



Heidelberg Theatre Company

LOVE, LOVE, LOVE



HEIDELBERG THEATRE COMPANY (HTC)

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HTC is a member of the Victorian Drama League.

HTC acknowledges financial assistance from the City of Banyule.



**HEIDELBERG
THEATRE
COMPANY**

by arrangement with ORIGIN™ Theatrical
on behalf of Samuel French



LOVE,



LOVE,



LOVE

by
Mike Bartlett

directed by
George Werther

Jul 4 - Jul 19, 2025

About the Playwright



Mike Bartlett is one of Britain's leading playwrights, with a talent for perceptive social observation and satire, combining sharp barbs with biting comedy. His debut play in 2007, *My Child* at the Royal Court Theatre, led him to be described as "one of the most exciting new talents to emerge in recent times". He won the Olivier Award for Outstanding Achievement with *Cock* in 2009. In 2010 Bartlett's work *Earthquakes in London* was staged for the first time at the National Theatre, described as an "epic, expansive play about climate change, corporate corruption, fathers and children", making his mark as an astute observer of broad social and personal issues. *Love, Love, Love* also first made the stage in that year.

His 2014 play *King Charles III* received the Critics' Circle Award for Best Play, as it imagined Charles becoming King, but eliciting much controversy for its content. Similarly, his 2022 play *The 47th* imagined the forthcoming US Presidential election, correctly predicting the nominees, but having Kamala Harris become President!

Bartlett is also known as a successful writer of television drama, in particular the popular series *Doctor Foster*, as well as writing seven plays for the radio.

Mike Bartlett on LOVE, LOVE, LOVE

Q: What inspired you to write *Love, Love, Love*?

Mike Bartlett: I was feeling that my generation — I was born in 1980 — was scrambling around in London, not able to make ends meet, struggling to pay rent, trying and often failing to do what they wanted in life, but at the same time being hit over the head all the time with stories about how great things used to be. Stories of the '60s and early '70s and the amazing lifestyles that young people had then. My generation would go back home from their tiny flats to visit their parents, who were living in huge houses with big empty rooms and lots of money. And it occurred to me that so many aspects of the culture in Britain preferred that particular generation over young people now -- and because there are more of them and more of them vote, it's going further and further that way. And then, the other side, which I think is equally important to the play, are the criticisms of the older generation towards my generation: If you care so much, why aren't you more politically active? Why don't you do what we did? Why don't you fight for these rights? And they've got a point. Are we the generation that moans, but does nothing? Those two opposing views made me think that it's a great subject to explore through a family over time.

Q: Many of our audience members are Baby Boomers, and they've lived through the very years portrayed in the first act of your play. What is it about that generation that intrigues you?

MB: You can't deny the cultural, social, and economic impact the Boomers have had. As young people, they completely revolutionized the culture. Then in middle-age, they revolutionized the economy and the entire country that they lived in. Now, they continue to change the dynamic and to define where their countries are politically and economically. As part of a younger generation, I can criticize that and I do find fault with many things that happened, but what I can't do is deny that they are an unusually influential generation. There's nothing more boring than a one-sided play. And that's not my aim with this — it's an honest and sincere exploration of the dreams that that generation had, which ones came true and what they managed to achieve. And, also exploring the ways in which this generation has been a failure. The best audience members for this play are Baby Boomer parents coming with their adult children.

Director Notes

The first draft of Mike Bartlett's play was entitled *Television*, referencing the central place of this electronic media in news dissemination, as we see in the first two acts. It then morphed into *Hallucinations*, now referencing the emergence of widespread drug use in the sixties. And finally, *Love, Love, Love*, a title which is reminiscent of the swinging sixties, while filled with a degree of irony.

Having won a Best New Play award in 2011, *Love, Love, Love* had its highly successful London premiere in 2012 at the Royal Court Theatre, where it was described as "one of the most ambitious, and most accomplished, domestic dramas in a long while".

Bartlett has told the story of the baby-boomer generation via the two protagonists Kenneth and Sandra. Meeting in 1967 at age 19, they were, as was typical of that generation, ready to take on the world. We then follow their life story over the next 40 plus years, with each period tagged by the social events or upheavals of the time. But we are also privy to their personal and family ups and downs. Finally, as an audience we are left with a dilemma as to who is behaving badly as inter-generational tensions arise. Mike Bartlett has pointedly and humorously painted the story of the highs and lows of the post-war generations, leaving us with clever insights, much food for thought, and many unanswered questions.

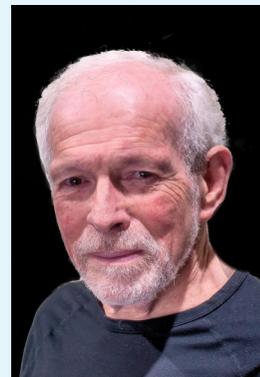
GEORGE WERTHER - Director

George has been directing plays in community theatre for some 10 years. He is thrilled to be staging *Love, Love, Love* as his first directorial outing at Heidelberg Theatre Company.

His most recent production, *Lovesong* at Malvern Theatre Company received in-house awards as well as nominations from the Victorian Drama League. Other productions include *4000 Miles* at Mordialloc Theatre Company, *Other Desert Cities* at Brighton Theatre Company, and *In The Garden* at Malvern Theatre Company, which won a Best Production award.

He has also performed in many productions, including six at Heidelberg Theatre Company, the most recent being *My Old Lady* in 2023. Other acting highlights include *33 Variations* at Williamstown Little Theatre, winning a Victorian Drama League Best Actor nomination, and *Who's Afraid of Virginia Woolf?* at Malvern Theatre Company, winning a Best Actor Award.

George would like to express his gratitude to Heidelberg Theatre Company for giving him the opportunity to stage this wonderful play. It could only have come to fruition with the superb support of so many people behind the scenes, and of course with the incredible cast who have brought these complex characters to life. He hopes you enjoy the show, and that it leaves you with much to contemplate and discuss.



CAST

KENNETH..... Blake Stringer

HENRY Christien Dariol

SANDRA Genya Mik

ROSE..... Julia Ahearne

JAMIE..... Jerome Pollard

Setting

ONE: June 1967. A north London flat.

TWO: March 1990. Evening. The dining/living room of a medium-sized terraced house on the outskirts of Reading.

INTERVAL

THREE: 2011. A living room in a large country house.

During the interval, refreshments are available in the foyer.

PRODUCTION TEAM

DIRECTOR	George Werther
PRODUCTION COORDINATOR	Maureen McLnerney
STAGE MANAGER	Tully Bredlow
ASSISTANT STAGE MANAGER	Lauren Treloar
SET DESIGN & DRESSING	Mary Werther
LIGHTING DESIGN	Tamsin Mackie
ORIGINAL MUSIC DESIGN	Blake Stringer
SOUND DESIGN	John Rowe
COSTUME COORDINATION	Maureen McLnerney
PROPERTIES	Bobbie Parish, Mary Werther
LIGHTING & SOUND OPERATORS	John Rowe, Jeff Edwards, Bruce Moorhouse, Lucien McMahan
SET CONSTRUCTION	Doug McNaughton, Owen Evans, Norm Munks, Ron Thomas, Phil Holmes, Dave Belton, Brett Hunt, Blake Egan, Chea Roelink, Tim Scott, Ashley Deans, Alex Deans, Brendan Harris, Chris McLean, Sean Tessari, Nick Bartholomew & HTC members
SET PAINTING	Mal Cother, Anne Woodward, Pam Neivandt, Anne Smith, Mary Werther, Tully Bredlow, Lucien McMahan, Lewis Briese, Tegan Atkins, Jenny Gilbert
PHOTOGRAPHY	David Belton
PROGRAMME & POSTER	Chris McLean
PUBLICITY	Toni Tyers, Jim Thomson, Morgan Thomas-Connor
BOX OFFICE	Carol Farr, Sally Scott, Margaret Hassall, Brett Hunt, Jenny Gilbert, Fiona Campbell, Louise Millar- Hoffmann, Jenni Purdey
FRONT OF HOUSE	Jenny Gilbert and HTC members



GENYA MIK (Sandra). Genya is having a ball nailing the art of dramatic entrances, bad decisions and grandiose self-delusion. Sandra's diet of wine, passive-aggressive remarks and occasional emotional blackmail is a unique opportunity for Genya to explore her dark side which is a lovely contrast to her last few roles as Penny in Malvern's *The Appleton Ladies' Potato Race* and Judy in Mordialloc's *Home, I'm Darling*. Genya is loving the challenge of playing a truly unapologetically flawed human and hopes her portrayal of Sandra makes you eternally grateful for your own (perfectly imperfect) mum.



BLAKE STRINGER (Kenneth). This is Blake's 34th production, and is his 3rd time on the Heidelberg stage, with appearances in *Amadeus* and *True Minds* back in 2014. He's excited to be back at HTC after 11 years. Select credits elsewhere include: *Torch Song* (Brighton); *The Normal Heart* (STAG); *Photograph 51*, *Things I Know To Be True* (Williamstown), *Hearth* (Mordialloc), *The History Boys*, *Ghosts*, *Never The Sinner*, *Patient 12* (1812); *Schmattes, 1984* (Peridot), *The Elephant Man* (Lilydale). Off the stage, Blake has a passion for music production and sound design (having designed for 15+ theatre productions, including HTC's *Berlin* in 2024), videography, photography, video games and spreadsheets. Blake was the Victorian Drama League MC for 2023 and 2024.



JULIA AHEARNE (Rose). Julia is very happy to be debuting with HTC in *Love, Love, Love*. If you know Julia you won't be surprised that Theatre and English were her favourite subjects. While a student, she performed in every school production, including playing Juliet in you-know-what, and Urleen in *Footloose*. Since studying writing and swimming about in the creative writing and communications worlds, Julia realised it had been almost a decade since she'd been on stage (if you don't count karaoke) and that had to change! She's grateful to have been welcomed into HTC and, boy, does it feel good to be performing again. Enjoy the show!



CHRISTIEN DARIOL (Henry). Christien is returning to Heidelberg Theatre Company where he last appeared as Mr. Wickham in their production of *Pride and Prejudice*. He's also performed in the past with Western Arts Theatre, Alpha Shows, PEP Productions and Waterdale Theatre. Most recently Christien played in Arrant Knaves Theatre Company's production of *The Duchess of Malfi* at Meat Market. He's excited to be back in the HTC theatre all these years later and glad to find that everything is how he left it !



JEROME POLLARD (Jamie). Jerome has been with Heidelberg since the record-breaking 2024 Youth Production of *Peter Pan*. He's been associated with every show since, working tech backstage for *Jeeves & Wooster* and taking part in the set build for *The Curious Incident of The Dog In The Night-Time* before landing the role of Jamie for *Love, Love, Love*. Jerome has been involved in theatre since youth, performing in three years of React Drama School productions and participating in the Senior Ensemble of the National Theatre. He's hoping that everyone enjoys the show.



*To assist those with hearing difficulties, a hearing loop
is installed in the theatre.
HTC gratefully acknowledges a City of Banyule grant for this service.*

HTC Artspace presents Banyule Open Studios

This exhibition highlights a thoughtfully curated selection of artists' work from Banyule Open Studios (BOS), an incorporated association of artists living and working in Banyule.

BOS provides a rare insight into the private creative spaces and processes of local artists. Over the weekend of 11-12 October 2025 more than forty of Banyule's talented arts practitioners will their open their studio doors to the public.

You are warmly invited to discover an entrée here at HTC to the rich diversity of creative output and work environments that will be on offer at BOS 2025. Further details at banyuleopenstudios.com.au

Mezzanine Display

Please visit the upstairs mezzanine to experience our recently refreshed display of HTC set panoramas by our fabulous in-house photographer David Belton.

HTC Art Space Coordinator
Louise Millar-Hoffmann



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SEP 5 TO SEP 20

Other Desert Cities by Jon Robin Baitz

Set in Palm Springs, California, the play follows well-to-do, aging Republicans Lyman and Polly Wyeth as their daughter, Brooke, a liberal-leaning writer, threatens to expose a disturbing family secret through a tell all memoir. This family's crisis mirrors the American nation's politics.

In showcasing its creator's talents, the play has been awarded:

- five Tony Award nominations,
- a finalist for the Pulitzer Prize and
- winner of the Outer Critics Circle Award for Outstanding New Off-Broadway play

NOV 14 TO NOV 29

The 25th Annual Putnam County Spelling Bee - a musical -

music/lyrics by William Finn

book by Rachel Sheinkin

conceived by Rebecca Feldman

- Buy tickets at htc.org.au or call 94574117

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Heidelberg Theatre Company ♦ Season 2025 ♦ Play 3