



Love on the Plastic



Playwright: Julia Schofield
Director: Sandhano Schultze

*PI fact - This was Del's first show with Pink Ink

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Awards:
Jessie Award Nomination: Outstanding Lighting Design, Del Surjik

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a review from our archives...

DAZZLING DOINGS IN A SEEDY LONDON CLUB

Love on the Plastic
Written by Julia Schofield
Directed by Sandhano Schultze

Starring members of the Vancouver Little Theatre/Pink Ink Productions

Cheap cut satin and bad perfume, showtime is almost here, Teased up by a strip cartoon, laughing up your sleeve, sniggering in your beer, He's seen the bottom of a lot of glasses, but he'd never seen love so near. He'd seen love get so expensive, but he'd never seen love so dear.
-Elvis Costello's King Horse

By LIAM LACEY
The Globe and Mail
VANCOUVER

The Elvis Costello song quoted above is about a certain kind of British nightclub, the kind shown in Stephen Frears' film of the Profumo affair, *Scandal*; the kind of club where the editors of *The Sunday Times* and *The Observer* met a common girl friend. It's the kind of club depicted in Julia Schofield's play *Love on the Plastic* (as in credit cards), based on her experiences as a receptionist in a nightclub that specialized in, as she has written, "rotting livers and selling sex at inflated prices."

The play opened in London in 1987 and was a critical and commercial hit. It had its Canadian debut at the Vancouver Little Theatre/Pink Ink Productions recently, and appears to be a hit once again.

The production is one of the most dazzling shows of the Vancouver theatre season....

The theatre space where Schultze's company works - a dingy little basement in a community hall - has been transformed into a nightclub by means of plaster figurines, velvet-eeen chairs, a cabaret stage and a bar. A dewy young woman with crimson lipstick and a mane of ringlets, dressed in a black-and-green outfit that reveals strategic expanses of skin, ushers you to the coat-check girl and then to your seat.

Waitresses in identical outfits invite you to peruse the menu, where, besides the usual coffee, soft drinks and beer, there is a champagne list that starts at about £100 a bottle and goes up. As the play begins, it becomes clear that both the hostess and the coat-check girl are actors, and the audience, in a sense, are the stooges.

But the real excuse for the play - a la *Chorus Line* - is an opportunity for each the characters to describe, in a vignette or a monologue, how their personal lives intersect with their working lives. In each one, the actor involved pulls out all stops. There's Dapper (Boyd Norman), the door-man, a

retired cabbie who spends his Sundays on a dialysis machine; Griselda (Jennifer Griffin), the club's high-camp strip act, who used to be a man; Flora (Barbara E. Russell), the Irish woman supporting her son through school and doing outside tricks and porn movies in her spare time; Dottie (Rosie Frier-Dryden), the boozy old vulgarian with her fantasies of a "classy" establishment that could serve not only as a call-girl service, but a travel agency as well.

It is one of those rare shows that seem to have hit a groove; every performance clicks, and it would be impossible to mention one exceptional performance without mentioning five others, which is a testament to the sensitivity in both the casting and directing.

It's also a testament to the fact that, given the right vehicle, the acting pool runs deeper in Vancouver than is often the impression from the mainstream theatres.

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Cast:

Janice: Cindy Block

Jennifer: Brenda Crichlow

Colin / Paul / others: Marek Czuma

Theresa: Zena Daruwalla

Dottie: Rosie Frier-Dryden

Vicky: Susanne Gillies-Smith

Griselda: Jennifer Griffin

Bruce / Harry / Others: Ian Morton

Dapper / Drug Dealer: Boyd Norman

Florence / Mother: Barbara E. Russell

Nicola: Beata Van Berkom

Carl / George / Eddie / Business Agent / Others: Christopher Weddell

The Waitresses: Charmaine Steele & Karen Hoffman

Assistant Director: Roseanne Morell

Set Designer: Susan Madsen

Stage Manager: Kim Barsanti

Lighting Designer: Del Surjik

Sound Designer: Lowell Morris

Costume Designers: Debbie Windholz & Shelley Saltzman

Props Designer: Tina Hildebrandt

Assistant Stage Manager: Donna Mailey

Choreographer: Dennis Duncan

Photographer: Stephen Mitchell

[Performance](#)