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UPSTAGE GUIDE

A publication of **EDUCATION AT
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UPSTAGE CALLBOARD

Love, Love, Love

By **Mike Bartlett**

Directed by **Michael Mayer**

London, 1967. Beatlemania is in full effect, the "Me" generation is in its prime and Kenneth and Sandra have the world at their fingertips. It's the summer of love, and that's all they need. But what will happen when the sex, drugs and rock 'n' roll fade away and these boomers have babies of their own?

A New York premiere from the theatrical voice that dazzled Broadway with *King Charles III*, *Love, Love, Love* is the "riveting and exhilarating" (*The Guardian*) dark comedy from Olivier Award winner Mike Bartlett. Tony Award® winner Michael Mayer (*Hedwig and the Angry Inch*) directs this provocative play spanning more than four decades that lays bare the consequences of growing older without growing up.

a note from Artistic Director Todd Haines

Mike Bartlett is one of the most exciting young playwrights to come on the scene in the last several years. Veering far from the tradition of polite British drawing room plays, Mike instead seems to be closer to the bold energy of the "angry young men" who came out of the Royal Court Theatre in the 1960s. His plays vibrate with their depth of feeling, whether that feeling is rage, lust, envy, or a desperate need to be understood. It's perhaps fitting that Mike has a bit of that '60s sensibility, as 1967 marks the beginning of the story for *Love, Love, Love*. The play travels far from there, but Mike uses that particular moment to examine the seeds planted by a generation that came of age in a time of free love. How would the choices they made affect both them and all those who came after?

when 1967, 1990, 2011

where London

who
Kenneth
Henry
Sandra
Rose
Jamie



TABLE OF CONTENTS

Interview with Director Michael Mayer	Page 4-5
The World is Watching	Page 6
A Play by Play Look at Mike Bartlett	Page 7
Interview with Playwright Mike Bartlett.....	Page 8-9
World of the Play: 1967	Page 10-11
Interview with Actress Amy Ryan.....	Page 12
The Boomers and The Xers	Page 13-15
World of the Play: 1990 & 2011	Page 16-17
Designer Statements	Page 18-19
Pre-Show Activities	Page 20
Post-Show Activities	Page 21
Glossary and Resources.....	Page 22
About Roundabout and Staff Interview	Page 23

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INTERVIEW WITH DIRECTOR MICHAEL MAYER

Education Dramaturg Ted Sod spoke with Director Michael Mayer about his work on *Love, Love, Love*.

Ted Sod: Where were you born and educated?

Michael Mayer: I was educated at Washington, D.C. public schools in Montgomery County, Maryland; then the University of Wisconsin for three semesters. I transferred to NYU's grad acting program after leaving U of W. When I really couldn't get any paying acting work and I still wanted to make theatre, I decided to try my hand at directing and met with some early success directing showcases with friends. Mike D'anna and Stephen Perialas in junior high and high school were very influential, as were Ron Van Lieu and Olympia Dukakis at NYU. Also, Tony Kushner, who was a classmate and friend at NYU, had an enormous influence on me aesthetically and politically.

TS: For those who are new to Roundabout, will you talk a bit about your history with the company?

MM: My second Broadway show was a revival of *A View from the Bridge* at the Roundabout. Todd Haimes invited me to be a guest artist, and I directed several shows for him in the next few years, including a Broadway transfer of *Side Man*, *A Lion in Winter*, and *Uncle Vanya*.

TS: Why did you choose to direct *Love, Love, Love*?

MM: I had seen Mike Bartlett's play *Cock* and read *King Charles III* and really admired them both very much. I was blown away by the range of his skill. My agent sent me *Love, Love, Love* and suggested it might be my first new play to do after a spate of musicals. I was excited by the themes of the play, the characters, and the writing. I brought it to Todd to do a reading with Amy Ryan as Sandra, and right afterwards, Todd said let's do it. I was thrilled to come back after some time away with this work.

TS: How will you collaborate with playwright Mike Bartlett on the American premiere?

MM: Our collaboration has already begun with Mike and me discussing casting and design. He is also looking at some small but potentially important changes in the third act. I have met with him in London and will do so again before rehearsals commence and, of course, he will be with us for several periods during rehearsals and previews. He has a fairly new second child, so he won't be able to be with us full-time, but he's super easy to reach and very engaged in this process.

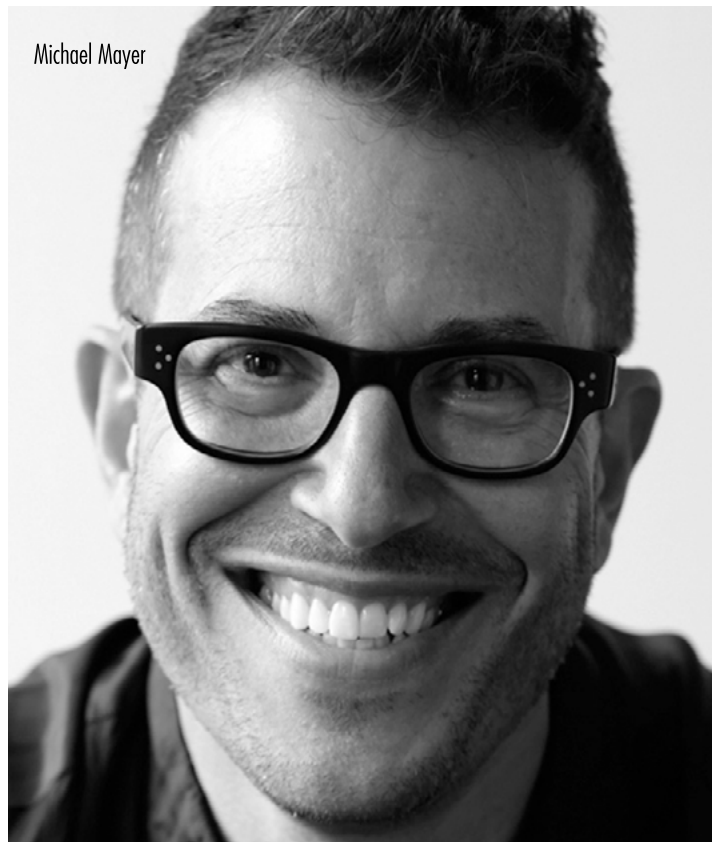
TS: What do you think *Love, Love, Love* is about?

MM: I think the play is about the giant disconnect between what we say and what we do; between who we think we are and who we really are; between what we believe our obligations are to ourselves and the world outside ourselves—be it our children, community, or planet.

TS: Does the play have personal resonance for you and, if so, how?

MM: Growing up in the D.C. area in the 1960s and watching how the shifting tides of American cultural and political behavior changed

Michael Mayer



personal behavior has given me some insight into the family dynamic played out by Kenneth and Sandra and their children. I knew some people who copped to the fact that they went to rallies and sit-ins, etc., just to get laid or to score some weed.

TS: How do you understand the relationship between Sandra and Kenneth?

MM: Some people can maintain both personal responsibility and a socio/political ideology. In the case of Kenneth and Sandra, they see the freedom espoused in the late 1960s almost as a kind of fashion with which they can cloak themselves; it's a way to embrace the style without rigorously investigating the substance. Unlike some true revolutionaries, they were never dedicated to anything other than themselves and are incapable of self-critique.

TS: Can you share a bit about your process: How do you prepare for directing a play that spans the years 1967 through 2011? What research did you do about the world of the play?

MM: We will do a lot of table work and talk a lot about the specifics of the three moments in the play. I'm hoping that this American company will be able to draw relatable parallels with the English events depicted in the play. We will have lots of images and video to look at. The internet has made research like this available in ways I couldn't imagine when I was starting out.

"I think the play is about the giant disconnect between what we say and what we do; between who we think we are and who we really are."

Richard Armitage, Amy Ryan and Alex Hurt in *Love, Love, Love*



TS: What did you look for in casting the actors? What traits did you need?

MM: We needed smart, emotionally available actors with the range to age several decades and have the right sense of humor. The play is very funny as well as ultimately painful. I'm at the point in my life where I only want to work with good, kind people who love working hard but also understand that some things are more important than making plays. Especially in this crazy time we're in. I think we have an extraordinary cast.

TS: How will the play manifest itself visually?

MM: There will be a different set for each of the acts—almost like traveling through a visual history of post-war theatre.

TS: How are you collaborating with your design team?

MM: We all talked about how Mike has created three different styles for each of the decades represented, so in addition to the clothes they wear and their hairstyles and the music, the physical environment should suggest a different moment in the kind of plays that were popular in that time.

TS: How important will the use of music be to the storytelling?

MM: The title of the play refers to the Beatles' "All You Need is Love," and music is used throughout as a way to know where we are time-wise, as well as a kind of subliminal running commentary.

TS: How do you keep yourself inspired as an artist?

MM: Of course I try to vary the kind of work I do, but I also do my best to collaborate with great people who are plugged into the world.

TS: What other projects are you working on besides *Love, Love, Love*?

MM: I'm developing a new musical with Peter Lerman, Lisa Kron and Dmitry Lipkin about the Russian *Stilyagi* in the 1950s, and I will direct Jake Gyllenhaal in a new production of Lanford Wilson's *Burn This* on Broadway this spring. I will also be sending out the national tour of *Hedwig and the Angry Inch*.

TS: Do you have any advice for young people who want to be directors?

MM: See everything you can. Read new plays and old plays. Make work wherever and whenever you can, but believe in the stories you tell. Don't spend your life on Facebook. Go to museums. Read the newspaper. Look around you. Meditate. •

THE WORLD IS WATCHING

The Beatles,
1963



“This is an inspired song, because they wrote it for a worldwide program and they really wanted to give the world a message. It could hardly have been a better message. It is a wonderful, beautiful, spine-chilling record.”
— Brian Epstein, Beatles’ manager.

Today, the idea of the entire world watching a live television broadcast is no big deal. But it was history in the making on June 25, 1967—the setting of the opening scene of *Love, Love, Love*. For the first time ever, a worldwide audience of 400 million people gathered around their TV sets to watch a live program.

BBC producer Aubrey Singer conceived the “Our World Broadcast” to take advantage of new satellite technology. He travelled the world, meeting with international partners to create the segments. It took almost 10,000 people, including technicians, camera operators, and translators, to produce this historic event.

Fourteen countries contributed to the show, much of which featured the daily lives of ordinary people. The Vienna Boys Choir and opera singer Maria Callas performed, and artist Pablo Picasso appeared. For the grand finale, England invited the world inside Abbey Road Studios to watch the Beatles record a new song: “All You Need is Love.”

A few years earlier, media critic Marshall McLuhan coined the term “global village” to describe a world that was both expanding and shrinking at the same time. McLuhan saw that technology was allowing for instantaneous cultural exchanges, and “Our World” provided more evidence of the profound impact of television on the young generation around the world.

“The TV generation of kids have a completely different set of perceptions from their parents. This strange new all-at-once situation in which everybody experiences everything all at once creates this kind of X-ray mosaic of involvement and participation for which people are just not prepared.”
— Marshall McLuhan

Watch this short film to learn more about how the “Our World Broadcast” happened [HERE](#).

NOTHING YOU CAN SING THAT CAN'T BE SUNG

When manager Brian Epstein told the Beatles they’d been chosen to represent England on the first the first worldwide TV broadcast, he expected them to be excited.

Instead, they yawned.

The Fab Four had retired from live performance in 1966. Wanting control over their own career, they initially resented Epstein for signing them on to “Our World” before asking them. Reluctantly, they agreed to write a new song but gave it scant attention over the next weeks. Producer George Martin pleaded, “you can’t just go off the cuff. You have to prepare something.”

John Lennon composed “All You Need Is Love” about three weeks before the broadcast. He used a simple musical structure, with a chorus that could be easily understood by an international audience. The verses were more complex and philosophical, but like many of their songs, the larger message was a clear call for love and peace.

On June 25, the Beatles spent the entire day at EMI’s Studio One at Abbey Road, rehearsing and recording background tracks. They invited a group of celebrity friends—including the Rolling Stones, Eric Clapton, Marianne Faithfull, Keith Moon, and Graham Nash—to join them for the recording. At 8:54 (Greenwich Mean Time), the cameras went live and the Beatles sang to the world about love, love, love.

That song was soon released as a single and included on the “Magical Mystery Tour” album (1967). A different version of the song was used in the film *Yellow Submarine* (1968). Years later, Lennon reflected, “I still believe ‘All You Need Is Love,’ you know. But I don’t believe that just saying it is gonna do it. You know, I mean, I still believe in the fact that love is what we all need.”•

To see a clip of the Beatles’ “Our World” performance, click [HERE](#).

Billboard

TOP SONG 1967

Lulu “To Sir With Love”

Billboard

TOP SONG 1990

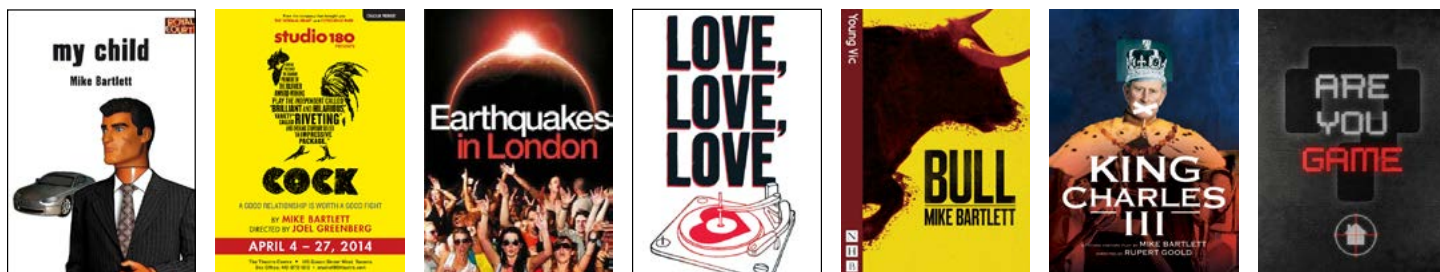
Wilson Phillips “Hold On”

Billboard

TOP SONG 2011

Adele “Rolling In The Deep”

A PLAY BY PLAY LOOK AT MIKE BARTLETT



In under 10 years, Mike Bartlett has emerged as “one of our superstar playwrights,” according to the London *Guardian*. These are some of the milestone productions—from intimate chamber plays to ambitious epics—that brought his work to the attention of London and New York audiences.

MY CHILD—ROYAL COURT THEATRE, LONDON 2007

“A mother denies her ex-husband access to their nine-year-old son when he brings the boy back from a parental outing with a damaged arm. Derided by his former wife, who questions his paternal rights, the man decides to take the law into his own hands... Bartlett, in his first play, pins down with horrific accuracy the way children become the victims of warring parents. But he never lets you settle into easy moral judgments.” Michael Billington, *The Guardian*

COCK—ROYAL COURT THEATRE, LONDON 2009 / DUKE ON 42ND, NEW YORK 2012

“You may, according to taste, find the title a come-on or a turn-off. But, far from being a sensational shocker, Mike Bartlett's play is a sharp, witty study of a man helplessly torn between his longtime male partner and a loving woman. Bartlett's theme, in fact, is less tortured bisexuality than the paralysing indecision that stems from not knowing who one really is.” Michael Billington, *The Guardian*

EARTHQUAKES IN LONDON—NATIONAL THEATRE (COTTESLOE), LONDON 2010

“Mike Bartlett has made his mark as a laser-sharp minimalist. Now he's been encouraged to ‘think big’ ... in a sprawling, three-and-a-quarter-hour, five-act epic that, while set mostly in the present, spans the late Sixties and 2525 as it examines how life is lived under the threat of climate change and impending catastrophe.” Paul Taylor, *Independent*

LOVE, LOVE, LOVE—ROYAL COURT THEATRE, LONDON 2012 “Compared with Bartlett's big, baggy state of the nation dramas at the NT, this is a chamber

piece, with just five characters. But it strikes me as Bartlett's best work to date, with deeper characterisation, more personal themes, and scenes of extraordinary intensity and emotional truth shot through with dark humour.” Charles Spencer, *The Telegraph*

BULL—YOUNG VIC, LONDON /59E59, NEW YORK 2013

“Told in a brisk 55 minutes and without a trace of irony or a twisty turn...Bartlett seizes upon essential truths. Perceptions matter. Be on the offensive. People are more savage than you can imagine. And although it has become a popular rallying point for sympathy, cries of bullying will get you nowhere in business — that's the way it is.” Joe Dziemianowicz, *New York Daily News*

KING CHARLES III—ALMEIDA THEATRE/WEST END, LONDON 2014 / MUSIC BOX THEATRE, NEW YORK 2015

“How do you write a play about the British royal family without making its members seem risible, banal or irrelevant? ...[Bartlett] imagines a shaky monarchy thrown into crisis after the death of Elizabeth...by employing the language of Shakespeare to transform his protagonists from cardboard figures of ridicule into full-blown characters of tragedy and pathos.” Sarah Lyall, *New York Times*

GAME—ALMEIDA THEATRE, LONDON 2015

“The audience (is) divided into four discrete zones, each looking into a central glassed space in which an ordinary couple, trying to beat the housing crisis, has moved into a flat that could have come out of an Ikea catalogue or been computer-generated...Mike Bartlett explores the numb thrills of video-game violence and the relationship between virtual assassinations and the extermination of real people in an ingeniously executed evening.” Kate Kellaway, *The Guardian*

INTERVIEW WITH PLAYWRIGHT MIKE BARTLETT

Education Dramaturg Ted Sod spoke to playwright Mike Bartlett about *Love, Love, Love*.

Ted Sod: Where were you born and educated? When and how did you decide to become a playwright?

Mike Bartlett: I was born in a small town called Abingdon, just south of Oxford. I was very lucky in that my secondary school had a big theatre and a really good drama teacher. I started off by acting in school plays, then directed a play or two. I went to Leeds University, studying English and Theatre Studies, and it was a fantastic course that allowed us to really experiment and explore the possibilities of making all sorts of work. By the time I left I was pretty sure I wanted to be a director, but I found I would write brilliant cover letters to get me the interview for the assistant director job, then get an interview and mess it up. There's a skill a young director must have: to be able to communicate your vision in person, without actually having any work to prove what you can do. I wasn't great at that, so when I wasn't doing any directing, I started writing instead and found I was much happier. I wrote some short plays, and I went into the Young Writers Program at the Royal Court Theatre, taught by Simon Stephens. I had my first play produced in 2007 at the Royal Court Theatre, entitled *My Child*. The Royal Court did a brilliant thing. They said, even before *My Child* was staged, "We're also going to commission another play from you straight away." That was a turning point for me, being able to just focus on writing. From then on, I've written plays and, more recently, television.

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

MB: I was feeling that my generation—I was born in 1980—was scrambling around in London, not able to make ends meet, living in terrible flats, 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? Why don't you protest and vote, and get involved and change things? 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.

TS: This play spans the years 1967 through 2011. What type of research did you have to do on the time period in which you weren't yet alive?

MB: I remember as a child my grandmother's flat felt like it was still in the '60s. My parents and grandparents would talk about what it was like in 1967. For instance, one thing that surprised me was that very few people had telephones in 1967. More people had televisions than telephones, and that sort of thing makes a huge difference to what



Mike Bartlett

it feels like to be in a room or how you would meet someone. I think all those details are fascinating. A bit of that 1967 scene is my own experience, in terms of the places I've been. And importantly a lot of it is imagination.

TS: In the early 1990s, you were just coming into the tween years. You must be an astute observer of behavior.

MB: I think most 12-year-olds are very astute observers of behavior. Many parents underestimate how much their children know and see, and how much they remember. I think that's why childhood memories are so vivid. You're just like a sponge. You soak up places and smells, and definitely behavior as well. I think, as a child, you're particularly fascinated by what adults are doing and why they do it. The trick is actually maintaining that as you get older. It's being as open, observant, and sponge-like as you can into adulthood.

TS: I listened to a BBC interview you did, and you said once you have an idea for a play and you've decided it is worth writing about, you put yourself in hibernation. Is that true?

MB: It depends on what it is. But, yes, broadly speaking, I think that's the case. I'm not like a monk. I don't lock the door and not see anyone. But I do try and stay in the zone as much as I can, until I've got to the end of that first draft. With this play, I wrote the first draft very quickly in a week or two. Because once you have a sense of the setup, what you want to do is let the characters loose. The state I want to be in with the characters, if I get it right, is that I'm not in full control of them. They are

driving the drama forward, through what they want to do—through their emotions and psychology and desires. All I'm doing is transcribing what they tell me. I know perhaps that sounds a little unhinged, but it's a bit like when you dream. Everyone creates stories and characters who want things and have goals and overcome obstacles when they dream.

TS: 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 in Britain and, I suspect, in America. 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. If you look at what it was like in the mid-'60s, in terms of the establishment and the country, when that generation came through, to where we are now, it's an astonishing story. 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.

TS: Are there specific things in the text that you have to change for an American audience?

MB: We are making some changes, but they're more changes that I've wanted to make since the play was last on. I've got unfinished business with some sections. I found with *King Charles III*, when we brought it across to Broadway, I made all sorts of changes, because I

was advised to be concerned about, in quotation marks, the American audience. Once we were on, I found the audience understood everything easily, and all the changes reverted back to the original version because I didn't need to spell things out or explain things. The audience was just really smart and got it.



Ben Rosenfield and Zoe Kazan
in *Love, Love, Love*

TS: What do you look for from a director? What type of actors do you need for this specific play?

MB: The main thing I look for in a director is a real collaborator, because I come from a background of making theatre, not just writing for it. I love to be part of everything: design, performance, rehearsals. I need a director who understands that we're making this all together. I love a director who is engaged with the text. And I don't mind them questioning lines or pushing to make the play as good as possible.

And then with actors, I think my work has a rhythm to it. I love the sound of a line. I love punctuation. I like hitting the full stop. And I love using dashes, ellipses, interruption points, all to convey intention. Rhythm conveys intention in English. So, I need actors who are really up for that.

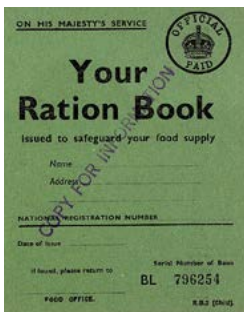
TS: What advice do you have for a young writer?

MB: The main thing that I found is if you worry about quality, you'll just get stuck. You'll write three lines and say, "Oh, God, it's not as good as Shakespeare!" Whereas, really what you need to do is let yourself go and give yourself permission to write

absolute rubbish. Just write, write, write. See lots of plays and read lots of plays, but write huge amounts, because you've got to get the practice in. The more you practice, the better you'll get. And if you're tempted to start chasing agents and networking in theatre bars and going to lots of play development type things, question whether you'd be better off spending those hours writing something new, rewriting what you've got, or just practicing. What I have discovered is, all the time I spent trying to artificially further my career or "networking" was a complete waste of time. As soon as I could actually write something of any worth, it did the work for me. That's how you get a career as a writer, by writing something that means something to an audience. •

WORLD OF THE PLAY: 1967

The late 1960s were a time of social and political change in both Britain and the United States. In many ways these were the conclusion of shifts begun in the wake of WWII. For the older generation, these changes were disorienting; for *Love, Love, Love* protagonists Kenneth and Sandra, representatives of the cohort born just after the war, they were a natural evolution of the only society they had ever known.



Sample of a UK Child's Ration Book, WWII

THE END OF AN EMPIRE

While the United States emerged from WWII as a world power with a strong economy, Britain was left bankrupt and physically devastated, unable to maintain control over its far-flung colonies. Between 1945 and 1968, more than two dozen British colonies, including India, all became independent nations. At the same time, immigration to Britain rose due to the need for new workers to

rebuild the British economy. Indians, Poles, and West Indians arrived in large numbers.

A MORE AFFLUENT POPULATION

Though Britain struggled economically after the war, by the late 1950s the country was more affluent than ever before. There was a purposeful effort to build a more equitable, less class-based, society. The creation of the social safety net, including national health insurance and payments to families to offset the cost of caring for children, raised the material standard of living. Employment levels were high, and families could afford cars and televisions for the first time. Housing estates, similar to older American suburbs and early public housing developments, were built to replace housing destroyed in the war and to house those displaced by slum clearance projects. These estates featured amenities uncommon in previous generations: central heating and indoor plumbing.

ACCESS TO EDUCATION

The Education Act of 1944 made secondary school, equivalent to high school in the United States, free and available to all students. Previously, secondary school had been almost exclusively for upper class males. Beginning in 1962, universities in Britain were free: the state paid students' tuition and awarded maintenance grants to cover living expenses. Between 1960 and 1970 the number of Britons earning a college degree doubled. Kenneth and

Sandra are part of this group.

THE END OF NATIONAL SERVICE

From 1939 until 1960 all British men between 18 and 21 were conscripted into National Service and required to spend 18 months in the military and four years on reserve. This system was phased out between 1960 and 1963. Kenneth was part of the first group of teenagers not required to join the military in two decades.

WOMEN

Women in Britain in the 1960s did not have the rights or opportunities of their male peers. Most left school at 15, worked for several years, and married by their early twenties. Pursuing a college degree makes Sandra part of an elite group.

Though an official marriage bar—which required women in civil service to give up their jobs after marriage—ended in 1946, women were still expected to leave work after marriage in many fields. Women could not get credit or make large purchases without a male guarantor.

Birth control became available to married women only in 1961, but it was not prescribed to unmarried women until 1974. Abortion was legalized in 1967, but the law required the doctor, not the woman, to make the decision about whether or not abortion was appropriate.

The women's liberation movement coalesced in the late 1960s around issues of wage equality. Women earned 54% of what men earned on average and in many cases were paid less for exactly the same work.

YOUTH CULTURE

British and American young people in the late 1960s were similar in their rejection of "the establishment," a term for those who hold political or cultural power in a society. The revolutionary, rebellious music of the decade spanned the Atlantic, as did the appreciation of recreational drugs and free love. But the United States had two challenges the



Recruitment Poster for the National Service

Students on their way to class, early 1970s



British did not face: direct involvement with the Vietnam War, and a major civil rights movement.

The main political cause for British youth was the Campaign for Nuclear Disarmament. CND unilaterally opposed nuclear weapons, held at the time by the U.S., Britain, and the Soviet Union, out of fear of a nuclear war and in moral objection to the loss of civilian life seen after atomic bombs were dropped on Japan in 1945. While CND opposed the war in Vietnam, not many Britons were active participants in the Campaign in the late 1960s.

British youth culture centered on "Swinging London." "Swinging" was slang for hip or fashionable, and came into use in the late 1950s. Perhaps because the political situation in Britain felt less urgent, Swinging London was all about music and fashion. "Mod," short for modern, clothes were in: miniskirts and shift dresses in bold colors and prints, designed by Mary Quant and modeled by Twiggy and Jean Shrimpton.



Mary Quant for JC Penny, 1966



Twiggy

U.S. AND VIETNAM

U.S. involvement in the Vietnam War, which began in the early 1950s, was driven by fear of communist expansion. By the late 1960s many Americans no longer supported the war because they objected to American soldiers dying in another country's civil war, learned of the death and devastation caused by the American and south Vietnamese militaries, and/or considered American involvement a form of imperialism. The draft system, which conscripted men between 18 and 21 to serve in the military, drew heavily from minority populations and was seen as unfair. Student groups, civil rights activists, mothers' organizations, and clergy were all involved in the anti-war movement.

The U.S. civil rights movement, which began in 1954 and had forced change in U.S. laws and practices in housing, employment, education, and voting rights, continued in the late 1960s. Britain, which didn't have a significant minority population until the immigration of the 1950s, also passed anti-discrimination laws during this period. Overall, the movement was much larger in the United States.

1967 FACTS

- Senator Edward Brooke, Republican of Massachusetts, becomes the first popularly elected African-American Senator since Reconstruction.
- The Great Human Be-In in San Francisco features Timothy Leary, who tells the crowd to "Turn on, tune in, drop out."
- The first ATM is installed in a North London bank.
- Male homosexuality is decriminalized in Britain.
- The Outer Space Treaty is signed by the U.S.A, the U.K., and the Soviet Union. It prohibits orbiting weapons of mass destruction.
- The first air conditioned subway car goes into service in NYC.
- The first black police officer joins the the London Metropolitan Police Force.
- The first heart transplants are performed in Cape Town and New York City.
- In Loving v. Virginia, the U.S. Supreme Court strikes down state laws prohibiting interracial marriage.

INTERVIEW WITH ACTOR AMY RYAN

Education Dramaturg Ted Sod spoke to actor Amy Ryan about her role in *Love, Love, Love*.

Ted Sod: Why did you choose to do the role of Sandra in Mike Bartlett's *Love, Love, Love*?

Amy Ryan: Mike Bartlett described Sandra to me before an initial reading of the play. He said, "She is technicolor." That mesmerized me. I've never played a character like her before onstage. I've also never taken on the challenge of playing someone over a 40-year time span. There was no way to say no.

TS: What do you think the play is about?

AR: I think the play is about the consequences of never really growing up. The passions and selfishness of Sandra and her husband, Kenneth, have a deep impact on the children. How can such bright ideas warp others?

TS: What kind of preparation or research do you have to do before rehearsals begin in order to play Sandra?

AR: It's a couple of weeks before our first rehearsal. I read the play mostly every day. I look for language that is repeated and try to absorb Mike's rhythms. I just saw an interview online with Judi Dench. She said, "Don't always believe what other characters say about you." That is great advice! I'm keeping that in mind as I work. I'm watching films and Youtube videos to get an accent that is right for Sandra. Richard Armitage, who is playing Kenneth, is sharing photos of London with me and has been guiding me towards some films that are very helpful.

TS: How is this character relevant to you? Can you share some of your thoughts about Sandra with us? What do you find most challenging/exciting about this role?

AR: This may sound silly, but a big challenge for me is the smoking. I hate cigarettes and never smoked. But Sandra LOVES it. I think that'll be hard to pull off. She is very different from me in many ways, so I think it's best to just get out of her way. Mike's script is full of everything I need. I will let it take me for the ride. I will also not judge her as I play her.

TS: Can you talk about the relationship between Sandra and her husband, Kenneth, as you currently perceive it?

AR: It's love at first sight. They share a deep connection from the onset, and it never really matures.

TS: What do you look for from a director when working on a stage role?

AR: I look for a sense of humor. I look for a safe environment where we can disagree with one another and not have a falling out. Mostly, I look for trust that a director will be honest when something is not truthful or working well. I don't want a babysitter or a hand holder. I don't want to be told something is "good" when it's not. To me that is not encouraging. What's encouraging is when a director can see through nerves or laziness and tell me, "You can make a stronger choice, so do it." I like when a challenge is laid out before me.



TS: Where were you born and where did you get your training? Did you have any teachers who profoundly influenced you?

AR: I was born in Queens, N.Y. and trained at the High School of Performing Arts in Manhattan. I was trained in the Stanislavski Method. I believe the best part of that training was learning to observe other people. Taking one bus and three trains to get to school every day provided that opportunity. New York City is one of the best acting teachers an actor can find. At the High School of Performing Arts, I was influenced by my teacher Roz Schein. After graduation, my biggest influence was Cicely Berry from the Royal Shakespeare Company. I was lucky to spend time with her through Theatre for a New Audience. I learned how to make text active from her.

TS: Students reading this interview will want to know what it takes to be a successful actress. What advice can you give to young people who say they want to act?

AR: I remember being told by a teacher, "If you can think of something else you'd be just as good at or would enjoy better than being an actor, do THAT!" I think that is very good advice. If you can't, I'd say challenge the person who tells you "No." Or feel sorry for them that they don't see your talent, and move on. Write to directors and writers you admire. Research a theatre's upcoming season, see if there's a part you're right for. Write to casting and share your passion for that play/part. Save your money. Share information about auditions with fellow actors. •

THE BOOMERS AND THE XERS

THE BABY BOOMERS:

HENRY: BORN 1944
KENNETH: BORN 1948
SANDRA: BORN 1948

GENERATION X:

ROSE: BORN 1974
JAMIE: BORN 1976

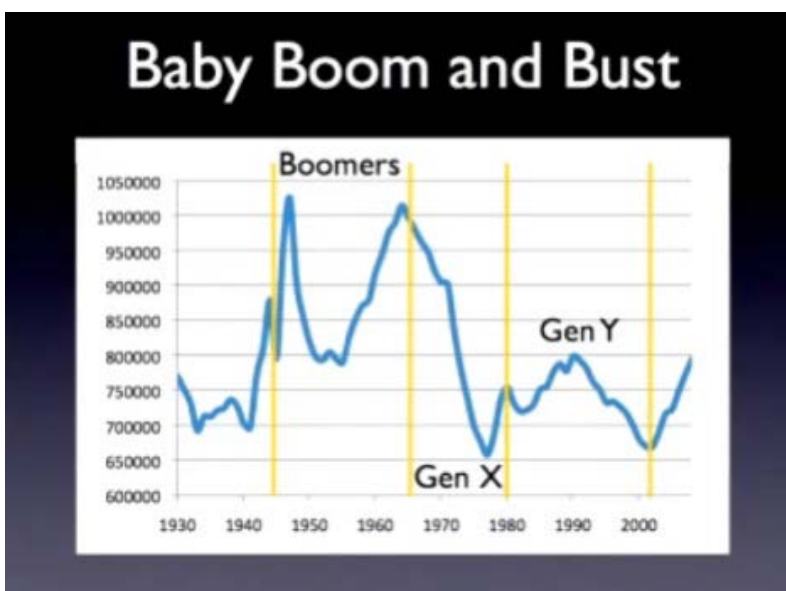
Google “Generation X vs. Baby Boomers” or “Millennials vs. Generation X” and you’ll find results that, true to the “versus,” bring to mind a boxing match. Not just in the comments sections (Millennials and Gen Xers urging Boomers to retire or die; Gen Xers and Boomers scolding Millennials for participation-ribbon entitlement), but in the articles themselves.

“Who’s worse off financially—Baby Boomers, Generation X or Millennials?” asks Canada’s *Financial Post*. “Baby Boomers: Five Reasons They Are Our Worst Generation,” trumpets a *Philly Mag* listicle. “Generation X has it worse than baby boomers,” laments the *Boston Globe*. “Crybaby millennials need to stop whinging and work hard like the rest of us,” admonishes London’s *Telegraph*. The stakes of the match seem not to be a victory, but an admission of defeat: who’s been hit the hardest, and how much have they lost?

The answers aren’t easy—but they also aren’t qualitative. Though we love to throw personal accusations around (the Boomers had no foresight, the Xers were slackers, the Millennials are narcissists), the real roots of the generational divide can be traced back to hard economic truths. In Rose’s words, “It is all about fucking money.”

THE MONEY EQUATION: INPUT ≠ OUTPUT

One of the most controversial issues between Boomers and their descendants is that of government support for retirees. In 2015, a significant portion of US Government spending went towards Americans of retiring age. 24% of the federal budget went towards Social Security, and another 16% went towards Medicare. That means about 1.4 trillion dollars, or nearly 40% of the nation’s \$3.7 trillion spending, went



towards Americans over the age of 65 (generally speaking; 17% of Medicare beneficiaries are younger Americans with disabilities). As more of the nearly 75 million Baby Boomers age, this percentage will only increase. The rising costs are compounded by the fact that healthcare has gotten exponentially more expensive in the United States over the past century. In 1964, health care spending was about

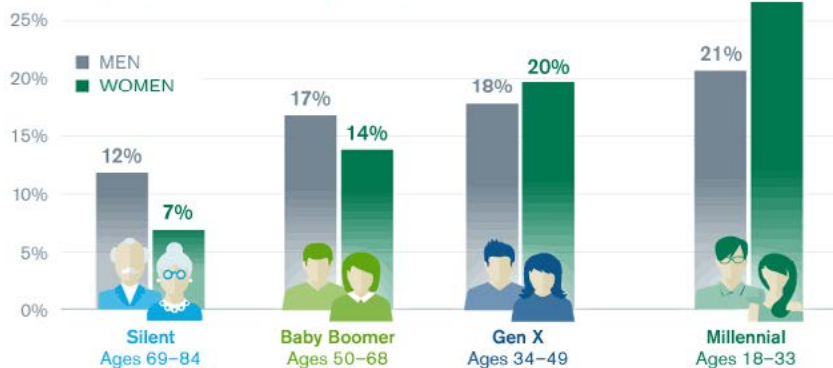
\$197 per person per year, which would adjust to about \$1,450 in 2012 dollars. But in 2012, health care spending per person per year was actually \$8,915. The massive cost increase is the result of multiple factors, most notably waste (a 2012 *Atlantic* article, citing an Institute of Medicine report, estimated that the US spends about \$750 billion on unnecessary healthcare costs each year). As aging Boomers encounter more health problems, their monetary strain on the system will continue to grow, and younger generations will be left paying the price.

Of course, if Gen X and the Millennials could count on similar government support in their old age, they might not mind paying their taxes towards Boomer-benefitting services. But unfortunately, younger generations can’t count on the same safety net. Workers born in the 1960s and onwards (a group that includes Rose and Jamie) have paid a higher percentage of their incomes into the Social Security tax than the Baby Boomers before them, but will receive less Social Security benefits in retirement. Baby Boomers didn’t just get their tax dollars back—they actually got *more* money in benefits than they’d paid for. A 2012 Urban Institute study estimated that a typical (Boomer) couple retiring in 2011 would draw about \$200,000 *more* from Medicare and Social Security than they’d paid in taxes towards the same

THE BOOMERS AND THE XERS (CONT.)

Educational Attainment for Younger Generations on the Rise

Percent completing at least a bachelor's degree at ages 18-33



Source: Pew Research Center. Released March 2015 from population surveys dated 1963, 1980, 1998, and 2014.

programs. Millennials and Xers will be lucky if they see their contributions come back at a 1:1 ratio.

THE MOBILITY TREND: UPWARD → DOWNWARD

The problem with Social Security benefits isn't just about payout—it's also about what higher contribution taxes, plus a myriad of other negative economic factors, means for the ability of Gen Xers and Millennials to save for retirement. When early-wave Baby Boomers (including Kenneth, Henry, and Sandra) entered the workforce, they could expect a steady upward climb in salary. They did better than their parents, and they also did better than their younger selves, seeing salary gains throughout their twenties, thirties, and forties before a wage peak (of 60-70% above their starting salary) in their early fifties. This lifelong rise allowed early Boomers to save for retirement and buy wealth-accruing assets (like stocks and houses). In retirement, Boomers could expect to live off of their accumulated wealth, in combination with employer-sponsored pensions and government-supported services. As a result, the net wealth of early-wave Baby Boomers in retirement is essentially the same as it was pre-retirement.

Now, compare that to the state of mid to late Boomers, Generation X, and Millennials. While early Baby Boomers enjoyed a lifetime upswing, the following generations (those born in the late 50s and onwards) experienced downward trends across the board. A 2015 *Washington Monthly* article, "Wealth and Generations," neatly lays out the contrast: "Today's fiftysomethings may be part of the first generation in American history to experience this kind of lifetime downward mobility, in which at every stage of adult life, they have had less income and less net

wealth than did people who were their age ten years before. Yet these mid-wave Baby Boomers shouldn't feel too sorry for themselves. That's because, as we shall see, they were far better off as twentysomethings than were subsequent cohorts of Generation X twentysomethings, and especially better off than today's Millennials."

Unfortunately, it's true. Gen Xers and Millennials have had many obstacles to overcome: lower starting salaries than their predecessors, fewer wage increases in their 20s and 30s, earlier and lower earnings peaks (early Xers saw a 50% increase at their peak; later Xers and

Millennials may see only a 20% increase), fewer employer-sponsored pensions, and lower rates of asset ownership. As a result, these generations have a limited ability to accumulate wealth—and a more precipitous drop in post-retirement income. While early Boomers enjoyed nearly 100% of their pre-retirement income in their golden years, Gen X will subsist on about 50% of their pre-retirement income. And even that has come at a personal price. While the typical Generation X household makes (when adjusted for inflation) about \$12,000 more per year than their parents' household did, they also do more work and have less wealth; more families have two wage earners, and the hours worked by those wage earners have increased over time. In the past, more work meant higher wages; from 1948-1973, the productivity of American workers went up 96.7%, and wages followed, increasing by 91.3%. Productivity also increased from 1973-2013 (by about 75%), but, in contrast to previous decades, wages lagged far behind, increasing only 9%. As a result, American families are experiencing downward mobility. Nearly one-third of Gen Xers born in the late 1970s to middle-class families fell out of the middle class in adulthood. And fewer than half of Gen Xers (in every income bracket) are wealthier than their parents were at the same age.

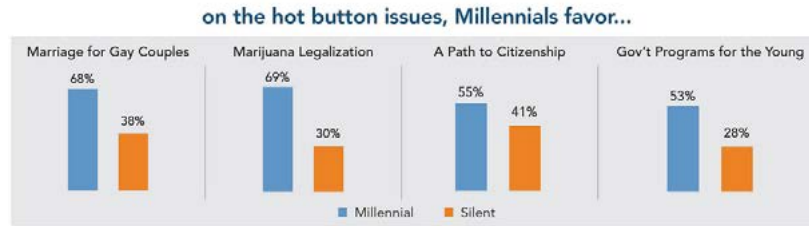
THE COMMON VARIABLES

So what happened to cause this downward spiral? Two major economic shifts are significant to the story: the 1990 Recession and the 2008 Financial Crisis. The first occurred just as Gen Xers were entering the workforce and the latter in the midst of what should have been their peak earning

years. The results were catastrophic for the total financial narrative of Xers, causing them to have low starting salaries, lesser savings, and major savings losses. Generation X lost 45% of their wealth during The Great Recession, 2007-2010 (Boomers lost only 25%). And those difficult years have had reverberations for every generation: Boomers have stayed in the workforce at unprecedented rates (keeping jobs that, in other circumstances, would have opened to Xers and Millennials), asset values have decreased, and wages have stagnated. As a result, many younger Americans have opted to delay their entry into the workforce (and up their appeal as a job candidate) by going to college — an ostensibly wise move, considering that high school graduates today make only 62% of what college graduates make (as compared to 77% in 1979).

But college, of course, poses another set of financial problems. In the best-case scenario, college delays earnings but ultimately pays off in a more skilled (and higher-paid) job. In the worst-case scenario, which is currently playing out for many Millennials, you graduate with mounds of student debt (college costs more than doubled between 1982 and 2012, and the average student borrower graduating in 2016 will owe some \$37,000) and no job openings in your field. Many Millennials are choosing to bide their time (and pay their debts) by working jobs unrelated to their degrees. What will happen when jobs return (some 30 million are

As contrasted with their Silent Generation grandparents:



Source: "Millennials in Adulthood: Detached from Institutions, Networked with Friends," Pew Research Center Report, March 2014.

estimated to open as Boomers retire over the coming years) and these Millennials haven't been building their resumes — and a new batch of graduates is ready to hire? We'll see.

But while Millennials are looking at an uncertain future, Xers are living in a tenuous present. Often called the forgotten or neglected "middle child" between the Boomers and Millennials, Gen X is also currently a "sandwich" generation, meaning they are paying for aging parents as well as dependent children. The results are dire for finances. A 2015 survey found that nearly 40% of Generation X respondents reported that they do not feel "at all financially secure," and nearly as many (38%) reported having more debt than savings.

THE SOLUTION

It's important to remember that the factors above don't exist in a vacuum. The economy, the job climate, and the college system are maintained and shaped by policy decisions. And for the past twenty years, those decisions have been made by Baby Boomers. Boomers make up only one-third of the American voting-age population, but they hold nearly 2/3 of the seats in the House and Senate. The Congressional Boomer legacy still has some time to change; it's estimated that Generation X won't gain a majority in the House or Senate until at least 2018. But the generation's record thus far has been, in a word, contentious. Jim Tankersley, in a 2015 *Washington Post* article, offered a harsh view of the Boomers' achievements: "...they cut their own taxes, they deficit-financed two wars, they approved a new Medicare prescription drug benefit that their generation will be the first to enjoy in full. Partly as a result of those policies... Boomers let federal debt, as a share of the economy, double from where it was in 1970... Every generation wants to leave a better world for the ones to follow. I truly believe that boomers had no idea, for a long time, that the sum of their choices—of their quest to make life as good as it could be for themselves — might be a worse world for their children. But it's apparent now." Apparent, and illustrated onstage in *Love, Love, Love*—though, at least in the play, the Boomers aren't watching. •



Multigenerational Family in the United Kingdom

WORLD OF THE PLAY: 1990 & 2011

1990

Act II of *Love, Love, Love* takes place on March 31, 1990, the day of the infamous “Poll Tax Riots” at Trafalgar Square in Central London. Well into her third term as British Prime Minister, Margaret Thatcher had recently made good on a longtime promise to abolish Britain’s residential property tax, which for many years politicians had criticized for the disproportionate burden it placed on heads of household to finance local governments. Thatcher’s new solution, however, was even more unpopular. The so-called Poll Tax, in attempts to even out the local residential tax burden, levied the same flat rate tax on almost all British adults, regardless of income or individual circumstances. Considered drastically unfair, the “Poll Tax” sparked protests across the country. The initially peaceful anti-Poll Tax march of over 70,000 people at Trafalgar Square on March 31 descended into one of the worst British riots of the century—over 100 people were injured and 400 were arrested. The disastrous tax largely contributed to Margaret Thatcher’s resignation in November 1990.

Though the “Poll Tax” may have ushered in Thatcher’s political demise, it constituted only a small fraction of her legacy, which defined the 1980s and their adjacent years. Thatcher, the first female British Prime Minister, had helmed British politics since 1979, operating on a set of controversial conservative principles of economics known as Thatcherism, which championed individual hard work, a small national government, and a robust free market. Her time in office saw the breaking of several labor unions and the rise of “popular capitalism,” in which almost a million jobs transitioned from the public to the private sector.



Poll Tax Riot in Trafalgar Square, 1990



The policies of Thatcherism spurred economic growth in Britain and grew the middle class, but many of her critics claimed that she was out of touch with the needs of the country’s poor; her tenure as Prime Minister did, after all, leave the country in a state of greater economic inequality than when it had begun. By the end of the ‘80s, housing prices had risen substantially and union membership had plummeted, though the economy experienced a boom in 1990 after a decade that had weathered two significant recessions. Thatcher’s conservative ideology bled into other policies as well. A staunch proponent of the Victorian nuclear family, Thatcher prohibited any public school from teaching homosexuality as an acceptable practice. By 1990, a decade of conservative policies had gained her many dedicated followers but also sparked an anti-Thatcher movement in popular culture, notably manifested in the rise of British political punk and rock.

On the global stage, the Cold War between the United States and the U.S.S.R. was nearing its end in 1990—due in no small part to Thatcher’s active role in building relations between Soviet leader Mikhail Gorbachev and U.S. President Ronald Reagan. The Berlin Wall had fallen in November 1989. Much further south, Apartheid was also nearing its end in South Africa—in February 1990, Nelson Mandela was released from prison. Both in the U.K. and elsewhere, the year 1990 sat on the tail end of some of the most consequential events of the 20th century.

2011

Act III of *Love, Love, Love* jumps to 2011, three years after the beginning of the Great Recession of 2008. While by 2011 the United Kingdom was on the road to recovery, the Recession had been the country’s worst economic downturn in 29 years. Then-Prime Minister Gordon Brown had bailed out the country’s banks with a controversial £500 billion

rescue package, and while many believed that Brown's policies saved the U.K. from a worse economic situation, the country nevertheless saw increased levels of unemployment after 2008. In the play, Kenneth's pension consistently earns him over £80,000 a year in 2011, but his daughter Rose is most likely still feeling the four-year continual drop in real wages sparked by the Recession, which has kept her annual income at a bit less than £30,000.

David Cameron's tenure as Prime Minister of the United Kingdom began in 2010. Cameron, a Tory, initiated his term as a self-proclaimed "One Nation Conservative" who would strive to create a "coalition" between Conservatives and Liberals to address problems of economic inequality and reassess the country's entitlement programs. In 2011, Cameron had recently announced his "Big Society" proposal, a set of policies aimed at empowering local governments and individuals to take active roles in the



bettering of their respective cities and towns. Cameron hoped to implement public service reform that would make local institutions—including local governments, schools, prisons, and social services—more effective at addressing the needs of their specific communities. Critics of Cameron's plan charged that it was only a veiled cover for an agenda of spending cuts and smaller central government. Cameron, however, asserted his passion for increasing the opportunity of all individuals, and his dedication to the health of the nation even led to the 2011 implementation of a Personal Wellbeing survey to statistically measure the country's happiness.

In August of 2011, a peaceful protest against the police killing of Mark Duggan, a black Tottenham resident, erupted into one of the worst British riots of the 21st century. The crowd's demand for the police force to answer to Duggan's death spiralled into an all-night, 15,000-person riot that left



around 3,800 London businesses looted, damaged, or even destroyed. Many residents found Duggan's murder to be evidence of a greater problem of institutional racism in the Metropolitan police force.

Scotland took some large steps in their quest for independence from the United Kingdom in 2011. Scottish National Party (SNP) leader Alex Salmond won an overwhelming victory in the 2011 Scottish election, and later in the year, the SNP declared the official start to its campaign for independence. The referendum that would ultimately take place in 2014, though, would not end up garnering enough "Yes" votes to split Scotland from the U.K.

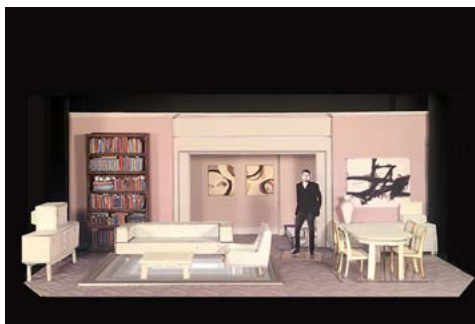
Elsewhere in the world, 2011 was a tumultuous year. Beginning in December 2010 with demonstrations in Tunisia against President Zine al-Abidine Ben Ali, the Arab Spring uprisings of 2011 eventually ousted several Arab leaders throughout the Middle East. In Japan, a series of massive earthquakes resulted in a 10-meter tsunami that devastated communities in the country's northeast region. America, meanwhile, reached a milestone in its war on terror with the killing of al-Qaida leader Osama bin Laden.



DESIGNER STATEMENTS



1967



1990



2011

Set models for the three different acts in *Love, Love, Love*

DEREK MCLANE—SET DESIGN

The story of *Love, Love, Love* takes place in three different eras during three different acts. It is partly about a generational war and deals very much with the time periods the characters are living in. The first act takes place in 1967, the second act is in 1990, and the third act is happening more or less now. When the play starts, you don't necessarily know a lot about who the characters are—so the set design has to create not only the living environments of these particular characters, but it also needs to give the audience a sense of when the action is happening and where. I have worked really hard on recreating the period details of each act. For example, in the first act, which has the most pronounced difference in terms of current styles, people living in a flat in North London in the late '60s didn't necessarily have central heating or hot water. I did a lot of research on the possible look of each setting by finding period photographs and looking at real estate ads. One of the challenges in designing this show is we need three different settings, and it is rather difficult to use a turntable in the Pels, so I kept most of the choices minimal. But, in fact, my main goal was trying to reflect what a set might look like for a play that was produced during the same time periods. So the first act evokes what a set for a Harold Pinter play might have been at that time, the second act evokes the look of an Alan Ayckbourn play, and the third act is the most contemporary and looks like a play written by Mike Bartlett. Michael Mayer, the director, and I have worked together before, and we have a shorthand. We both realized that the story is so strong in Mike's play, that the challenge of the set design is to help tell the story and not get in the way of it.

SUSAN HILFERTY—COSTUME DESIGN

Love, Love, Love is a play with three very distinctively different worlds. The first world is all about dreaming of the future. Using the backdrop of post war 1960s London, we

will create a class structure, ranging from a poverty-stricken, dingy, worn down, lower-class worker to highly educated, fashionable, thriving Oxford University students. In this act, I am going to create the foundation for Mike Bartlett's beautifully written, dream-filled characters so that they will have room to grow into the powerful, self-absorbed, painfully unaware people we see in Act III.

The second act is all about sacrificing for money in 1990s London. We see these characters living the life they dreamed of, and paying the consequences. With money as the signifier for success, we need to see wealth all around this family. We have children in private school uniforms, men in expensive designer suits and women in powerful work attire. But with all of this success comes complications, which we will see.

Set in 2011, the third world is about the conflict between generations; the older generation basking in their success and living the life of leisure, and a younger generation unable to succeed in the world they inherited. My job is to show the division between the two generations. The older generation will feel expensive and luxurious, while the younger generation will relate back to the poverty-stricken world we saw in Act I. We see how time and excess has treated this family, for better or for worse.

DAVID LANDER—LIGHTING DESIGN

My first creative task as I envision my lighting design is to determine how I will craft the environment for the characters to inhabit as they tell the story of the playwright. In *Love, Love, Love*, I have the added challenge of creating three distinctive environments that span six decades. An enormously fun challenge. In creative meetings with Michael Mayer, he suggested each act should have a unique look, perhaps three different light plots. Design Notes: Three



Costume renderings for the character of "Sandra" in *Love, Love, Love*



Amy Ryan in *Love, Love, Love*

distinctive Acts. Three unique decades. The characters age dramatically throughout the play. The world that they inhabit should grow to reflect their age, taste, and attitude. Act 1, Summer of 1967, monochromatic, moody yet funny, shadows, simple, honest yet cheeky, television light; Act 2, Spring, 1990, bright, late '80s sitcom, soft, very pink, very rosy; Act 3, Summer 2011, severe and austere, sharp, edgy, high contrast, silvery, sleek, perfect, and beautiful.

KAI HARADA—SOUND DESIGN

As a sound designer, I never want to sonically distract listeners and take away from the storytelling; conceptually, I only want to add sound elements that are absolutely necessary to aid in telling the story. In *Love, Love, Love*, Mike Bartlett is very clear in his script which pieces of music he desires to set the time, place, and mood for each act, and thus part of my job can be somewhat utilitarian—facilitating the playwright's wishes by providing the right edits to the music or sound element. Where I can better express my creativity is by manipulating how the audience hears those songs: obviously the music has to be localized to a practical record player or television on stage, and making that as realistic as possible is one of my goals. Then, as the music fades into or out of the audience listening area, I can have a little more fun in how that transition happens—I can be specific in where the sound appears to be coming from while subtly adjusting the dynamics of the music so that it can also feel as if the music is enveloping the audience. •

PRE-SHOW ACTIVITIES

FOR
EDUCATORS

HOW DOES A COSTUME DESIGNER USE MUSIC TO INSPIRE COSTUMES THAT REVEAL A CHARACTER'S PERSONALITY?

(Common Core Code: CCSS.ELA-LITERACY.RH.11-12.7)

Love, Love, Love begins with two brothers, 19-year-old Kenneth and 23-year-old Henry, in Henry's apartment.

MATERIALS: Figure templates, drawing supplies, speakers, music player, or computer

LISTEN Play the song "All You Need is Love" by the Beatles and a selection from Mantovani's *Golden Hits* for students. Ask them to envision or jot down notes about what a young man who listens to this music wears.

DESIGN Pass out figure templates to the class. Ask students to choose one of the songs and create a costume design for either Kenneth (based on *Love, Love, Love*) or Henry (based on Mantovani).

SHARE AND REFLECT Post completed designs around the classroom and hold a gallery walk, allowing students time to take in each other's work. What choices did each student make? What did you find in the music that connects to these choices? What similarities do we see across designs? Do you think that Kenneth and Henry get along?

HOW DOES A PLAYWRIGHT CREATE A MONOLOGUE THAT EXPLORES INTERGENERATIONAL CONFLICT?

(Common Core Code: CCSS.ELA-LITERACY.W.9-10.3)

Love, Love, Love explores the conflict between Baby Boomer parents—who benefited from government policies and a strong economy—and their struggling Gen X children.

BRAINSTORM Generate a list of possible conflicts between a member of the student's generation and a member of an older generation.

WRITE Have each student choose a conflict. Ask them to imagine that someone their age is explaining their point of view on the topic to a parent or grandparent, and to write out what the younger character would say.

SHARE AND REFLECT Host a reading of some or all of the monologues. What are the biggest intergenerational conflicts in America today? How would a parent or grandparent respond?

POST-SHOW ACTIVITIES

HOW DOES A PLAYWRIGHT BUILD A SCENE AROUND A WORLD EVENT?

(Common Core Code: CCSS.ELA-LITERACY.W.11-12.3)

Love, Love, Love opens with Kenneth watching the "Our World" broadcast, a live television event that helps audiences understand the world of the play: the time, place, and society in which the play takes place.

BRAINSTORM Generate a list of recent events that could help an audience understand a play's time and place.

WRITE Ask students to begin writing a scene between two characters who are somehow following one of the events, either through a television broadcast, the radio, social media, a magazine, etc. After a few minutes have passed, ask students to write in a third character who enters the scene. Does the new character agree or disagree with the first two characters about the world event? Ask students to generate at least 12 lines of dialogue.

SHARE Hold table-reads of a few of the scenes-in-progress. What does the chosen event help the audience to understand about the world of the play?

.....

HOW DOES A DRAMATURG OR ACTOR USE A SCRIPT TO JUSTIFY A CHARACTER'S POINT OF VIEW?

(Common Code: CCSS.ELA-LITERACY.RL.9-10.1)

An actor needs to understand their character's perspective on the issues in a play, regardless of whether they agree with the character.

DISCUSS As a class, generate a list of answers to the questions "What do parents owe their children?" and "What do children owe their parents?"

PREPARE Introduce the topic of the debate, "Should Rose's parents buy her a house?" Divide the class into three groups, one to argue Rose's point-of-view, one to argue from Sandra and Kenneth's perspective, and the final group to act as the jury. Allow groups several minutes to discuss their debate strategy and find evidence from the play to support their arguments.

DEBATE Have Rose's team and Kenneth/Sandra's team line up on opposite sides of the classroom, facing each other. Place the jury in the center of the room. Alternating sides, allow each student a limited amount of time to speak. When a member of the jury feels moved by a particular argument, they should step closer to the side they agree with and remain there. At the conclusion of the debate, determine which side was more convincing based on jurors' position.

REFLECT What arguments were most convincing? Why? Did anyone disagree with the side they had to argue for? What was that experience like? What do you expect from your own lives relative to your parents' lives?

GLOSSARY

- ABODE:** a place of residence, such as a house or home
Sandra asks where Kenneth is based, and when he doesn't understand, she asks about his abode.
- BLOKE:** an informal term for a man or a fellow
Kenneth refers to the waiter Sandra is hitting on as a "Greek bloke."
- BOG PAPER:** toilet paper
Henry asks Kenneth if they need bog paper for the house.
- FAGS:** cigarettes
Kenneth says that he's settled because he has his brandy and his fags.
- INTERVAL:** a synonym for intermission, found in the middle of a play or musical
Jamie appreciates that Wicked had an interval so he could take a smoke break.
- KNACKERED:** tired, exhausted
Henry says that he is knackered following an altercation with Kenneth.
- PLY:** provide someone with food or drink in a continuous or insistent way
Sandra explains that she had to ply Clive with booze, in order to ease the pain of his sickness.
- PROCOL HARUM:** a popular English rock band from the late sixties/seventies
Kenneth questions if there is a difference between Mozart and Procol Harum.
- QUID:** slang term for one British pound, a form of currency
Jamie complains that the beer in London costs 5 quid (About \$6.51 USD).
- TORIES:** a member or supporter of the Conservative Party
Rosie calls out her parents' generation for reelecting British Prime Minister Tony Blair, and, as a result, voting in the Tories again.

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ABOUT ROUNDABOUT

ROUNDABOUT THEATRE COMPANY - 50TH ANNIVERSARY SEASON

Roundabout Theatre Company (Todd Haimes, Artistic Director) is committed to producing the highest-quality theatre with the finest artists, sharing stories that endure and providing accessibility to all audiences. A not-for-profit company founded in 1965 and now celebrating its 50th anniversary, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences. Roundabout presents this work on its five stages and across the country through national tours. Roundabout has been recognized with 36 Tonys®, 51 Drama Desks, 62 Outer Critics Circle, 12 Obie and 18 Lucille Lortel Awards. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

2016-2017 SEASON



STAFF SPOTLIGHT: INTERVIEW WITH JENNIFER DiBELLA, DIRECTOR OF EDUCATION AT ROUNDABOUT THEATRE COMPANY

Ted Sod: Tell us about yourself. Where were you born and educated? How and when did you become the Director of Education?

Jennifer DiBella: I was born in New Orleans, Louisiana and grew up in suburban New Jersey. I went to Wagner College and majored in Theatre Education and received my NY State certification to teach theatre to students in grades K-12. After graduating, I moved to Philadelphia to work in the Education department at Walnut Street Theatre. I also taught in the Philadelphia public schools, which was an incredibly challenging but rewarding experience. I moved back to New York to pursue my masters degree in Educational Theatre at NYU. I have worked at Roundabout since 2005 and became the Director of Education in 2013.

TS: Describe your job at RTC. What are your main responsibilities?

JD: As the Director of Education at Roundabout, my main responsibility is to oversee our education department, which impacts over 20,000 people each year through in-school partnerships, career development, after-school initiatives, professional development for educators, and audience enhancement programming. I also support our Development team in their fundraising efforts for the programs and represent Roundabout at local and national conferences.

TS: What is the best part of your job? What is the hardest part?

JD: The best part of my job is knowing that our programs are having a deep and lasting impact on the lives and work of people across New

York City. Roundabout's in-school programs transform NYC public school classrooms into laboratories for theatrical exploration. Our after school programs put students in leadership positions so that they can call the shots—since we started Student Production Workshop ten years ago, 100% of the seniors who participated have graduated high school. Our career development programs launch young professionals into fulfilling positions within the entertainment industry. Our professional development programs help teachers fundamentally shift their practice to better engage their students. And our Theatre Access and Theatre Plus programs offer theatre-goers of all ages opportunities to enhance their experience with our main stage productions. I am extremely grateful that we are able to create new and important programming, like our Theatrical Workforce Development program, which we are launching with IATSE this fall. The program will provide young adults training and placement in backstage jobs. The hardest part of my job is managing our capacity to take on new work. I don't like to say "no."

TS: Why do you choose to work at Roundabout?

JD: After working at Roundabout for over a decade, I feel so lucky to have the opportunity to be responsive to the needs of our community and provide education programs that truly match the amazing quality of the work on Roundabout's stages. We have an incredibly dedicated and talented education staff, 57 of the most magnificent teaching artists in the city, and the support of Roundabout's leadership to create innovative programs—what more could I ask for?•

Learn more at roundabouttheatre.org. Find us on:



WHEN YOU GET TO THE THEATRE

FOR
EDUCATORS

TICKET POLICY

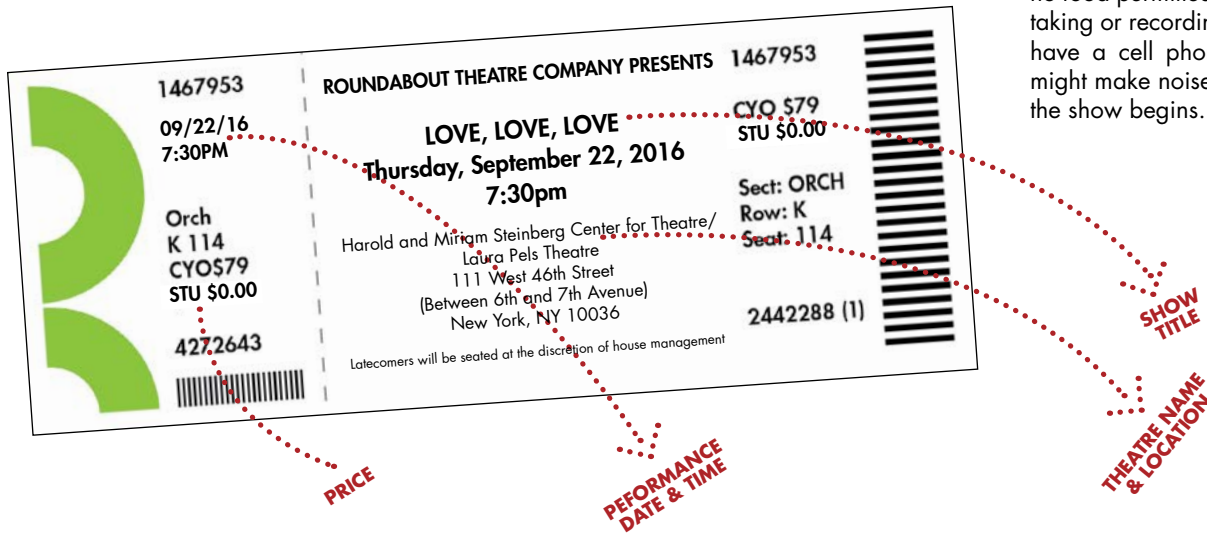
As a student, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row, and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.



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Roundabout's work with new and emerging playwrights and directors, as well as development of new work, is made possible by Katheryn Patterson and Tom Kempner.

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As a not-for-profit organization, we rely on the support of our passionate individual, foundation, corporate, and government donors. Because of these dedicated supporters who give generously each year, all of our Education programs and activities are made possible. Due to space limitations, this list reflects gifts of \$5,000 and above to Education at Roundabout during the 2015-2016 school year:

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