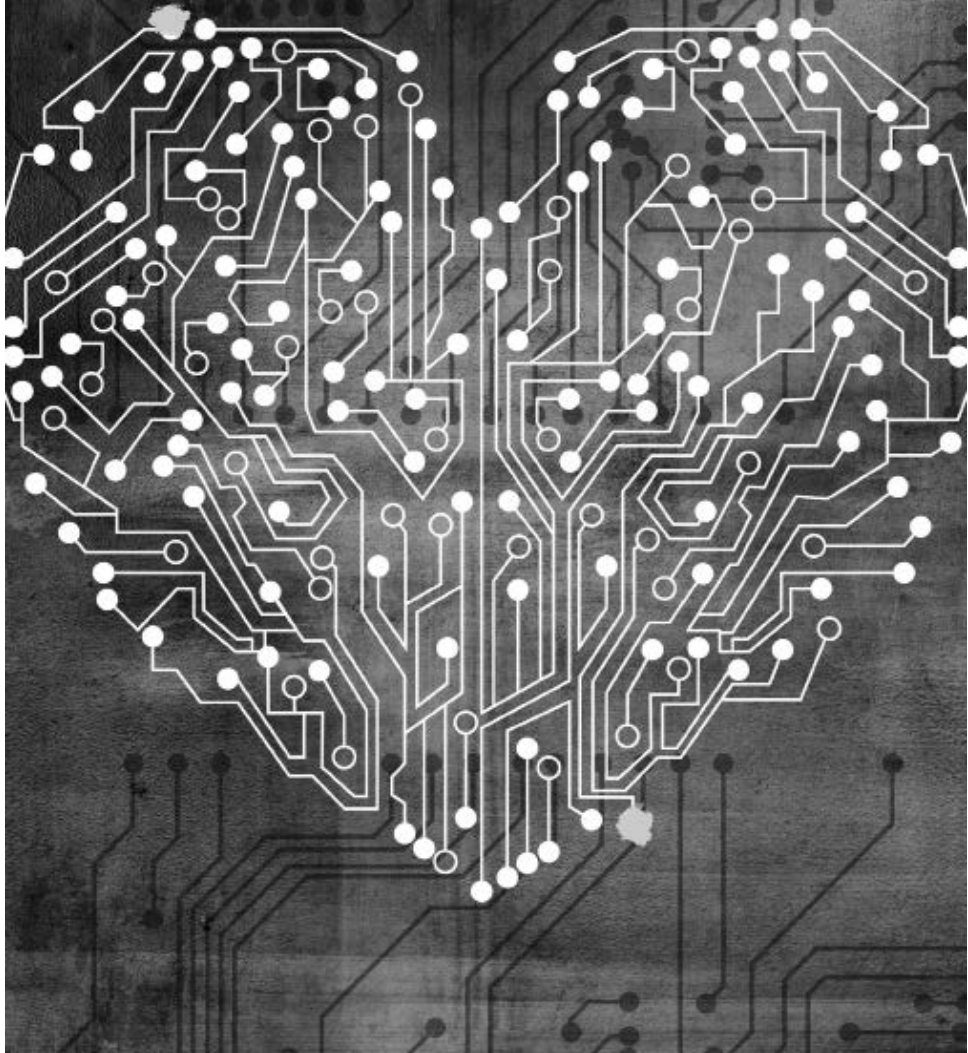


Love and Information

By Caryl Churchill
Directed by Paul Backer
McClintock Theatre
Oct 1-4, 2015



USC School of Dramatic Arts

PRESENTS

Love and Information

By Caryl Churchill

WITH (in alphabetical order)

Chevaughan Dyer Kristen Garrett Ali Graba
Portia Juliette Henry-Warren Aneesha Madhok
Alexa McAvinchey Katelyn Moore Mellie Nolen
Patrick Olsen Cristian Pagan Sidne Phillips Safiya Quinley
Eddie Shan Sherry Shi Pallavi Srinivasan Kimia Yazdi

SCENIC, LIGHTING & PROJECTION DESIGN

G. Austin Allen

COSTUME DESIGN

Tina Haatainen-Jones

SOUND DESIGN

Danielle Kisner

STAGE MANAGER

Taylor Cullen

DIRECTED BY

Paul Backer

McClintock Theatre | October 1-4, 2015

Produced by special arrangement with SAMUEL FRENCH, INC.

Love and Information was first presented by The English Stage Company at The Royal Court Theatre in the Jerwood Theatre Downstairs, London, England on 6 September 2012.

The US premier was presented at New York Theatre Workshop, New York on 19 February 2014, directed by James McDonald.

Cast of Characters

(in order of appearance)

Chevaughan Dyer	Patrick Olsen
Kristen Garrett	Cristian Pagan
Ali Graba	Sidne Phillips
Portia Juliette Henry-Warren	Safiya Quinley
Aneesha Madhok	Eddie Shan
Alexa McAvinchey	Sherry Shi
Katelyn Moore	Pallavi Srinivasan
Mellie Nolen	Kimia Yazdi

TIME: Today.

PLACE: The Real and Virtual World.

There will be no intermission.

WARNING: Please be advised that this production may contain strobe lights, tobacco products, and mature language and themes.

PRODUCTION STAFF

Vocal Coach Andrea Odinov Fuller

Movement Coach Anastasia Coon

Scenic Artist Vika Teplinskaya

Assistant Director Abby Rose Mark

Assistant Stage Manager Ben Altman

Assistant Scenic Design Zachary Blumner

Crew Andrea Cao, Antonio Chicco, Rachel Frain,
Natalie Freking, Mackenzie Kravitz, Kimberly Morris,

Dominic Torquato, Camilo Urdaneta

Accompanist Brett Ryback

SPECIAL THANKS

Brett Ryback and Jason Thompson.

DIRECTOR'S BIO

Dr. Paul Backer is an Associate Professor of Theatre Practice and Director of Undergraduate Voice and Movement at the USC School of Dramatic Arts. He has worked as an actor, director and in production on stage, television and film, and was the Artistic Director of the Ojai Shakespeare Festival for 16 years. At USC, he last directed *4.48 Psychosis* by Sarah Kane.

DIRECTOR'S NOTE

Love and Information (2012):

“Is it better to know things or not know things?”

In *Love and Information*, Churchill merges content and form, exploring the interrelationship and debates between Love (emotions, relationships, intuition, subjectivity) with Information (thoughts, data, rationality and objectivity) in this new Media Age, employing a theatrical form that recreates onstage the effect of rapid “multi-tasking” between social media. She explores its impact on memory, identity, personal relationships and our ability to make meaning in our lives. As characters ask in the play “so sex is essentially information? Information and also love/If you’re lucky.”

From R.D. Laing,

The Politics of Experience (1967):

- We live in a moment of history where change is so speeded up that we begin to see the present only when it is already disappearing.
- We are effectively destroying ourselves by violence masquerading as love.
- Long before a thermonuclear war can come about, we have had to lay waste our own sanity. We begin with the children.
- I see you, and you see me. I experience you, and you experience me &. but your experience of me is invisible to me and my experience of you is invisible to you.

AUTHOR'S BIO

British playwright **Caryl Churchill** (1938–) is one of the most respected and influential playwrights of the 20th into the 21st century. Her writing career began in the late 1950s, and continues to this day, including *Love and Information* written in 2012. Churchill rose to worldwide recognition with her plays from the late 1970s into the early 1980s, including *Vinegar Tom*, *Cloud Nine* and *Top Girls*. These plays explored themes that she has become most identified with: the inter-connections between self-definition, identity politics and revolution.

However, in addition to these issues, Churchill has been equally interested in a broad range of other themes, which are particularly evident in this recent play: science and technology, physics and metaphysics, fear and terror, psychology, ecology, and what she refers to “inner mental states,” especially love, in all its forms. She was particularly influenced by the “existential psychology” of psychologists such as R. D. Laing. These interests can be seen in her very earliest plays, such as *Lovesick*, *Not Not Not Not Not Enough Oxygen* and *Schreber's Nervous Illness*, to more recent plays such as *A Number*, which explores the implications of human cloning. One special concern occurs in virtually all of her plays: children. For Churchill, children are the “canaries in the coal mine,” the innocent “collateral damage” of the powerful social, political and scientific change around them.

Known for, as one of her directors put it, “never writing the same play twice,” Churchill constantly pushes the envelope of theatrical form, preferring to be provocative rather than polemical. As she wrote in an essay “Not Ordinary, Not Safe” back in 1960 when she was only 22, playwrights “don’t give answers” but they can and must “ask questions.... We need to find new questions, which may help us answer the old ones or make them unimportant, and this means new subjects and new form...The imagination needn’t have the same limits as factual knowledge; we may make cautious philosophical and scientific statements, but we do not have to feel, visualize and imagine cautiously.”

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Directed by Paul Backer
MT Oct 1-4, 2015

Mansfield Park

By Willis Hall
Adapted from the novel by Jane Austen
Directed by Jeremy Skidmore
BT Oct 8-11, 2015

The Quick-Change Room

By Nagle Jackson
Directed by Robert Bailey
SDT Oct 22-25, 2015

Ring Round the Moon

By Jean Anouilh
Adapted by Christopher Fry
MT Oct 29-Nov 1, 2015

You Can't Take It With You

By George S. Kaufman and Moss Hart
Directed by Gigi Bermingham
BT Nov 5-8, 2015

Marisol

By José Rivera
Directed by Denise Blasor
MT Nov 19-22, 2015

La Ronde

By Arthur Schnitzler
Translated by Carl Mueller
Directed by Cameron Watson
SDT Nov 19-22, 2015

MFA Acting Repertory

SDT Feb 6-Mar 6, 2016

Threepenny Opera

Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
English adaptation by Marc Blitzstein
Directed by Andrew J. Robinson

Twilight: Los Angeles, 1992

By Anna Deavere Smith
Directed by Gregg T. Daniel

The Oresteia Project

Written by David Bridel and the MFA Acting Class of 2016
Inspired by Aeschylus' *Oresteia*
Directed by David Bridel

The Learned Ladies

By Molière
Translated by Richard Wilbur
BT Feb 25-28, 2016

Camille

A new version of Alexandre Dumas' *La Dame au Camelias*
By Pam Gems
Directed by Stephanie Shroyer
MT Mar 3-6, 2016

The Country Wife

By William Wycherley
Directed by John DeMita
SDT Mar 31-Apr 3, 2016

A Little Night Music

Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
Orchestrations by Jonathan Tunick
Suggested by a Film by Ingmar Bergman
Originally Produced and Directed on Broadway by Harold Prince
Directed by Kelly Ward
BT Mar 31-Apr 10, 2016

BFA Sophomore Shows

MT Apr 13-24, 2016

Breath, Boom

By Kia Corthron
Directed by Anita Dashiell-Sparks
SDT Apr 21-24, 2016

New Works Festivals

YEAR 1 New Play Readings
Parkside 1016 May 2, 2016

YEAR 2 Playwrights Workshop
MT Apr 8-24, 2016

YEAR 3 Play Project
Parkside Performance Cafe
May 1, 2016

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SDT = Scene Dock Theatre

BT = Bing Theatre

MT = McClintock Theatre

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