

HA-HUM-AH
THEATRE

minack
theatre
PORTHURNO CORNWALL

L  V E P L
L A Y *Loveplay*
L O V E P L A Y
L O D E P L A Y *Love*

TEN TALES OF LOVE, SEX &
RELATIONSHIPS THROUGH THE AGES

Play L O V E P L A Y
L O V E P L A Y
L O V E P L A Y L O V E P L A Y
LOVEPLAY

A PLAY BY MOIRA BUFFINI

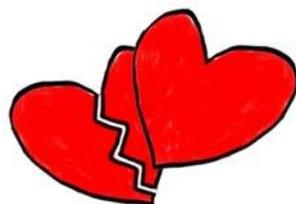
14-23 OCT • MINACK THEATRE • MINACK.COM



What is love? Does human desire change through time? Or are we endlessly searching for an impossible union somewhere between the physical and the emotional? Moira Buffini's wryly satirical play charts a chaotic trail of seduction, transaction and romantic aspiration that takes place on a single spot of ground across 2000 years.

Pragmatic, intellectual, occasionally even brutal, these transient sexual encounters are ironically reflected in the fortunes of a patch of scrubland, as it evolves from Roman latrine to sacred cloister and ultimately to the steel and concrete of commercial London.

The play threads a fine line between the tragic and the comic in human relationships. What can be more tragic than an endless cycle of, often unfulfilled, desire continually repackaged in the social conventions of different ages? And at the same time, that's the perfect recipe for comedy.



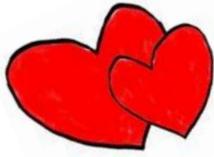
Scenes



Scene 1	The Classical Age	AD79
Scene 2	The Dark Age	544
Scene 3	The New Millennium	1099
Scene 4	The Renaissance	1584
Scene 5	The Enlightenment	1735
Scene 6	The Romantic Age	1823
Scene 7	The Age of Empire	1898
Scene 8	The Age of Austerity	1932
Scene 9	The Age of Innocence	1969
Scene10	The Age of Excess	The Present



Cast



Elena Valentine
Dan Bottomley
Georgia Nicholson
Liam Jeavons

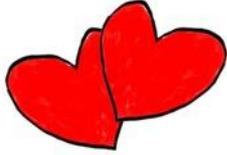
Crew

Ben Kernow - **Director**
Zoë Curnow - **Producer**
Marion Harrison - **Designer**
Milly Brolly - **Assistant Director & Stage Manager**
Simon Hutchings - **Lighting Design**
Dan Bottomley - **Sound Design**
Graham Cole & Lynn Batten - **Set Building**
Vanessa Jackson - **Publicity**



The company would like to thank Miracle Theatre, Mitch Holmes, Alex Wingfield and Alex Scott Fairley for their invaluable help with this production.





Director's Notes

It's very exciting to be here making my Minack directorial debut, particularly in the current climate, but also in bringing to the stage Moira Buffini's sharply comic Loveplay. 10 interconnecting scenes weaving through 2,000 years' worth of history on the same patch of ground. It's not exactly your standard play from that opening description alone.

I first came across the play 7 years ago whilst at drama school. Since then, like any good story, it has lodged in my mind. Loveplay unswervingly goes head first in its exploration of love and human relationships, at times hilarious and also heart wrenching in equal measures. Even across 2,000 years, whilst so much has changed in regard to relationships and love, there are still huge amounts which haven't changed.

One of the biggest challenges was going to be connecting the scenes together as we journey through time whilst never leaving the same place. This single spot of land changes use over time, from a latrine to an abbey, townhouse then modern office block. How do you convey that on stage with minimal set changes? We decided early on that music would be our anchor to join each era together. Dan has rearranged popular modern loves songs into tunes that would fit each period in time. Through his historical exploration of the musical styles of the Romans, to the Saxons, Tudors and Georgians, Dan has created a nuanced sound design that transports us musically through time with some of favourite love songs.





Georgia Nicholson

Georgia hails from the North East and trained at The Academy of Live and Recorded Arts. Credits include - *Inspector George Gently* (BBC), *The Cinder Path* (Ion Productions), *Aladdin* (Whitley Bay Playhouse), *The Lambton Worm* (Customs House), *The Pillory* (Southwark Playhouse), *The Dolly Mixtures* (2016 and subsequent revival in 2019 for Customs House), *Carnivores* (Southwark Playhouse), *My Uncle Freddie* (Customs House), *The Numbered Streets* (Pack it In Productions), *Beauty and the Beast* (Customs House), *Wild Boar* (Southwark Playhouse), as well as JC Penney's Spring Trends fashion campaign in the US. Before lockdown Georgia was in rehearsals for *Hetty Feather* at the Minack and is absolutely thrilled to be back on this beautiful stage once more. Having previously worked with Ha-Hum-Ah Theatre back in 2013 on *A Dickensian Christmas*, Georgia was delighted to have worked on their recent musical podcast *It's Grimm!* during the height of lockdown. Georgia wishes to thank you all for coming to see the show and for supporting the arts during this most difficult of times.



Dan Bottomley

Dan trained at ALRA. Past work with Ha-Hum-Ah includes *Grimms' Fairy Tales* in 2018, the recent podcast adaptation of the adaptation *It's Grimm*, and *A Dickensian Christmas*. Theatre includes: *Billy in Once* (1st UK Tour), *Eye of The Storm* (Theatr na nÓg/Hong Kong & UK Tour), *Moll Flanders* (Mercury Theatre), *Oberon's Cure* (Rude Mechanicals Theatre Co.), *The Ladykillers*, *Hello, Dolly!*, *Single Spies* and *A Chorus Of Disapproval* (Pitlochry Festival Theatre), *Pinocchio* (Hiccup/Derby Theatre and Leicester Curve), *Rudy in The Ballad of Rudy* (Goblin), *Hamlet* (Young Shakespeare Co.), and the nastiest baddies in rock'n'roll pantos at Theatr Clwyd and City Varieties Music Hall. Audio includes: Fox in *Pinocchio* (Goblin), *The Wizard of Oz*, *Torchwood: The Conspiracy*, *Vienna* and *The New Adventure of Bernice Summerfield* (Big Finish). He also has recorded voices for video games including the BAFTA award-winning *Divinity: Original Sin 1* and *2*, *Ryse: Son of Rome*, and *Seven: The Days Long Gone*. Dan also records audiobooks from his home bunker! Composing and writing credits include: *The Mouse and the Cactus* (Goblin) and the original musical plays *The House of Usher* (Hope Theatre), and Offie nominated *Peter and the Wolf* (Goblin, National Tour). Sound design includes: *Fox* and *Talk Radio* (Old Red Lion) for which he was nominated for an Off-West End award. Screen credits include Mike Leigh's feature film *Peterloo*. Dan can't wait to brave the elements at the Minack this autumn.

Liam Jeavons

Originally from Birmingham, Liam Jeavons trained at The Academy of Live and Recorded Arts (ALRA) where he graduated in 2012. Since then Liam has worked across theatre, TV and film, as well as performing on the stand-up comedy circuit. He's delighted to be joining the cast of *Loveplay* and to be performing at the Minack Theatre.

Theatre Credits: Mischief Theatre's *The Comedy About A Bank Robbery* (West End & UK Tour), *Where Yow Frum* (Birmingham Rep), *Potted Panto* (Garrick Theatre), *The 39 Steps* (Lyric Theatre Belfast), *Accidental Brummie* (Birmingham Rep), *Primetime* (The Royal Court), *Owen Wingrave* (Aldeburgh Music Festival), *Threeway* (Old Red Lion), *Around the World in 80 days* (Vienna's English Theatre). Film & Television: *Goodnight Sweetheart* (BBC), *WPC 56* (BBC), *The Library* (Independent Film), *Father Brown* (BBC), *A Stolen Moment* (Independent Film), *Doctors* (BBC)



Elena Valentine

This is Elena's Minack debut and marks her second collaboration with Ha-Hum-Ah Theatre after voicing Gretel in *It's Grimm* during lockdown this year. Elena spent the best part of two years pre-lockdown getting thrown around as Sandra in *The Play that Goes Wrong*, first on tour around the UK then in London's West End. Other theatre credits include: Mina in *Dracula* (Resorts World Theatre Singapore, Ewing Entertainment) and the immersive *Gatecrash* (Zest, UK tour & Lyric Hammersmith). TV credits include: Catherine Howard in *Henry VIII and his Six Wives* (Channel 5/Oxford Film & Television) and *The Marshlands* (Rogue Land Films). Audio includes: *The Mouse and the Cactus* (Goblin); *It's Grimm* (Ha-Hum-Ah), Offie nominated *Talk Radio*, and *Fox* (Old Red Lion); and the audiobook *Not Quite a Superhero* (Audible). Elena trained at ALRA in London and is very excited to be making her Minack debut.





Ben Kernow (Director)

Ben trained as an actor at the Academy of Live and Recorded Arts (ALRA) graduating in 2013. As an actor he has worked with companies including Miracle Theatre, Frinton Repertory Theatre, Quirk Theatre, as well as the Minack Theatre, where he recently appeared in their production of *Marie Jones' Stones in His Pockets*. He's excited to be making his Minack directorial debut with *Loveplay*. He founded Ha-Hum-Ah Theatre in 2018, and the company has based themselves in Ben's home of North Cornwall. Directing credits include *Oh No It Isn't!*, *A Dickensian Christmas & Grimms' Fairy Tales* (Ha-Hum-Ah Theatre), *Careless Talk* (Canal Cafe Theatre) & *Border Control* (Old Red Lion Theatre) When not acting on the stage or screen himself he is never far away from the scene be it directing or writing. When he's not doing that he can be found in his small vineyard tending to his vines.

Millie Brolly (Assistant Director/Stage Manager)

Millie is delighted to be assisting on *Loveplay* with Ha-Hum-Ah Theatre. This is the sixth opportunity she has had to assistant direct at the Minack having most recently worked on *Stones in his Pockets* and *Hetty Feather*. Millie has performed at the Minack in the roles of Bobby in *The Railway Children* and Miss Thorne in *Goodnight, Mister Tom*, a role she later reprised at Southwark Playhouse

with BTA in 2018. She also featured in *Pinocchio* at The Ambassadors Theatre in 2017. Millie's directing debut was with *Ageless* at The Drum Theatre, Plymouth for the National Theatre Connections festival. Before Lockdown Millie was directing a new piece about the women in Dylan Thomas's life with her new company. Millie is very positive about the future of the theatre sector and during next year she hopes to have the opportunity to study directing at a higher level.

Marion Harrison (Designer)

Marion has worked in the theatre industry for almost twenty years - since graduating from Leeds University in 2001 with a BA Hons in Theatre Design & Technology. After spending many years as a Touring Wardrobe Manager for companies such as the R.S.C, National Theatre, Headlong and The National Theatre of Scotland, Marion settled in Cornwall and has moved into the role of designer. Marion has been involved with many projects and productions across the county, designing and producing costumes for *The Man Engine* (Golden Tree Productions), *Orfeo* and *Hetty Feather* for the Minack Theatre, *A Dickensian Christmas* for Ha-Hum-Ah Theatre and a variety of sets and costumes for the Eden Project, including *Room On the Broom*, *Mrs Christmas*, *Chocolate Unwrapped*, *Festival of Food* and *The Green Fingers Festival*. Marion is excited to be returning to the Minack for the production of *Loveplay* and to be collaborating with Ha-Hum-Ah Theatre once again.

