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Welcome to The Questors Theatre, one of London's best kept secrets - except to its 3,000 members. How do I know about the Questors? I am proud to have been their President for over 17 years. Founded in 1929, it has since grown into the largest community theatre in Europe with a reputation for the highest standards, not only in acting but in direction and design as well. Luckily, with so many members, we have a wealth of talent to call on for all aspects of production and members are encouraged to be as actively involved as they would like. Alternatively, they simply enjoy the social side of the club, including the friendly Grapevine Bar (one of the many perks of membership) and the many and varied shows in our newly refurbished 350 seater Playhouse Theatre and more intimate Studio Theatre.

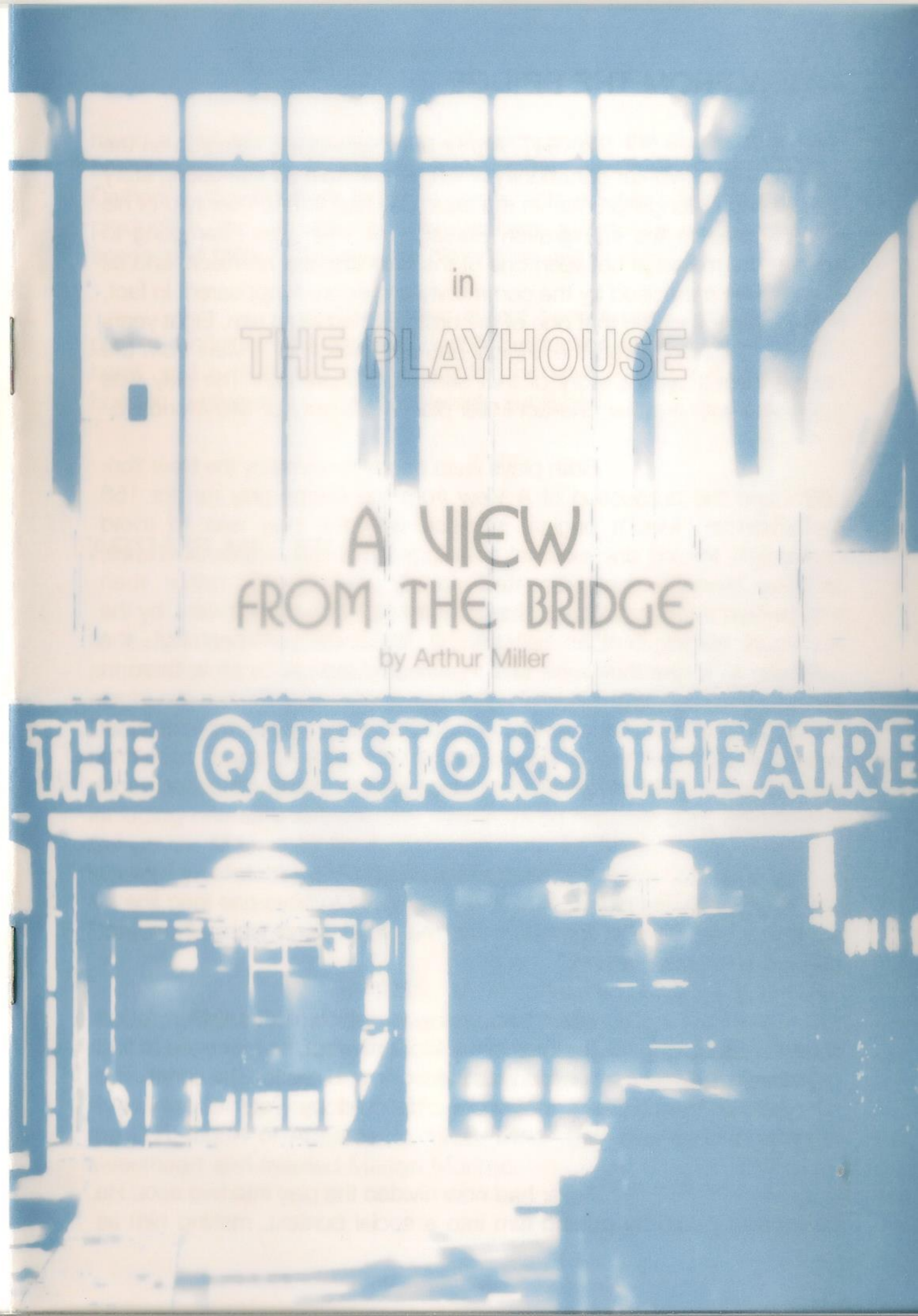
The Questors runs a professionally recognised two-year acting course in conjunction with Kingston College. There are also acting courses for beginners, free backstage training courses, visiting companies from home and abroad, regular art exhibitions, and workshops and clubs for young people. In short, there is something for everyone and with annual membership costing as little as £23.50 (including up to 8 free shows) it's great value for money as well.

But don't just take my word for it, the next time you're in West London call into The Grapevine Bar on any Wednesday evening at 8pm for a free tour of the theatre and a drink on us!

Worth looking into? Definitely!

Judi Dench

Dame Judi Dench
 President of The Questors Theatre



in
 THE PLAYHOUSE

A VIEW
 FROM THE BRIDGE

by Arthur Miller

THE QUESTORS THEATRE

A VIEW FROM THE BRIDGE

In 1947, Arthur Miller was doing research on the New York dockworker community when he was told an interesting story about another longshoreman in the area who had turned over two of his own relatives to the Immigration Bureau. The man was attempting to prevent the marriage between one of the brothers and his niece, and as a result was ostracised by the community and soon disappeared. In fact, it had been rumoured that one of the brothers had killed him. Eight years later, in 1955, appeared the original one-act version of *A View from the Bridge*, based on the story of that same longshoreman. The play was presented with another one-act Miller play, *A Memory of Two Mondays*.

Both plays were poorly received by the New York critics and the production of *A View from the Bridge* only ran for 158 performances. Miller's original intention with the play was to avoid deliberately forcing any external meanings on to the events portrayed, allowing them to be presented naively and openly, rather than represented through psychological interpretation. He did not want, by the illusion of staging and as he called it "theatrical sentimentality", the audience to forget they were in a theatre and instead to allow them to genuinely feel inside the human dilemma of the story. To him the story was so complete and shocking that he preferred to lay out the facts in an action-oriented, objective tale. The result, as he himself admitted following the critics' judgment, was rather cold, detached and uninvolved.

"I wanted to see whether I could write a play with one single arch instead of three acts...I wanted to have one long line of explosion...we have all forgotten that the Greek plays were all one-act plays, a continuous action."

After two years, in which Arthur Miller found himself embroiled in the troubles of the McCarthy era, he managed to find a greater emotional connection with the work, and revised the script. The new version was staged in London, directed by Peter Brook, and received rave reviews.

Miller had now divided the play into two acts. He humanised Eddie by putting him into a social context, making him as

much a part of his environment and encouraging the audience to feel both pity and sympathy. He also enlarged the characters of Beatrice and Catherine, allowing them to play a greater role in Eddie's fate. In the new production, the set was also more realistic, a Brooklyn neighbourhood scene, and Miller had eliminated his original use of verse.

There have in fact been several endings to the play, the original, one for the London production (and the one played here), and a third rewritten (again) for the later Paris production. The London version is now the most-widely published.

ARTHUR MILLER

Arthur Miller was born in New York City in 1915 to Isidore and Augusta Miller. At the time, Miller's father owned a successful clothing business and the family lived in a Harlem neighborhood. When the family business failed in 1929 as a result of the Depression, they moved to Brooklyn. Miller was a very active child and hardly spent any time reading or studying, and as a result, failed to be accepted into college. After leaving school, Miller took various jobs, including one as a salesperson that inspired his later play, *Death of a Salesman*. Miller was finally accepted into Michigan State where he studied journalism and began writing plays. Once out of college, Miller's first successful work was *All My Sons*, which opened on Broadway in 1947.

In 1956, Miller became caught up in the McCarthy "witch hunts" and was asked to testify before the House Un-American Activities Committee. Unlike many other artists, he heroically refused to name the names of communist sympathisers and the following year he was charged for contempt, a ruling later reversed by the U.S. Court of Appeals. In 1956, Miller also divorced his college sweetheart and married Marilyn Monroe.

A VIEW FROM THE BRIDGE

by Arthur Miller

First performance of this production Saturday 15th March 2003

CAST

ALFIERI	Ken Ratcliffe
EDDIE	Michael Dineen
LOUIS	Evan Rule
CATHERINE	Aoife Hyslop
BEATRICE	Carol Fullilove
MARCO	Gary Tapley
TONY	Mark Redrup
RODOLPHO	Michael Smith
1st OFFICER	Mark Redrup
2nd OFFICER	James Kyle

*The action takes place in and around the apartment
of Eddie Carbone, in Red Hook,
on the Bay seaward from Brooklyn Bridge*

PRODUCTION CREW

Director	Nick Murza
Set Designer	Nick Murza
Lighting Designer	Frank Wood
Sound Designer	Martin Bridges
Stage Manager	Adrienne Talbot
Deputy Stage Manager	Brin Parsonage
Constructor	Richard Williams
Properties	Lubna Malik Janeth Kempston, Zoë Parkinson
Lighting Operator	Martin Udall
Sound Operators	Heather Stamford, Anthony Enrione
Assistant Stage Managers	Fiona Lague, Gladiola Harizaj, Kruti Sharma, Jai Zhou, Frank Martin
Wardrobe	Sarah Andrews, Jenny Yates, Sylvia Wall
Accent Coach	Eldi Dundee
Fight Co-ordinator	Peter Kennedy
Prompter	Dorothy Wood
Hair & Make-up	Abi Adams, Naomi Waterlow

with thanks to:

Roger Brace, Adrian Asher, Jennifer Reid, Frank Martin,
Anthony Enrione, Anne Beckenham, Mike Caddy.

and special thanks to:

Osteria del Portico,
The Green, W5 for providing food, crockery and cutlery.

COMING SOON

Run for Your Wife by Ray Cooney
in **The Playhouse**, 5 - 12 April

This is a much acclaimed farce from the master of farces. John Smith is a London cabby with his own taxi, a wife in Streatham, a wife in Wimbledon, and a knife-edge schedule. By strict adherence to this schedule, he has been a successful, if tired bigamist, for three years. But one day, after gallantly intervening in a mugging, he is taken to hospital and in the ensuing complications John tries bravely to cope with a succession of prying policemen, the press and two increasingly irate wives until he manfully confesses the truth - but no-one believes him!

Suddenly Last Summer by Tennessee Williams
in **The Studio**, 26 April - 10 May

'This,' says Tennessee Williams through one of the characters in the play, 'is a true story about time and the world we live in.' In the steaming, oppressive heat of a created tropical garden in New York, a terrifying drama is revealed. The elderly Mrs Venable questions her disturbed niece Catharine about the events surrounding the death of Mrs. Venable's son the previous summer. The poetic dialogue builds a hypnotic spell as the play leads us toward its shocking climax.

The Life and Adventures of Nicholas Nickleby

by Charles Dickens, adapted for the stage by David Edgar
in **The Playhouse**, 24 March - 7 June

This is a rare chance to see both parts of one of the great theatrical experiences of our time. This incredible play tells the saga of the virtuous young Nicholas as he fights to overcome the injustices that assail his family. A huge cast portrays a range of typically larger-than-life characters, including the wretched Smike, the deliciously vile Wackford Squeers, the Brothers Cheeryble and the coldly calculating Uncle Ralph amongst many others. The lavish staging and costumes brilliantly recapture the sights and sounds of Victorian England, and David Edgar's dialogue cleverly captures the mix of comedy and horror, melodrama and acid satire in this fulfilling and ultimately life affirming tale.

Closer by Patrick Marber
in **The Studio**, 7th - 21st June

A modern romantic comedy of sex and betrayal - sexual jealousy and sexual desire. Patrick Marber's *Closer* is a story of four strangers who meet and fall in love. Both romantic comedy and brutal anatomy of modern love, it is about the kindness of strangers and the cruelty of desire.

ART EXHIBITIONS

We are very pleased to welcome two artists who will be exhibiting their work here:

IN THE GRAPEVINE BAR

15th March - 5th April

Alison McCulloch

with

'Total Fabrication'

Alison is a local textile artist who produces lively and original textile art pieces consisting of bright and colourful fabric collages.

IN THE UPPER FOYER

15th - 22nd March

David Noel

Osteria del Portico

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