

LOVE AND INFORMATION BY CARYL CHURCHILL

Notes for auditions:

Audition dates:

Sunday 9th November 2-4 and Tuesday 11th November 7.30, both at The Spring.

Performance dates:

Wednesday 25th - Saturday 28th February 2015, with Matinee 2.30 Saturday.

Get-in and technical rehearsal:

Sunday 22nd February; **dress rehearsals:** Monday and Tuesday 23rd and 24th.

The play:

It's made up of forty nine short scenes in seven sections, plus some 'random' scenes that can be added in anywhere. The scenes are mostly two- or three-handers - some a bit larger. None gives names or gender for the characters in the scene, or any direct indication of location or situation. These are all to be decided by us in rehearsal, using the very clear, precise dialogue as a guide to situation, location and relationship. The dialogue is so good that the scenes come instantly to life, and the reason behind the title quickly becomes clear. This is a vast assembly of all sorts of people, all wrestling with information both personal and technical, trying to make sense of our world. The results are sharp, insightful and often funny.

Rehearsals:

I would hope to have a read-through as soon as Sleeping Beauty finishes - maybe even the Sunday of the get-out, 13th December, with perhaps another couple before Christmas. We would start in earnest on Sunday 4th January, giving us seven weeks to get-in. Rehearsals will tend to be Sundays, Mondays and Tuesdays, as that's when space is most available, but there will be other days as well for those for whom those days are a problem. Not everyone would be called to every rehearsal, except in the final stages. Get-in Sunday is a full day for everyone, cast and crew.

The challenges:

I think this play offers an exciting opportunity for actors - to create vivid three-dimensional cameos from razor-sharp dialogue, but without prior definitions. It is 'pure' dialogue. For anyone in the company thinking of auditioning, there are none of the problems of 'there's nothing in it for me' - the characters are potentially very diverse in age, gender, orientation, race and any other diversity you care to think of.

But there are challenges - not least the logistics of organising a rehearsal schedule that works with commitments elsewhere and covers all those scenes adequately. Then there are the back-stage logistics - 49+ scenes, some only a few seconds long, all requiring at least some change of setting and costume.

The final details about staging (and costume) will be decided in rehearsal. But essentially there will need to be very fluid, simple and speedy transition between scenes.

If you are thinking of auditioning...

I will be looking for a cast of somewhere between 10 and 16 - many more than that would create more problems than it would solve. Fewer than that and the cast would be running around like scalded cats. I would hope to give everyone in the cast a roughly equal amount of stage time, but if you only want a small part that could be accommodated. But however small your part you are likely to be fully involved in making the whole production work, for instance helping each other backstage. (I can't quite promise that everyone who auditions gets a part - if

twenty five people turned up I probably would turn some away for reasons given above, but that's very unlikely to happen, so there's a very good chance of everyone getting something.)

There is no need to prepare anything for the audition - it will be a mixture of text-work and some improvisation. If you are thinking of buying a copy to read beforehand, the cheapest source is Amazon (but if you don't like Amazon, try <http://www.hive.co.uk>). Note for new members - the cast are normally expected to buy their own copies of the text.

Any questions to:

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