreal to be Assistant Director of the English section of the National Theatre School. At **Centauro**, his work as an actor was recently seen in the World Première of A LESSON FROM ALOES. Directing credits include SIZWE BANSI IS DEAD, BACK TO BEULAH, CREEPS, WEEDS, ASHES, NIGHT AND DAY, and most recently LADY FROM THE SEA. He is Chairman of the Professional Association of Canadian Theatres (PACT).



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Marcel Dauphinais (Set Designer) — graduated from l'Ecole des Beaux-Arts in Montreal and l'Ecole des Métiers d'Art in Paris where he later lived and worked for four years. His work also took him to London for ten years where he set up his own free-lance design studio, and to New York to create several sets for the Robert Stigwood Organization. In addition to running his own graphic design studio, his theatre credits include work at the Théâtre Populaire du Québec, the Conservatoire d'Art Dramatique du Québec, and The Piggery. His most recent credits are "Juste un petit souvenir" for the Théâtre du Rideau Vert, Jean Barbeau's "La coupe stainless", and Edward Albee's "Tout dans le jardin" for Compagnie Jean Duceppe, and Obaldia's "Deux femmes pour un fantôme" for Le Café de la Place des Arts. This is Mr. Dauphinais' fifth set design for **Centaur**, following PIAF, SPOKESONG, THE LEONARD COHEN SHOW and last year's production of Barbara Perry's PASSIONATE LADIES.

Freddie Grimwood (Lighting Designer) — designed WAITING FOR THE PARADE and THE TOMORROW BOX for **Centaur**. He began his career at Oxford Playhouse in 1961 moving to London a few years later to become Production Stage Manager of Western Theatre Ballet, a company which worked in association and in repertory with Sadlers Wells Opera. Since moving to Canada, he has been Technical Director and Theatre Manager of the National Theatre School. He has represented Canada at international theatre gatherings in East Germany and the People's Republic of China.

Mary Thomas (Costume Co-ordinator) — has been **Centaur's** Wardrobe Supervisor for the past three seasons. Among her varied work here, she was costume designer for the revivals of ON THE JOB and NOTHING TO LOSE. She has also worked at Theatre London, the Banff Centre and Rainbow Stage in Winnipeg.

Howard L. Van Schaick (Sound Designer) — is in his first season at **Centaur**, coming to Montreal from Saskatchewan where he trained at the University of Regina, Drama Department. This season he designed the sound for BLOOD RELATIONS. Other credits include sound designs for "The Black Bonspiel Of Willie MacCrimmon" at Globe Theatre and lighting designs for "Luv" at Star West Dinner Theatre and the opera "Cosi Fan Tutte" for the Music Department of the University of Regina.

Gilles Tordjman (Stage Manager) — has worked on many shows at **Centaur** since joining its staff in 1977 and for the last three seasons has acted as Rental Co-ordinator. Stage management credits include the tours of David Fennario's NOTHING TO LOSE and BALCONVILLE for which Mr. Tordjman also created the role of politician Gaétan Bolduc. He has toured extensively with National Arts Centre productions such as "The Dream Play/Le Songe" and "Woyzeck". These shows were presented at the Edinburgh International Festival in 1980. Regionally, Mr. Tordjman has stage managed for the Saidye Bronfman Centre Theatre, The Piggery Theatre and La Poudrière. Recent credits include stage manager for THE CRACKWALKER, manipulator for the reprise of "Le Songe" at NAC, and publicist for **Centaur's** presentation of THE COCKROACH THAT ATE CINCINATTI.

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NOTES FROM THE AUTHOR

Set in 1975, *SWEET LIKE SUGA* is an account of Africa under pressure. It is an investigation of the state of mind of three men of extremes from different backgrounds, but all in the South African Army.

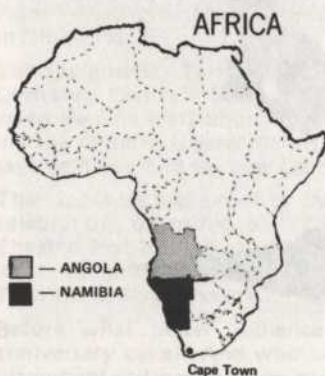
Although they are lost and surrounded by a relentless enemy, their historic antagonism is not diminished by the danger of their circumstances. Their relationship and their plight is a metaphor for a desperate situation for, "In Africa there's no time left".

I have always been fascinated by the effect of stress on human nature, both self imposed and external. The simple idea that men who need one another can turn that need into hate, was a strong force in the first impulse to write the play. Essentially "Suga" could be set in Vietnam, the Middle East or any major trouble spot. Military themes tend to have a universal feel, but in the case of the play, with one difference, that racial prejudice and indeed indifference to it can make the enemy seem far less terrifying than a fellow soldier.

My prime intention was to tell a powerful story about three men. Any political considerations are coincidental to that story. I was most concerned with the character and relationships of the trio I was creating, and all three were written with equal affection and harshness. There is no hero.

Paul Herzberg

SOME BACKGROUND NOTES



In 1885 at the Berlin Conference the European powers divided Africa amongst themselves. South West Africa (SWA) went to Germany, and Angola to Portugal. No African nation was represented at this Conference. After World War 1, SWA was mandated to South Africa by the League of Nations.

(Cont'd on page 11)

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After World War 2, black nationalist movements emerged in both territories and the United Nations ordered that a process of decolonization and independence be pursued. Canada is a member of the permanent committee to oversee this process in SWA.

In 1975, following years of struggle, a transitional African government took power in Angola. Various factions contended for control and eventually the MPLA (Popular Movement for the Liberation of Angola) ousted both the UNITA and FNLA factions. Foreign powers became involved in the civil war that ensued and, in October 1975, South African troops invaded Angola to support UNITA. The MPLA, supported by Russian and Cuban troops, was successful and on November 11th, 1975 proclaimed the People's Republic of Angola and independence.

In SWA (Namibia) the situation remains unstable with SWAPO (South West Africa People's Organization) forces using Angolan bases to attack the South African presence there.

PACT NEWS (excerpt from the *Globe & Mail* — March 31, 1982)

"I do not believe with a fairly well-known playwright that we are the abstract and brief chroniclers of our time. We are the sum of the total expression of human yearning and creation and suffering at any given moment in time. We are a brotherhood, a commonality, participants whether we like it or not in a Dionysian ritual that enhances all the absurdity and cruelty and love adrift in the universe."

Playwright Michael Cook's World Theatre Day message was beautifully read out by Frances Hyland before an audience of Toronto's theatre commonality, gathered, not to protest, but to celebrate the state of theatre. It was a great satisfaction to veteran George Luscombe, winner of Toronto Theatre Alliance's third Silver Ticket Award, even more important to him than the big news of the Vantage Arts Academy's multi-faceted program of aid to theatre.

Other theatre professionals recognized the value of this RJR-MacDonald support. Working through PACT (Professional Association of Canadian Theatres), the firm offers — along with the first \$20,000 award, which went to Tarragon Theatre — what the presenter, executive vice-president Peter Hoult, proclaimed "the largest public awareness in theatre program in the world! "

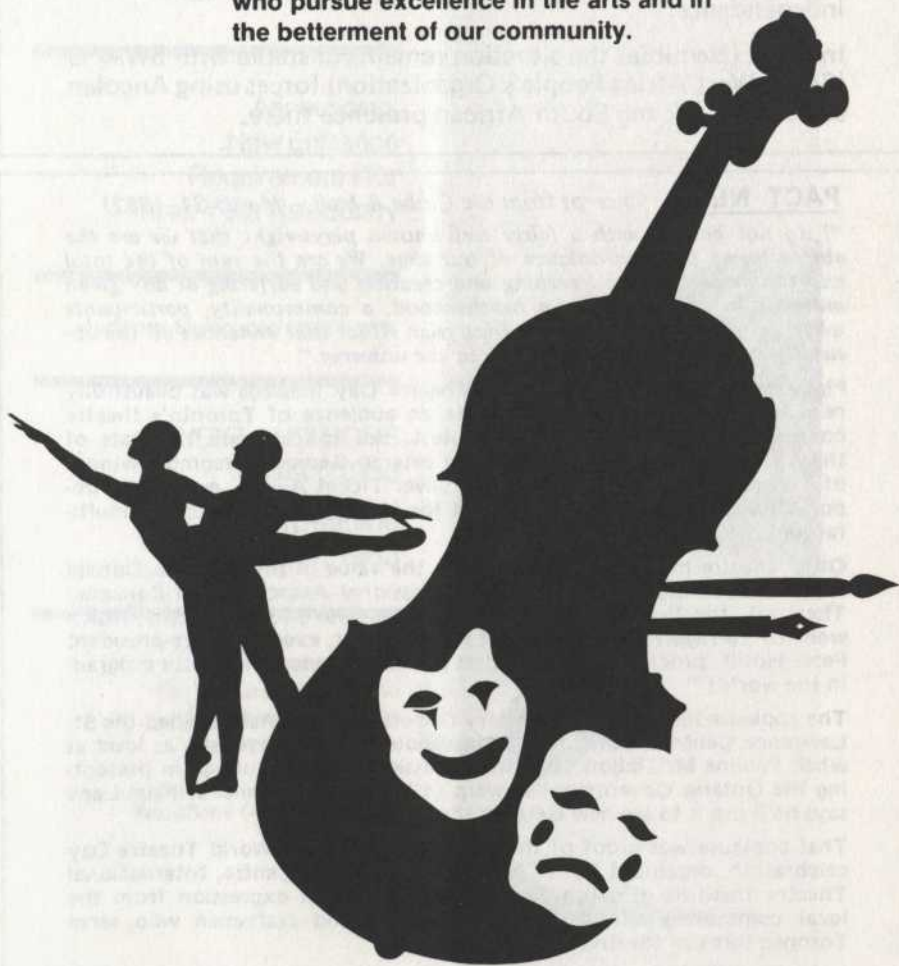
The applause for Tarragon's Mallory Gilbert and Bill Glassco filled the St. Lawrence Centre's Town Hall spontaneously and generously, as loud as when Pauline McGibbon came out to assist Doug McCulloch in presenting the Ontario Government's award in her name. (Winner William Lane says he'll use it to see new German theatre.)

That applause was proof of the success of this third World Theatre Day celebration, organized by TTA and the Canadian Centre, International Theatre Institute (English Language), a very real expression from the local community of artists, administrators and craftsmen who serve Toronto through theatre.

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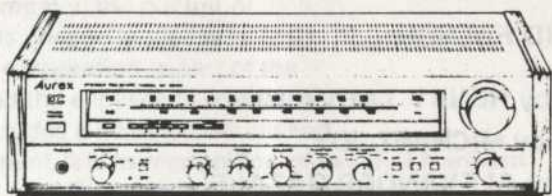
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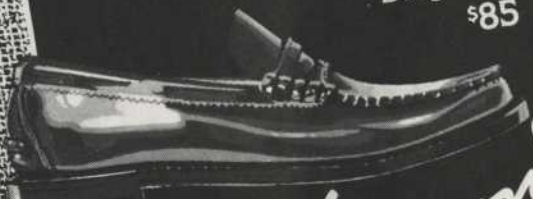
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