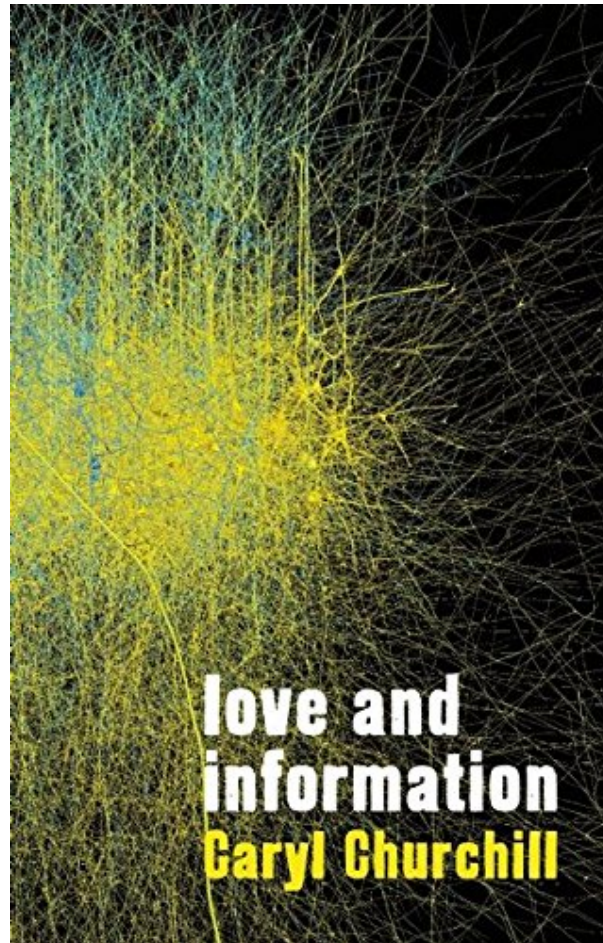
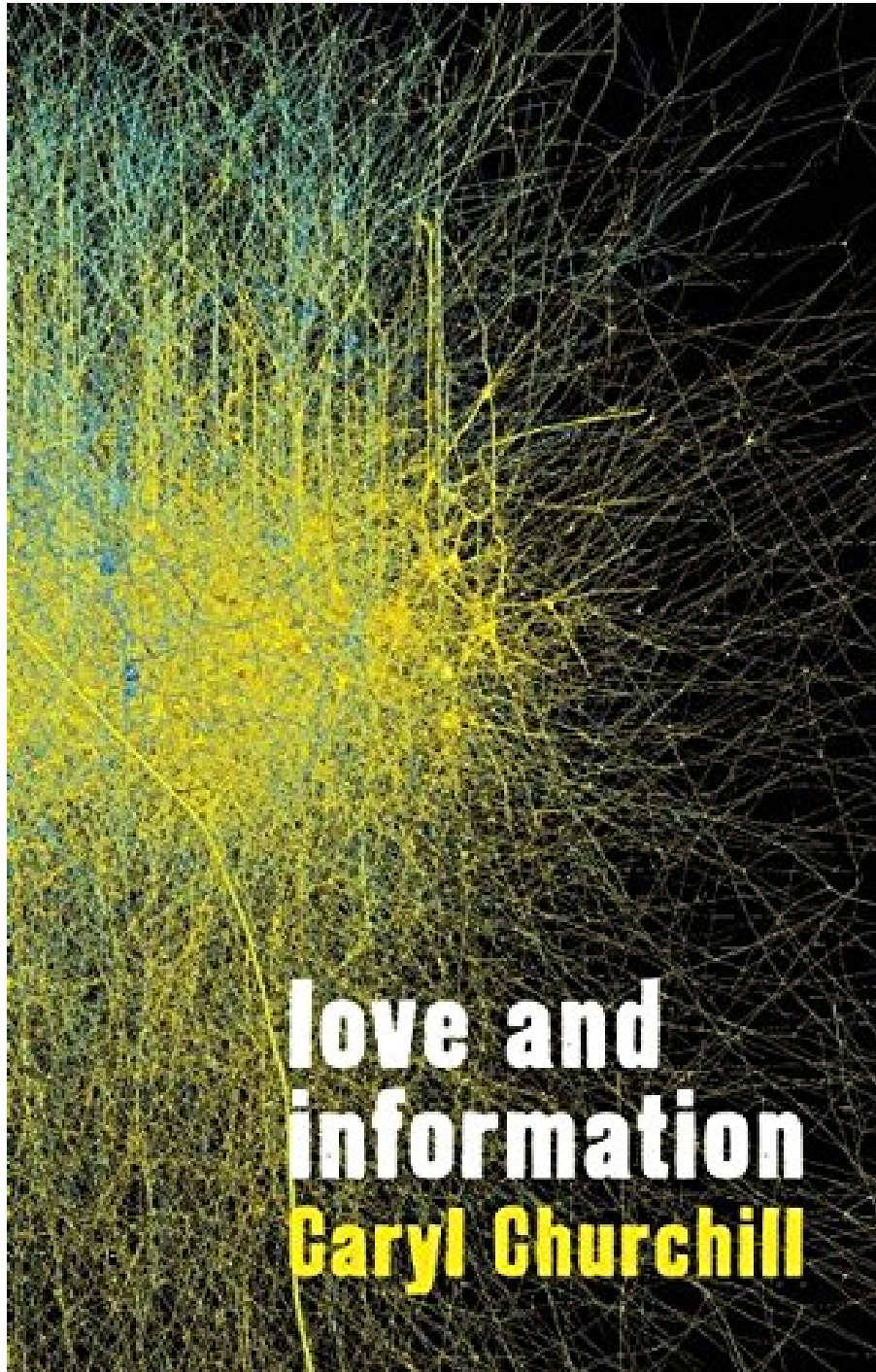


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## Review

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"Caryl Churchill is a dramatist who must surely be amongst the best half-dozen now writing... a playwright of genuine audacity and assurance, able to use her considerable wit and intelligence in ways at once unusual, resonant and dramatically riveting." -Benedict Nightingale

"[A] thought-churning, deeply poignant new play... Leave it to Ms. Churchill to come up with a work that so ingeniously and exhaustively mirrors our age of the splintered attention span... This British playwright has proved herself without peer in creating expressly topical works in which form and function are one.... Sharp-minded [and] tender-hearted." -Ben Brantley, New York Times

Someone sneezes. Someone can't get a signal. Someone shares a secret. Someone won't answer the door. Someone put an elephant on the stairs. Someone's not ready to talk. Someone is her brother's mother. Someone hates irrational numbers. Someone told the police. Someone got a message from the traffic light. Someone's never felt like this before. In the fast moving kaleidoscope of Love and Information, more than a hundred characters try to make sense of what they know.

Love and Information premiered at London's Royal Court Theatre in fall 2012, followed by an acclaimed U.S. premiere at New York Theatre Workshop in early 2014.

Caryl Churchill has written for the stage, television and radio. A renowned and prolific playwright, her plays include Cloud Nine, Top Girls, Far Away, Drunk Enough to Say I Love You?, Bliss, Love and Information, Mad Forest and A Number. In 2002, she received the Obie Lifetime Achievement Award and 2010, she was inducted into the American Theater Hall of Fame.

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AMAZING!

By David Keymer

Even for Caryl Churchill, who never seems to do the same thing twice, this is a most unusual play. An indeterminate number of actors—I think you could do the play with five, maybe even four, but you want the parts to keep switching around—talk to each other, mostly in pairs, in a couple of cases threes. The dialogue lasts half a page, a page, two, three pages and then another dialogue starts, on a wholly different topic, sometimes fairly realistic in tone and language (the parts cohere, make sense together), at other times wildly unreal, edging toward surrealism. At one point, an actor tells a story in monologue, “The Child That Didn’t Know Fear.” It’s a page long and its conclusion is jolting. There are spare parts—pantomimes, non-verbal signalings, one-liners--- presented at the back of the play with the playwright’s instruction to throw them in wherever you please during performance. The effect is theatrical but not narrative. There are fragments of narrative in the text but they don’t lead anywhere. One dialogue ends, the next begins, and so on and so forth for seventy some pages. Described this baldly, it sounds dreadful but it’s not—far from it. The effect is to emphasize the act of communication, more than the information being shared. “This is what we do,” Churchill seems to say to the audience. “You decide if it means anything.”

0 of 0 people found the following review helpful.

Five Stars

By Ashley

This is honestly one of my favorite works. Hands down, a must read, in my opinion.

0 of 0 people found the following review helpful.

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