

Special Considerations and Audition Information

Love, Liz

By: Lauren Grove

Directed by: Blake Watson

PURPOSE:

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information or if you have any questions, please contact:

Blake Watson, Director – wats6899@vandals.uidaho.edu 406 539-1697

PLAY SYNOPSIS:

Queen Elizabeth I receives a formal petition from the House of Commons to “marry as soon as possible”. Forced to entertain the letters of potential suitors, Elizabeth gathers her ladies in waiting for a night of wine, music, and gossip. They diligently sort through these would-be matches for the queen, while Elizabeth keeps her budding romance with longtime friend Robert Dudley a secret. This Elizabethan romance turned modern-day slumber party blurs and mixes history with contemporary culture.

NOTES FROM THE PLAYWRIGHT:

Casting

We are playing with history, shoehorning various characters and events that span decades into one night. As history is fluid in this play, casting should not be based on traditional Elizabethan looks. Any female identifying actor may be cast in any of the female roles, regardless of ethnicity, body type, age, etc. This play celebrates women, so the casting process should as well. (Hair color lines may change if desired.) In addition, ANY actor may play the male roles. Understudies may be referred to as Lords and Ladies in Waiting. If double casting is needed, the male roles may be played by as few as two actors.

Accents

Each of the four suitors should have accents that reflect their home country and may be used for comedic effect. The women, Robert, and Cecil should only do British accents if all are capable of authentic accents. Otherwise, American accents are fine

CHARACTER DESCRIPTIONS:

(F) = Female Presenting Character (M) = Male Presenting Character

(*) = Role can be played by an actor of any gender

Elizabeth I (F) – Queen of England. Independent, smart, and hesitant to marry.

Kat Ashley (F) – Elizabeth’s chief lady in waiting and former governess.

William Cecil (M*) – Elizabeth’s Secretary of State and most trusted advisor.

Robert Dudley (M*) – One of Elizabeth’s closest confidants and the only man she ever loved.

Geraldine Fitzgerald (F) – Elizabeth’s longtime friend, witty and flirty.

Bess of Hardwick (F) – Elizabeth’s gossipy, snobby friend

Helena Snakenborg (F) – A sweet lady-in-waiting and a hopeless romantic

Anne Russell (F) – Elizabeth’s faithful friend and diligent servant.

Phillip II (M*) – King of Spain. Elizabeth’s one-time suitor turned bitter enemy,

Henry, Duke of Anjou (M*) – Flamboyant French prince with a penchant for wearing dresses.

Archduke Charles (M*) – Prince of Austria. A very reluctant suitor.

Ferdinand I of Austria (M*)– Holy Roman Emperor and disapproving father of Charles

Eric XIV (M*) – King of Sweden. A very persistent suitor who does not take no for an answer.

Gustav (M*) – Servant of Eric XIV

NOTE: the roles of Phillip, Henry, Charles, Ferdinand, Eric, and Gustav may be double cast

CASTING & REHEARSAL INFORMATION:

CONSIDERATIONS: Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.

Priority in the audition, consideration, and casting process will be given to UI students.

BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production.

GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. When indicated in the script, we have included specific gender descriptions to help actors to find a role that they might be comfortable with. If there is a role that you would *not* want to be considered for, please do not hesitate to indicate this on your audition form.

REHEARSAL TIMES AND LOCATIONS:

This play will rehearse:

- **FIRST REHEARSAL:** Monday November 11th, 2024.

- Weeknights: Monday-Thursday, from 6:30pm – 10:00pm.

- Weekends: Saturdays from 11am-3pm.

- Weekly days off (until tech): Friday and Sunday

- **PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.**

NOTE: We will NOT be rehearsing during the Fall Recess (Nov. 25-30), Finals week of the Fall semester (Dec. 9-14), or the Winter Break (Dec. 15-Jan. 7)

- Rehearsals will be held in the following locations, as announced in the daily call: The Forge & Room 13

- Technical Rehearsals, Dress Rehearsals, and Previews are scheduled per department policy.

- **Performances: Jan 30, 31 Feb 1, 2, 7, 8, 9 (performance times TBD)**

ACCESS RELATED CONSIDERATIONS

CONSENT and TRAUMA INFORMED PRACTICES: *All collaboration on this production will originate from a place of consent* – in all things AND for all participating – including, but not limited to: intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.

The Cast will be offered the opportunity to elect a Cast deputy who shall be a third-year BFA student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.

The Crew will be offered the opportunity to elect a Crew deputy who shall be a third-year BFA student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.

The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in the production.

PRODUCTION ELEMENT CONSIDERATIONS

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.

The production may include the use of loud sound effects/music or potentially jarring noises.

PHYSICAL AND VOCAL CONSIDERATIONS

The production requires all performers to move props and scenic elements while on and off stage.

Some actors will be required to deliver the language of the play with dialects. Dialect coaching will be provided as part of the rehearsal process; but coaching appointments may be required outside of the normal rehearsal schedule.

INTIMACY/VIOLENCE CONSIDERATIONS

A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances the production.

The production will employ an Intimacy Director.

This performance may incorporate on-stage costume changes that may possibly be of a revealing nature. These considerations and decisions will be consent-based in coordination with the performer(s) and the Costume Dept.

A more specific list of each of the moments of intimacy or violence between characters, including the scenes with intimacy, will be available at the audition for everyone to peruse. **IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR, CHOREOGRAPHER, OR PRODUCTION STAGE MANAGER.**