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by Margaret Hollingsworth

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# CENTAUR THEATRE COMPANY

presents

# Ever Loving

by MARGARET HOLLINGSWORTH

APRIL 14 – MAY 31, 1981

**cast**

Ruth Watson . . . . . MAJA ARDAL

Dave O'Sullivan . . . . . LEE J. CAMPBELL

Diana Manning . . . . . LOUISA MARTIN

Paul Tomachuk . . . . . MORRIS PANYCH

Luce Maria Marini . . . . . LINDA SORGINI

Chuck Malecarne . . . . . MICHAEL RUDDER

directed by . . . . . JANE HEYMAN

designed by . . . . . MIRO KINCH

lighting by . . . . . PETER SMITH

sound by . . . . . LOUISE GUINAND

stage manager . . . . . ANNE DE NYST-CLARK

assistant stage manager . . . . . SANDRA LEAN

**The action of the play takes place between 1938 and 1970**

There will be one intermission

**EVER LOVING** was originally workshopped by Theatre Passe Muraille in Toronto under the direction of Pam Brighton: the role of Ruth was created by Maja Ardal. The play was also workshopped at The New Play Centre in Vancouver under the direction of Jane Heyman. **EVER LOVING** premièred at the Belfry Theatre in Victoria last year.

**Cameras and tape recorders are not allowed in the theatre.**



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## MARGARET HOLLINGSWORTH (author) . . .

. . . was born in London, England and emigrated to Canada in 1968 where she lived in Thunder Bay for four years before moving west to Galiano Island in B.C. Ms Hollingsworth is presently living in Vancouver where a number of her plays has been presented. This year her play "Mother Country", set on an Island off the West Coast of Canada, was premièred at the Tarragon Theatre in Toronto. In addition to stage plays, she is the author of a number of radio plays which has been presented on CBC as well as in Australia, New Zealand and on many European networks including the BBC.

### cast

**MAJA ARDAL (Ruth Watson)** — started her career at Toronto Workshop Productions as a Company member. She went on to join the Company of Toronto's St. Lawrence Centre for two years and since then has appeared in major theatre centres across Canada. She was highly acclaimed as Dusa in the Theatre Plus production of "Dusa, Fish, Stas and Vi", and last spring was invited to join the cast of Paper Wheat at Toronto Free Theatre. She employed her talents as comedienne, singer, and skater in Homemade Theatre's touring show, "Ice Folly", and most recently performed a one-woman workshop, about music hall star Marie Lloyd. She was a Canadian Star of NBC/CTV's television series, "Story Theatre", and has produced, written and sung in several radio shows for CBC. Well-known for her diversity of character roles, Miss Ardal is now making her first stage appearance in Montreal.

**LEE J. CAMPBELL (Dave O'Sullivan)** — is making his first appearance at **Centaur**. He was a member of Newfoundland's Mummers Troup for a year, and has worked extensively in theatres across the country including two years at the National Arts Centre playing roles such as Sancho Panza/A. Ratt in "Camino Real"; a one-man show on Clarence Darrow called "Book Of Love", and Harry Dalton in "Equus". Other roles include Joe in "Back To Beulah" at the Neptune Theatre in Halifax, and he was recently highly acclaimed as the lead in Michael Cook's "The Gayden Chronicle" at the Globe Theatre in Regina. Mr. Campbell is also active in radio, television and film.

**LOUISA MARTIN (Diana Manning)** — a graduate of the Royal Academy of Dramatic Art in London and is a winner of several awards. Her work covers a wide range of plays such as "Twelfth Night", "Look Back In Anger", "The Importance Of Being Earnest", "Aladdin" and "Canterbury Tales". In England, at Leeds Playhouse she played Abigail in "The Crucible" and Gilda in "Alfie". At the Chichester Festival Theatre under the direction of Robin Phillips, she appeared in "The Lady's Not For Burning". She was also seen at the Open Space Theatre in "The Collected Works", at Theatre Royal (in York) in "Equus" and in "Sense Of Detachment". Canadian credits include "Girls In Chains" at Factory Theatre Lab, "The Relapse" at the Phoenix Theatre, and "Nothing Serious" at Theatre Plus. Television work includes "The Great Detective" and "Je me souviens" on the For The Record series

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for CBC, and "Cider With Rosie" for the BBC. Miss Martin appears in the film, "Love" - written, directed and produced by women such as Germaine Greer, Joni Mitchell and Liv Ullman.

**MORRIS PANYCH (Paul Tomachuck)** — originally from Alberta, went to the University of British Columbia, where he received his B.F.A. in Theatre and Creative Writing. He trained as an actor at East 15 Acting School in London, England. Since his return to Canada in 1979, he has performed in theatres throughout western Canada, including the Citadel Theatre in Edmonton, and the Belfry Theatre in Victoria. Since making his home in Vancouver last year, he has performed such roles as Ray for the City Stage production of "Lone Star", Jamie in the Frederic Wood Theatre production of "Long Day's Journey Into Night", Shooter in the original cast production of "Some Kind Of Saviour" for Tamanhous Theatre at the Vancouver East Cultural Centre, and most recently as Carl in the première production of "Getting Out" for Westcoast Actors at the Waterfront Theatre.

**LINDA SORGINI (Luce Maria Marini)** — is a graduate of the National Theatre School, French acting section 1979-80. She has worked with La Compagnie du Centre national des Arts, portraying Amande in Molière's "Les femmes savantes", La Senora in Max Frisch's "Andorra", and Louella Soames in Wilder's "Votre petite ville". In Montreal, she has participated in two "créations québécoises": Elizabeth Bourget's "Le bonheur d'Henri", and the role of a madwoman at the Théâtre d'Aujourd'hui production of "J'ai beaucoup changé depuis" by Jocelyne Beaulieu. Recently she played Lisette in Marivaux's "La seconde surprise de l'amour" at Théâtre du Nouveau Monde. Miss Sorgini played Carmen in the English production of "Forever Yours Marie-Lou" directed by Elsa Bolam at Magnus Theatre. This summer she will be playing in the French language version of Joe Orton's "What The Butler Saw" for the Bateau-Théâtre l'Escale.

**MICHAEL RUDDER (Chuck Malecarne)** — made his professional theatre debut in the Toronto and American touring companies of "Hair" in 1971. An expert in masks and clowning, he has worked extensively across the country in most major regional theatres including the National Arts Centre's Hexagon School Touring Company and Young People's Theatre. As a puppeteer his credits include "Dream Play/Le songe", and "De la manipulation de Dieu" at the National Arts Centre. **Centaur** audiences are familiar with his work such as WOYZECK, DREAM PLAY, SPOKESONG, LES CANADIENS, ON THE JOB, THE LEONARD COHEN SHOW and most recently NOTHING TO LOSE. Recent film credits include "Comics", "State Of The Art" (French Kiss), and for CBC radio he recently played in "Not Even A Mouse" by Peter Madden. Mr. Rudder is a creative consultant for musicians, actors and writers and is now working on his first play.

**JANE HEYMAN (Director)** — who is also a teacher and author, has worked extensively in theatre since her graduation from the University of British Columbia in 1965. Her experience in the field includes a post as Artistic Director of Vancouver's Holiday Theatre from 1967-69, Assistant Director to

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Philip Hedley at the Midland Arts Theatre Company in Birmingham, England, Associate Director of the New Play Centre and Founding Member of West-coast Actors, both in Vancouver. She has directed a variety of productions including most recently, "Collier's Friday Night", "Les belles soeurs", "Waiting For Godot", "The Seagull" and "Electra". She is co-author (with Patrick Rose) of "The Soundstealer", a musical play for children, commissioned by the Vancouver Symphony Society. This is her first engagement with **Centaur**.

**MIRO KINCH (Designer)** — is an accomplished Toronto designer. Most recently, she designed "The Nathan Cohen Review" for Theatre Passe Muraille. Her work is familiar to audiences at the Tarragon Theatre, the Phoenix Theatre, the Factory Theatre Lab and Young People's Theatre. At the St. Lawrence Centre, she designed costumes for the Toronto Arts Production shows, "The Sea", "Comedians", "The Man Who Came To Dinner" and "Motel Paradiso". Formerly a Resident Designer at the Toronto Free Theatre, Mrs. Kinch's credits include "Dracula", "Baal" and "Red Emma".

**PETER SMITH (Lighting Designer)** — graduated from the National Theatre School and has since worked at Festival Lennoxville and **Centaur**, where he is currently Head Technician for **Centaur 1**. Audiences here heard his sound designs in *ASHES*, *BALCONVILLE* (including the '79 and '81 tours), *WEEDS*, and *PIAF*. Lighting design credits include "A Raisin In The Sun", "Gingerbread Lady" and "My Sweet Charlie" for the Black Theatre Workshop, "The Can-opener" and "Birthrite" for Phoenix Theatre, *CIRCUS GOTHIC*, *THE LEONARD COHEN SHOW*, *ON THE JOB* and *PASSIONATE LADIES* for **Centaur**.

**LOUISE GUINAND (Sound)** — is a graduate of The National Theatre School and of The Queen's University Drama Program. Before joining **Centaur's** staff this season as Assistant Technician, she worked at Festival Lennoxville. Recent credits include Sound Design for *NIGHT AND DAY*.

**ANNE DE NYST-CLARK (Stage Manager)** — arrived in Canada from Ireland in 1971. She studied at McGill University and later with the Theatre Department of the Banff School of Fine Arts. She was resident Stage Manager at the Saidye Bronfman Centre for three seasons. She has worked on several **Centaur** productions including *SPOKESONG*, *WAITING FOR THE PARADE*, *THE LEONARD COHEN SHOW*, *ON THE JOB*, *THE TOMORROW BOX*, and *PASSIONATE LADIES*. This is her first season as **Centaur's** resident stage manager.

**SANDRA LEAN (Assistant Stage Manager)** — has been working extensively for the past few years in Halifax for various theatre companies including Stage East Theatre Company and most recently Neptune Theatre. Her work has also taken her to England and Australia. This is her first season at **Centaur**.

## THE LAND ARMY SONG

Back to the land, we must all lend a hand.  
To the farms and the fields we must go.  
There's a job to be done,  
Though we can't fire a gun  
We can still do our bit with the hoe.  
When your muscles are strong  
You will soon get along  
And you'll think that country life's grand,  
We're all needed now,  
We must all speed the plough  
So come with us — back to the land.

## A GOOD WAR

It browns me off that our kids don't know what went on, and they don't realize they are living today like they do, and their kids will live tomorrow like they will, because of what you and I and my sister and old man and my mother and yours did in the war. It doesn't matter if you were in Italy or Prince Albert, Saskatchewan.

And another thing. Listen to this. If you take the terror and the horror and the death and destruction out of it, it was a good war. It was a party. I enjoyed myself. I'll never have so much fun again in my life. I mean it. Ask anybody. It was a good war.

From: (SIX WAR YEARS 1939–1945) by Barry Broadfoot



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*Centaur Theatre Company, a professional company operating within the jurisdiction of Canadian Actors' Equity Association and a member of the Professional Association of Canadian Theatres performs under the auspices of the Centaur Foundation for the Performing Arts*

# CENTAUR THEATRE COMPANY

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