

A low-angle, black and white photograph of the suspension bridge towers. The towers are made of stone and feature two large, pointed arches. Numerous suspension cables are visible, extending from the towers to the bridge deck. The year '1873' is faintly visible on the stone between the arches. The sky is a uniform light grey.

TEDDINGTON THEATRE CLUB PRESENTS AN AMATEUR PRODUCTION
BY ARRANGEMENT WITH JOSEF WEINBERGER LIMITED

A View from the Bridge

By Arthur Miller

Directed by Dane Hardie

Sun 28 Jan – Sat 3 Feb 2018

£1.50



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Wheelchair positions are available in both stalls and the balcony. The Box Office Manager will be happy to discuss your requirements.

TTC Ltd, as managers of the theatre, reserves the right to refuse admission and to make alterations to the programme and cast without notice.

ABOUT THE AUTHOR

Arthur Miller was born in New York City in 1915 and studied at the University of Michigan. His plays include *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and a *Memory of Two Mondays* (1955), *After the Fall* (1963), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World* and *Other Business* (1972) and *The American Clock* (1980). He twice won the New York Drama Critics Circle Award, and in 1949 he was awarded the Pulitzer Prize. Arthur Miller died in 2005.

Director's Notes

Firstly, before you continue, my notes contain 'spoilers' so if you are not familiar with the play I would advise to read these notes after you have seen the performance. If you know what happens, or you are unable to 'settle for half' by all means, please continue.

In 1994 I read my first play by Arthur Miller, it was *Death of a Salesman*. After I finished the story of Willy Loman, I read three more plays in quick succession, *The Crucible*, *All My Sons* and *A View from the Bridge*. I was fifteen and studying for my GCSEs – it's where my love of Miller's work began.

It was the element of tragedy which runs through much of Miller's work which intrigued me the most. So, I read his essay *Tragedy and the Common Man* (1949), which appeared in the New York Times shortly after the premiere of *Death of a Salesman*. Miller wrote *Tragedy and the Common Man* in order to defend Willy Loman against the critics, and to argue that Loman is a suitable subject for tragedy. It was published just two weeks after *Death of a Salesman* opened in the theatre. Since that is the case, what's interesting is that not once in his essay does Miller mention his own play, or indeed Willy Loman the character.

In other words, he's trying to argue that this idea of the common man being a fitting subject for tragedy – that ordinary people can be just as 'noble' as kings – is universal, and not limited to his own plays. In *A View from the Bridge*, Miller effectively created a modern Greek tragedy, with Eddie Carbone, as his tragic hero: the

protagonist that contributes to their own downfall through a fault, or a weakness in their personality, despite starting off with the correct intentions.

Miller starts by pointing out that the modern world has grown increasingly sceptical, and is less inclined to believe in the idea of heroes. There are many reasons for this: the twentieth century had seen the two bloodiest conflicts in known history in the form of two World Wars, and Nazi Germany and fascism in Italy – in many ways informed by the idea of the hero or great leader, had shown that it was in many ways dangerous to believe in the idea of the great hero.

So, the modern view is that people no longer believe in the possibility of heroes. As a result, they don't see how tragedy, with its tragic hero, can be relevant to the modern world. Miller argues, on the contrary, that the world is full of heroes.

For Miller, tragedy is driven by 'Man's total compunction to evaluate himself justly'. In the process of doing this, and attaining his dignity, the tragic hero often loses his life. Society destroys him. But there is something affirmative about this for Miller, because the audience will be driven to evaluate what is wrong with society that it could destroy a man unjustly like that. Thus we as a society will gain a greater understanding of what is wrong with society, and will be able to improve society. Thus the hero's death offers hope.

More than this, Miller sees tragedy as inherently optimistic. This is because it's about what he calls man's 'thrust for freedom'. The hero will be destroyed at the end of the play, but there must always be the *possibility* that he could have succeeded and won out against society. If the hero is fighting a battle that cannot possibly be won, then that's no good – that is not true tragedy, because the hero cuts a pathetic figure fighting an impossible battle. But if there is a fine balance between what is possible and what is impossible, this is when you have a great tragedy, because tragedy can then teach us about what he calls the 'perfectibility of man'.

For Miller, the tragic flaw, what Aristotle had called the *hamartia*, is redefined in modern terms as the hero's inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity and rightful status in society. As you may have gathered by now, the flaw is not within the individual or hero, but *within society*

itself. Miller shifts the *hamartia* onto society, and the individual is a victim of this flaw. This is a liberal conception of the individual and his/her relation to the social order. The end or culmination of modern tragedy is that it ends with a man's destruction that results from his challenge to the *status quo*. This is what demonstrates that the wrong or 'evil' resides not in the individual but in his society. The social wrong: conditions which suppress man, pervert his creative instinct, and stifle his freedom.

'Tragedy and the Common Man' is observational rather than prescriptive in its approach. It doesn't lay down tenets of modern tragedy but merely note down a few elements which Miller believes make up much of modern tragedy in the theatre. Miller's argument is based not only on his own artistic perspective about what constitutes good tragedy, but also about what he notes other modern playwrights are making out of the classical form. It describes an *emerging* dramatic form. But it gives a new lease of life to the genre that must end with death: the theatrical tragedy.

The brilliance of *A View from the Bridge*, for me, lies in the fact it makes you think and it makes you question, because it is still relevant. You will all have your own feelings on Eddie Carbone, you may pity, you may admire and you may even respect him. After all Miller's figure of conscience in the play, his 'Greek chorus' Alfieri, admits in his final monologue the war that's been going on inside him, that despite all of Eddie's flaws he admires his refusal to 'settle for half' albeit with 'a certain...alarm'.

Enormous thanks to Sandra Merritt for helping the cast out as a prompt during rehearsals, to Lizzie Lattimore for pointing us in the right direction with regards Sicilian and Brooklyn accents, to all of the ASMs supporting Vicky during show week (and for their flying in skills! No easy task) and to the wider TTC team who work so tirelessly, volunteering their precious time to support these shows.

Please note there will be smoking on stage during the performance.

Thank you.

Dane Hardie

CAST

EDDIE	Daniel Wain
BEATRICE	Susan Gerlach
CATHERINE	Rosy Addison-Dunne
ALFIERI	Jim Trimmer
RODOLPHO	Matt Nicholas
MARCO	Paul Furlong
LOUIS	John Wilkinson
MIKE	Dave Dadswell
TONY	Thomas Rebuffa
1ST IMMIGRATION OFFICER	Sam Hope-Evans
2ND IMMIGRATION OFFICER	Bill Compton
1ST SUBMARINE	Dominic Minchinton
2ND SUBMARINE	Jack Tidball
	Patrick Troughton
MR LIPARI	Charles Halford
MRS LIPARI	Mags Wrightson

CREW

DIRECTOR	Dane Hardie
ASSISTANT DIRECTOR	Sarah J Carter
PRODUCER	Janey Elgey
STAGE MANAGER	Vicky Horder
DSM	Jack Tidball
ASMs	Alice Metcalf
	Jacqui Grebot
	Patrick Troughton
LIGHTING	Mike Elgey
SOUND	Aaron Lobo
	Alice Metcalf
SET DESIGN	Lizzie Lattimore
	Jenna Powell
ACCENT/DIALECT COACH	Lizzie Lattimore
WARDROBE	Mags Wrightson
FIGHT CHOREOGRAPHER	Dane Hardie
PHOTOGRAPHER	Sarah J Carter
ARTISTIC LINK	Jeremy Gill
PROMPT	Sandra Merritt

CAST BIOGRAPHIES



Daniel Wain
EDDIE

Daniel's last appearance was this Christmas, playing Perks the porter in *The Railway Children* for RSS. He's now delighted to travel from railway to dockyard, from near York to New York. Favourite roles at TTC, over the past seven years, include Maurice (*The End of the Affair*), Nelson (*Rat in the Skull*), Douglas (*Man of the Moment*), Bernard (*Arcadia*), Sparkish (*The Country Wife*), *Side by Side by Sondheim* and Captain Hook (swashbuckling with various Lost Boys including Mr Dane Hardie). He has also previously been married to Susan Gerlach: as Iago to her Emilia in *Othello* at RSS, which also ended happily ever after. Other RSS appearances include Pato Dooley (*The Beauty Queen of Leenane*), Roma (*Glengarry Glen Ross*), D S Johnson (*This Story of Yours*), Ford (*The Merry Wives of Windsor*), Major Arnold (*Taking Sides*) and the title roles of *Henry VIII* and *Uncle Vanya*.

This is Susan's third show with TTC, the first being *84 Charing Cross Road* (15 years ago!). It is also her second time playing Danny's wife. Last time was as Iago and Emilia at RSS, so she is happy he doesn't kill her this time!



Susan Gerlach
BEATRICE



**Rosy
Addison-Dunne**
CATHERINE

Rosy has always loved being involved in theatre, both onstage and backstage. This will be Rosy's second play with TTC, the first being the silent role of the ghost of Miss Jessel in *The Turn of the Screw*. She is very excited to have been entrusted with the job of saying words on the stage instead of just looking a bit scary and not speaking at all. *A View from the Bridge* is an extremely well-known play, studied by many students including Rosy herself. She is honoured to have been cast, and excited to portray the role of Catherine in this iconic play. She is also very proud to have the opportunity work with such a fantastic cast and crew.

Jim comes to this production fresh from playing six Welshmen and a cow in the Coward Room just a few weeks earlier. Most of his recent Hampton Hill appearances have been in the studio – *Revolutionary Witness*, *Boy Gets Girl* – so *A View from the Bridge* will be a chance to get serious on the main stage after frivolities like *Hot Mikado*, *Chess*, *Sweet Charity* and *Dick Barton*, *Special Agent*.



Jim Trimmer
ALFIERI



Matt Nicholas
RODOLPHO

This is Matt's first production at TTC, but TTC audiences may know him for his work with YAT having most recently played the part of Josh in *Big! The Musical*. Matt has enjoyed the challenge of *A View from the Bridge* - from Sicilian accents, fight choreography, and bleaching his hair...actually maybe he wasn't so thrilled about that one!

Paul has been involved in theatre from a young age, ranging from pure physical theatre pieces to more traditional on-stage and backstage roles. Miller's ancient Greek-inspired form and nuanced study in the inevitable downfall of those afflicted with the human condition of obsession, has been an inspiration to Paul since first reading at the age of 12. He is honoured to finally be able to bring this iconic play to life amongst friends and fellow enthusiasts. Previous credits include Co-Director of Harrower's *Blackbird*, Lighting Director for *Taming of the Shrew*, Stage Manager for *Stags and Hens & Loot* and 'treading the boards' depicting over 25 characters in numerous worlds ranging from Narnia to New England, via an 11th century Scotland as Lady Macbeth!



Paul Furlong
MARCO



John Wilkinson
LOUIS

This is John's 12th appearance on stage with TTC (lucky 13 will be chosen wisely!). During this time he has played a variety of roles from Ugly Sister and Dame in panto to Herr Flick in '*Allo 'Allo*. In total contrast to the high camp of the above he played the sadistic bully Sgt Major Reg Drummond in *Privates on Parade* and has somewhat cornered the market in dour policeman for TTC, OHADS and RSS; a career highlight was putting Alan Turing behind bars in *Breaking the Code*. Despite theatrical evidence to the contrary John is a very nice man who would love to buy you a pint in the bar after the show!

You may recognise Dave from his recent performance as a horse in TTC's *The Wind in the Willows* (minus his coconuts of course!) or from any of the TTC Christmas productions dating back as far as 2003! He is also known for his more serious roles in *Breaking the Code* (TTC) and as a demented greengrocer and a prim bourgeois in *French Twist* (TTC).



Dave Dadswell
MIKE



Thomas Rebuffa
TONY

Previous work includes *Quaternary*, an Edinburgh Fringe show based on *Paradise Lost*, Shadow Road's production of *Jesus Christ Superstar* and more recently last year's RSS retelling of *The Tempest*. New to TTC, Thomas has had a great time throughout.

Sam is back at TTC after a short break from the stage. Previous credits include; a bit of cockney banter as Sharpie in *Alfie* (TTC), going 'over the top' as Guardsman Doyle in *My Boy Jack* (TTC) and going from Prince to Pauper as Edgar in *King Lear* (Network Theatre). Sam started out in acting with evening classes at RADA, LAMDA and Richmond Drama School and is now looking forward to treading the boards of the mean streets of Brooklyn!



Sam
Hope-Evans
1ST
IMMIGRATION
OFFICER



Bill Compton
2ND
IMMIGRATION
OFFICER

Over the past 24 years Bill has been involved in over 69 productions either as an actor, director or designer. Last year he was nominated for an Arts Richmond Best Supporting Actor Swan Award for his portrayal of Christopher Tavistock-Smyth in TTC's *Too Long an Autumn*. Later this year he will be directing TTC's Christmas Pantomime, *Dick Whittington*. In his spare time Bill likes to dabble with a full-time job, see his beautiful wife as they pass each other by the back door and spend time playing Star Wars / Lego / Disney Princesses with his four wonderful children.

Another new member to TTC, Dominic has recently completed a foundation course in Drama at the City Lit College in Covent Garden. He undertook classes in Movement, Voice and Acting and the course culminated in him performing as the lead character 'William' in a scene from Simon Stevens play *Punk Rock*. As well as acting, Dominic also performs regularly in a Gospel choir where he sings bass. In addition to Dominic's creative pursuits, he has a diverse work history which includes supporting people with mental health problems, working in an administrative capacity for the Crown Prosecution Service and currently he is training to be an accredited mediator dealing with neighbour disputes.



Dominic
Minchinton
1ST
SUBMARINE



Charles Halford
MR LIPARI

Charles has been a member of TTC for 20 years. He directed *Daisy Pulls It Off* at The Vera Fletcher Hall and *How the Other Half Loves* at HHT. His roles include appearances in *An Enemy of The People*, *Relative Values*, *On the Razzle*, *Rebecca*, *Trewlawny of the Wells*, *Look Who's Talking*, *Absurd Person Singular*, *Alphabetical Order*, *A Piece Of My Mind*, *Tons of Money* and *Festen*. Musicals include *Gypsy*, *Large as Life* and *The Wizard of Oz*. He has been more recently seen in *Dick Barton Special Agent* and *Equus*.

Normally up to her ears in sequins or tweeds, Mags has been tempted back to the stage as the very 'chatty' Mrs Lipari. Mags is delighted to have been invited out of the wardrobe for this show and looks forward to creating a costume for herself for a change, albeit no sequins required.



Mags
Wrightson
MRS LIPARI

CREW BIOGRAPHIES

Dane Hardie – Director

Dane Hardie attended The London Centre for Theatre Studies and is a former British and European Middleweight (185lbs) Wrestling Champion. He will be completing his British Academy of Dramatic Combat (BADC) Advanced Stage Combat and Fight Directing qualification in 2018. Recent TTC credits include: Fight Choreography *Wind in the Willows* - Alan Bennett, Directing Swan Award winning *Rent* - Jonathan Larson, Directing: *Arcadia* - Tom Stoppard, *Someone Who'll Watch Over Me* - Frank McGuinness, *Bouncers* - John Godber. Acting: Kenickie – *Grease*, Nugget/Young Horseman - *Equus*, Martin Taylor - *Brimstone and Treacle*, Chris - *The City*, Gaston - *Disney's Beauty and the Beast*. Fight choreography: *Peter Pan the Musical*, *Disney's Beauty and the Beast*, *Blackbird*.

Sarah J Carter – Assistant Director

Sarah has contributed to the theatre through her love of photography and has worked on several productions including *The Rise and Fall of Little Voice*, *Equus*, *Breaking the Code*, *Betrayal* and *Rent*. Priding herself on taking photos that capture the most engaging, emotional moments of each show and telling its story through her stills, Sarah has appreciated the chance to support Dane as Assistant Director. It has been a steep learning curve, but she has loved every step. Thank you to Dane and Janey for their trust and support.

Janey Elgey – Producer

Janey has been in TTC for a while and has worked on various productions in that time. She has been Production Manager on *Privates on Parade*, *The Rise and Fall of Little Voice*, *Equus*, *Side by Side by Sondheim*, *Colder Than Here*, *Breaking the Code*, *Rent*, *Betrayal*, *A Streetcar Named Desire* for TTC and *La Cage Aux Folles* for BROS. She is delighted to be working again with Dane on this production. Next up she is PM to Wesley Henderson Roe who is directing *Stones in his Pockets* which is on from 29 April to 5 May in the Coward Studio.

Vicky Horder – Stage Manager

Stage managing with TTC since 2004, Vicky's recent productions include *Dick Barton Special Agent*, *From Here to the Library & Too Long an Autumn*, *The Cat's Meow* and *Still Life & Red Peppers*. She is hoping to one day win a Richmond Arts Swan award for "best dressed stagehand" after a recent spate of appearances in workmen's coats and waiters jackets!

Mike Elgey – Lighting

Mike has been lighting shows for TTC and YAT since gas was the order of the day – or so it seems. Recent shows include *Colder than Here*, *The Rise and Fall of Little Voice*, *Breaking the Code*, *Rent*, *Betrayal*, *A Streetcar Named Desire*, *Jerusalem* for TTC and *Titanic the Musical* for YAT.

Aaron Lobo – Sound

Aaron is currently studying Creative Media at the Global Academy. *A View from The Bridge* is Aaron's fourth production at TTC and he has enjoyed working as part of the technical team within this production. Previously he has worked as the Sound Engineer at The Netherlands

National Circus and he has also worked onstage and on TV as an actor for English National Opera and for the BBC. Currently he is the sound and light operator for a local stage school and is a programmer for the WHY? festival at the Southbank Centre. Aaron is looking forward to working with TTC in the future on many more productions.

Alice Metcalf – Sound

During 2017 Alice has rarely been seen outside of Hampton Hill Theatre having worked back to back shows since *The End of the Affair* (TTC) and for a variety of different companies. From stage management, set, lighting, sound, projection, you name it, she's done it! Most recent productions include *The Wind in the Willows*, *Big: The Musical* (YAT) and *Made in Dagenham* (BROS) and she looks forward to working on the soundscape for this Brooklyn Tragedy.

Lizzie Lattimore & Jenna Powell – Set Design

Lizzie and Jenna have been set designing and building together for six years and have notched up several productions for TTC in that time. Always looking to incorporate new styles and technologies, they are keen to challenge themselves, and the audience. For *Rent* they made the pit a 'subway' entrance, creating the feel of a New York loft area. In stark contrast, they designed a minimalist circuit board layout, for *Breaking the Code*. Other production challenges have included bringing the French Riviera to Cornwall for *Dirty Rotten Scoundrels* (BROS), a two-story house for *The Rise and Fall of Little Voice*, a locked room inside a room for *Someone Who'll Watch Over Me*, and most recently they created a dilapidated eerie Victorian mansion for *The Turn of The Screw*. Jenna and Lizzie are both management Trustees for Youth Action Theatre, having just returned from an incredibly successful run with them at last year's Edinburgh Fringe Festival.

Mags Wrightson – Wardrobe

Mags came hot foot from a much smaller river bank in December (*The Wind in the Willows*) to be part of the team involved in *A View from the Bridge*. Mags has worked with Dane on several previous productions including *Rent* and *Arcadia* and is delighted to be involved in the drama unfolding in Brooklyn.

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