

TOP GIRLS

by
Caryl
Churchill



FEBRUARY 11-27



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Work by 4th year VISUAL ARTS students

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TOP GIRLS

by
**Caryl
Churchill**

Director Linda Hardy
Set & Costume Designer David Owen Lucas
Assistant Set & Costume Designer Laura Farn
Lighting Designer Bruce Watson
Sound Designer Terina Fletcher

Period Movement Kaz Piesowocki
Assistant to the Director/Song Choreographer Pia Wyatt

CAST

Isabella Bird Erin Malin
Lady Nijo Joanna Hodgson
Pope Joan Shannon Anderson
Griselda Nancy Ford/Rebecca Erickson
Dull Gret Alma Watson
Singer Olivia Palenstein
Waitress Brooke Weissler
Waitress Allison Yauk
Marlene Kira Bradley
Jeanine Brooke Weissler
Nell Erin Malin
Win Allison Yauk
Louise Alma Watson
Joyce Shannon Anderson
Angie Nancy Ford
Kitt Joanna Hodgson
Mrs. Kidd Rebecca Erickson
Shona Olivia Palenstein

ACT I

1. A restaurant, Saturday night
2. Top Girls Agency, Monday morning
3. Joyce's backyard, late Friday afternoon

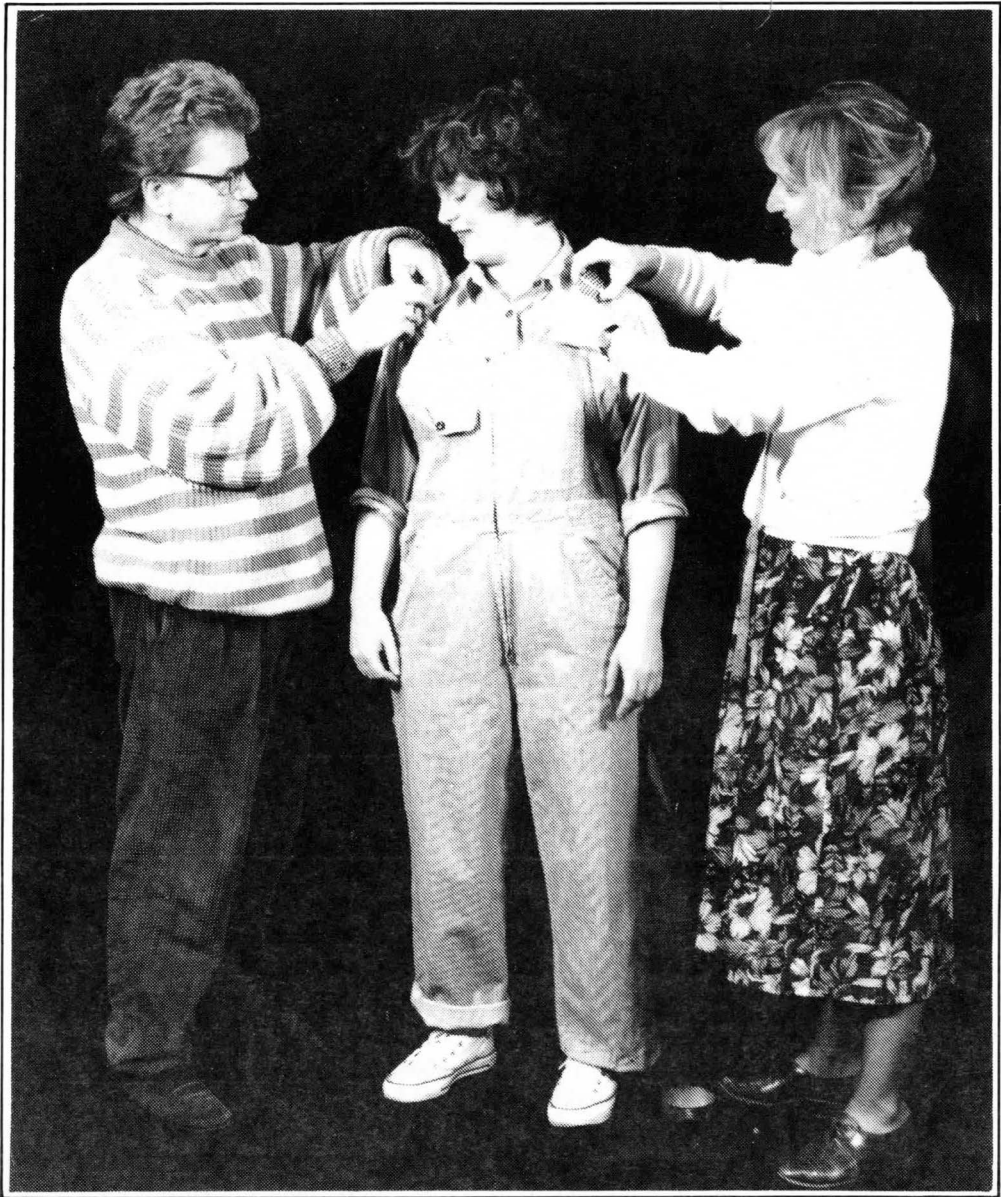
There will be one fifteen-minute intermission.

ACT II

1. Top Girls Agency, Monday morning
2. Joyce's kitchen, one year earlier

Produced by Special Arrangement with Samuel French Inc.

Please note: For the enjoyment of fellow audience members and actors' concentration, we ask that you kindly refrain from taking photographs during the performance. We would ask that patrons deprogram their automatic watch signals and turn off their paging devices.

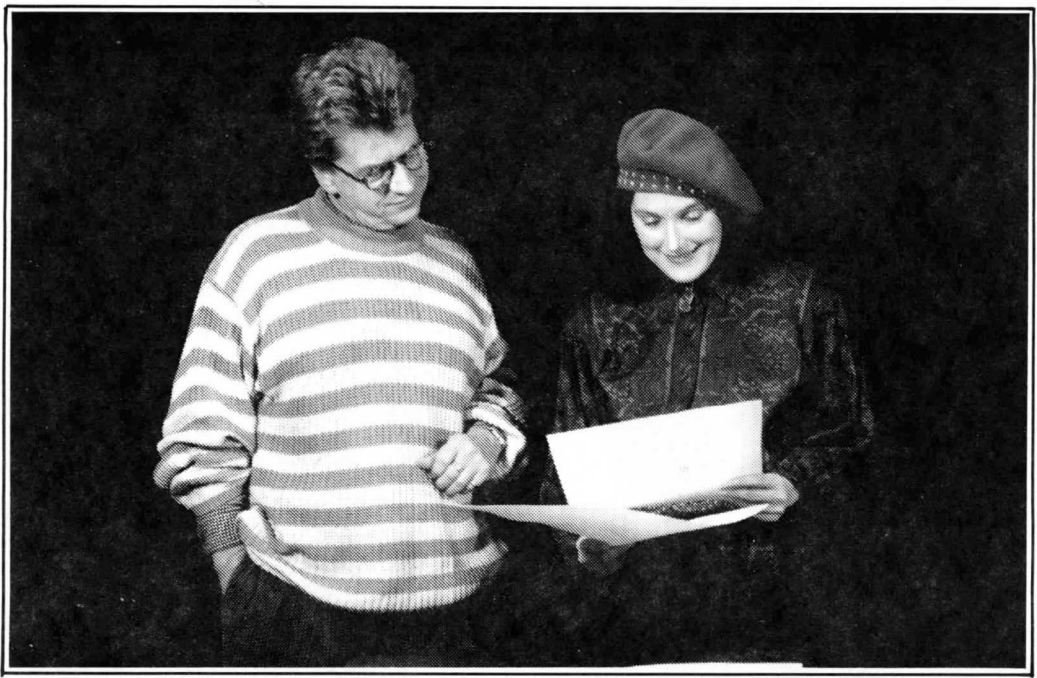


Costume Designer, David Lucas (left) and Karla Stout, Head of Wardrobe/Cutter, fitting the costume of Nancy Ford, who plays Angie in Top Girls.

Planning A Special Event?

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Designer David Lucas and Director Linda Hardy discussing costume renderings for Top Girls.

**DIRECTOR'S
NOTES**

The production you are about to see comprises the culmination of an exploration in character study for ten young women in the final year of their Acting Specialization program. It is also the graduating project of our MFA candidate, David Lucas, who has designed both set and costumes for *Top Girls*. Most importantly, it is a celebration of team effort in the true spirit of ensemble work; and, I think, in the spirit in which the playwright intended the piece to be presented. For what characterizes Caryl Churchill's writing generally is its highly collaborative and open nature; its great respect for actors and the acting process; and its challenge to directors and designers to embrace the vitality and richness inherent in her text.

With *Top Girls*, Churchill set out to write a play for women at a time (the early 1980's) when women in the theatre were begging for roles. The play was, therefore, originally intended to have a cast of sixteen. However, as is generally the case with modern commercial theatre, finances dictated that the first production at the Royal Court be done with a cast of seven — all doubling roles. Thus a theatre tradition was born; and now it is almost unthinkable to do the show without doubling. So, in this production, each performer plays two roles — and since I have ten students, two share the role of Griselda, playing her on different evenings. We have also invented a singer for Olivia Palenstein, who plays Shona, so that she has two roles, too. And, we created another waitress for Brooke Weissler to balance her character Jeanine.

Through the course of rehearsal, we've explored many of the important issues which *Top Girls* raises; issues important to everyone, not just women. Some of them are about sacrifice and compromise; selfishness and determination; victory and pain. Perhaps the strongest focus on love and compassion.

continued

Director's Notes continued...

Certainly it has become clear to us as the play reaches performance, that there are no easy routes to the top. As women take on the challenges that have traditionally fallen to men, they find that they face many of the same dilemmas. The questions then facing them are: who and what gets left behind? And what is wisdom?

One more note: in *Top Girls*, Churchill explores a technique she calls "cross talk". Briefly, it refers to the fact that often in real life, and especially at parties or when people are excited, they start talking before someone else has finished or, in fact, at the same time, because they are eager to get out what they want to say. The result in performance is the creation of a cacophony of conversation, exacting work for both actors and audience alike but fascinating to listen to and watch. Some audiences and theatre critics have been incensed by it; others delighted. It is an experiment. She also uses some rather unpleasant four letter words in places that she thinks appropriate. I have not cut them because I think they are part of the texture of the work.

Thank you for supporting us and the work we do here.

— **Linda Hardy, Director**
Top Girls

PHOENIX PHACT — One-act plays written by Caryl Churchill are Abortive, Ice Cream with Hot Fudge, Lovesick, Not Not Not Not Not Enough Oxygen, Schreber's Nervous Illness, Seagulls, Three More Sleepless Nights.

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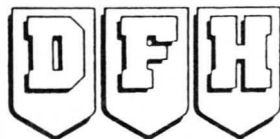
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Production Team for Top Girls

Production Manager	Gysbertus Timmermans*
Technical Director	Steve Vrooman*
Stage Manager	Mark Lawrence
Assistant Stage Managers	Matthew Levinson, Blaine Lopes
Electrician	Shannon Frederickson
Lighting Board Operator	Ren Olivieri
Sound Board Operator	Gregory Tees
Properties Master	Michael Meloche*
Properties Team	Laura Farn, Linda Gillespie, Todd Skinner, Steve Goodman
Head of Scenic Construction	Charles Procure*
Head Scenic Artist	David Owen Lucas
Scenic Artists	Laura Farn, Jeremy Carlson
Head of Wardrobe/Cutter	Karla D. Stout*
Costume Construction Team	Jennifer Lines, Kristin Bond, Mary Simons, Jennifer Lord, Karen Sansom, Katrina A. Elliott
Wardrobe Master	David Crosson
Dressers	Lana Manuel, Allison Bottomley
Technical Crew for Sets, Props, Costumes and Lights	Theatre 105 Students
Ushering	Theatre 105 Students
Theatre Manager	Bindon Kinghorn*
Assistant Theatre Manager	Sandra Guerreiro*
Publicist/Program Co-ordinator	Marnie Crowe*
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* Denotes Theatre Staff

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THANKS!**

A special thank-you to Alberta Theatre Projects, the Stratford Festival and the Empress Hotel for their support of UVic's Theatre Department. Special thanks also to the dialect coaches, Kako Alkire (Japanese), Sylvia Skelton (Lancashire), John Fitch (Latin), Cinzia Forasiepi-Righi (Italian) and Dr. William Benzie (Scottish).

PHOENIX PHACT — Other full-length plays by Caryl Churchill are: Cloud 9, Fen, Mad Forest, Owners, Serious Money, Traps, Vinegar Tom, Light Shining in Buckinghamshire.

**In the
Spotlight**

David Owen Lucas came to the University of Victoria two years ago with an Honours Degree in painting and drawing and a previous career as Assistant Professor at the University of Manitoba Faculty of Architecture.

Phoenix patrons will have seen three productions for which David was the set designer and scenic artist — Saroyan's **The Beautiful People**, Sheridan's **The School For Scandal** and Richard Epp's **Japango**.

Top Girls, for which David has designed both set and costumes, is his Thesis Graduation Project leading to a Masters Degree in Fine Arts in Design. This design degree is a destination for which he set out thirty years ago. At that time he thought, with dismay, "that five long years lay ahead of me before I could know design enough to graduate — it turned into twenty-five and I feel like I ain't seen nothin' yet!"

"Designing costumes and sets has been an exhilarating, sometimes terrifying, frustrating, exhausting and always exciting process — especially for a painter such as myself. The characters in my imagination take form and act in the space of my imagination. It becomes a sculpture or painting come to life but with the added magic of the dialogue to take it to another realm. In some delightful way it seems like a huge and pleasant hallucination."

David intends to continue living in Victoria and eagerly looks forward to producing a body of work in the theatre.

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Irene Pieper
Kaz Piesowocki
Charles Procure
Margo Regan
Juliana Saxton
Allan Stichbury
Karla D. Stout
Gysbertus Timmermans
Barry Yzereef

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Barbara Drennan
Mary Esau
Daryl Harris
Hyesoon Kim
Darrell Moore

David Owen Lucas
Dany Lyne
Erika Paterson
Kerrie Sebryk
Tim Sutherland
Linda Whitman
Pia Wyatt
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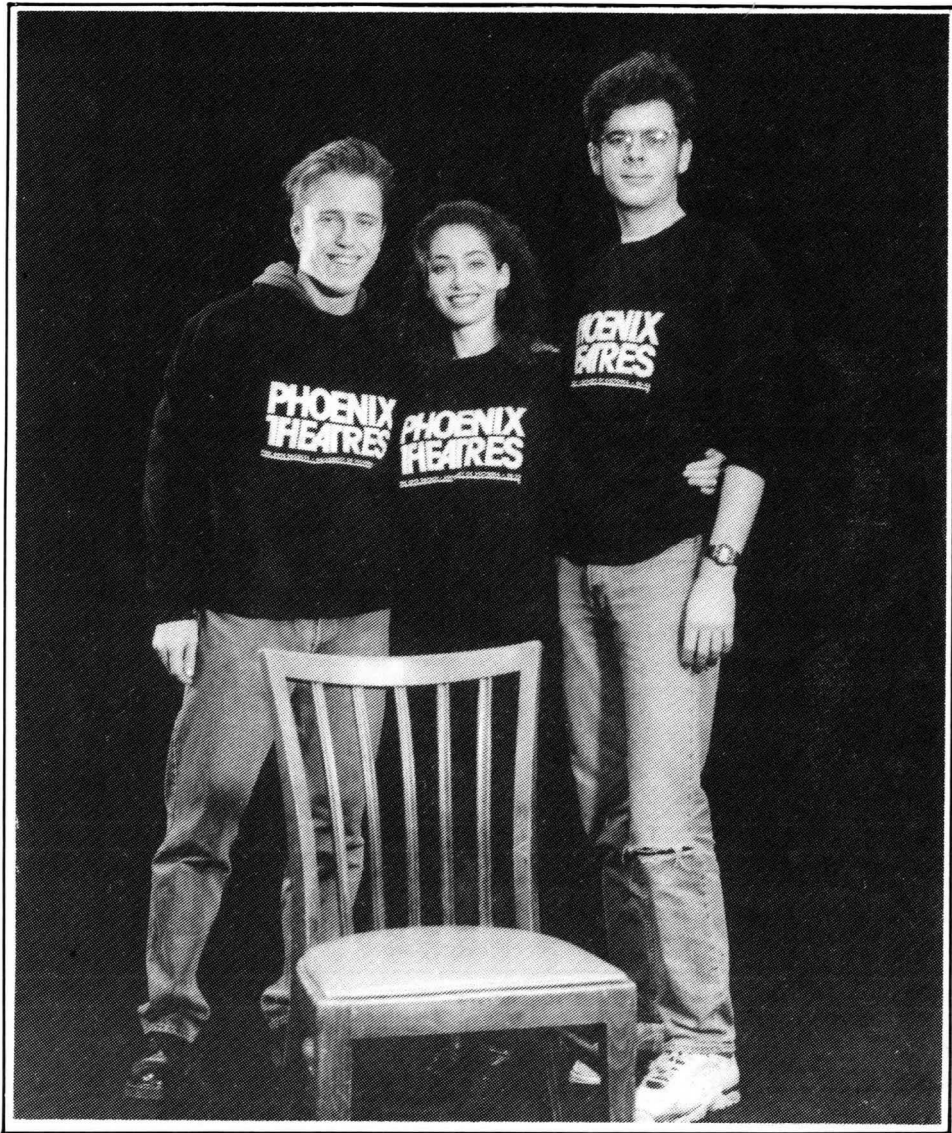
The Phoenix Theatre is not a professional theatre. Its productions serve the academic requirements of B.F.A. and M.F.A. programs in the Department.

ACKNOWLEDGEMENTS

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PHOENIX PHACT — **Patient Griselda** - is the obedient wife whose story is told by Chaucer in "The Clerk's Tale" of **The Canterbury Tales**.



Students Darcy Evans and Brooke Weissler, along with Stage Manager of Top Girls Mark Lawrence, model the latest Phoenix sweatshirt. These are available (on sale) at the UVic Bookstore. Ask at the Phoenix Box Office for more information.

PHOENIX PHACT — Top Girls was first produced at the Royal Court in London, England, in August, 1982.

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March 11th to 27th — 8:00 p.m.

This is one of Shakespeare's funniest plays, a lively farce about a double case of mistaken identity resulting in impossible entanglements and a mad, wonderful plot. Two pairs of twins, each pair separated early in life, come together again in Ephesus, but neither knows of the existence of the other — and the fun begins.

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PHOENIX PHACT — Isabella Bird (1831-1904) - lived in Edinburgh, travelled extensively between the ages of 40 and 70.

PHOENIX PHACT — Pope Joan - disguised as a man, is thought to have been Pope between 854-856.

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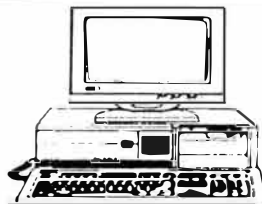
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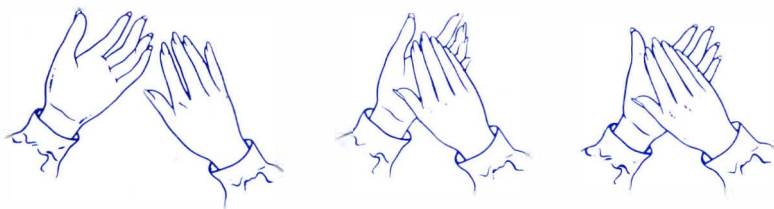
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