



ARTHUR MILLER'S
**A VIEW
FROM THE
BRIDGE**

MTC MELBOURNE
THEATRE
COMPANY

Welcome



Staging an Arthur Miller play is a treat as much for those creating it as it is for the audience. The powerful writing, vividly drawn characters and enduring themes mean new life and interpretation can be found in every iteration and by every generation. It's one of the reasons his works are considered modern masterpieces.

In this new production of *A View from the Bridge*, Miller's mastery is matched by that of award-winning director Iain Sinclair, whose command of the play is second to none. Together with the brilliant cast and creative team, Iain has skilfully brought out the beauty, tragedy and humanity in this modern classic.

Since we opened the doors to Southbank Theatre 10 years ago, it has been a home for new Australian theatre, classics and the best new plays from around the world. Throughout this year we celebrate the decade that's been and look towards the next era of Southbank Theatre,

which begins with the slate of fantastic theatre filling the Sumner stage like this production of *A View from the Bridge*.

A reminder, too, that tickets are now on general sale for all remaining shows in our 2019 Season, except *Kiss of the Spider Woman*. So if you haven't subscribed but have your eye on three or more plays, then why not consider a mini subscription package to lock in great discounts and some exceptional theatre to look forward to.

Enjoy the show.

Brett Sheehy AO
Artistic Director & CEO

Virginia Lovett
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand, and we pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



MTC is a member of Live Performance Australia and the Australian Major Performing Arts Group.



MELBOURNE THEATRE COMPANY PRESENTS

A VIEW FROM THE BRIDGE

BY ARTHUR MILLER

9 MARCH — 18 APRIL 2019

Southbank Theatre, The Sumner

— Cast —

Eddie Steve Bastoni

Alfieri Marco Chiappi

Rodolpho Andrew Coshan

Beatrice Daniela Farinacci

Louis/Mike/Ensemble Simon Maiden

Catherine Zoe Terakes

Marco Damian Walshe-Howling

— Creative Team —

Director Iain Sinclair

Set & Costume Designer Christina Smith

Lighting Designer Niklas Pajanti

Composer & Sound Designer Kelly Ryall

Voice & Dialect Coach Anna McCrossin-Owen

Fight Choreographer Brad Flynn

Choreographer Freya List

Stage Manager Whitney McNamara

Assistant Stage Manager Ben Cooper

Lighting Intern Lachlan McLean

Sound Intern Nathan Santamaria

Rehearsal Photography Deryk McAlpin

Production Photography Pia Johnson

— About the Play —

Brooklyn dockworker Eddie Carbone and his wife Beatrice agree to take in two Sicilian relatives – illegal immigrants trying to find work. Hardworking Marco is sending money home to his wife and sick children. Rodolpho is chasing the American dream, but finds being different makes him an outsider. When Rodolpho falls for Eddie's niece Catherine, the protective uncle must confront his own feelings, and his jealous mistrust threatens to expose an unspeakable secret.

For information regarding running time, please see a member of the Front of House team.

A MODERN MASTER

One of the greatest dramatists of 20th century theatre, Arthur Miller's writing continues to speak volumes with its timeless and universal themes.



There are few names in American playwriting more powerful than Arthur Miller. He lived from 1915 to 2005, and in that time conducted a life that has been the subject of countless biographies, journals and documentaries. His five-year marriage to film icon Marilyn Monroe certainly helped raise his profile from serious dramatist to one-half of America's most talked-about couples. However, Miller's legacy started and remains on the stage.

Born to wealthy Jewish manufacturers in New York City, Miller and his family lived on

W110th Street with a holiday home in Far Rockaway. But faced with financial ruin during the Depression, the family moved across the East River to Brooklyn, where their upper Manhattan privileges ceased overnight. Miller volunteered to sell bread before school to help his parents through this difficult time. As a result, a young socialist was born; learning lessons at the knee of his Polish immigrant father who had watched his great wealth vanish in an instant.

Upon completing college in Michigan, Miller turned down a lucrative script-writing contract with 20th Century Fox in



(Opposite) Steve Bastoni; (Above) Zoe Terakes and Daniela Farinacci; Director Iain Sinclair

Steve Bastoni; (below) Marco Chiappi and Director Iain Sinclair.



(Clockwise from top left) Steve Bastoni and Simon Maiden; Andrew Coshan; Zoe Terakes and Steve Bastoni; Damian Walshe-Howling



**When I began writing, when Tennessee Williams began writing,
we shared the illusion that we were talking to everybody.
Both of us wrote for the man on the street.**

— Arthur Miller

favour of joining a small theatre troupe in his home city of New York. It didn't take long for Miller's genius to be recognised, and in his third decade, he wrote his four most celebrated plays: *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953) and *A View from the Bridge* (1955, revised 1956).

The success of these four works catapulted Miller into the lofty echelons of 20th century American playwriting, joining the ranks of Tennessee Williams, Eugene O'Neill, Edward Albee and Thornton Wilder. Between them

a new era of playwriting was born, as Americans were encouraged to look inward at the social furores that troubled them, and question the politics of a nation they were so assuredly raised not to question. Playwrights became spokespeople for social movements, and major theatres transitioned from being places of pure entertainment, to places where people left politicised and hungry for change.

In a 1986 interview with actor and director Mark Lamos, Miller said, 'You see, I go by two theatres of the past – the Elizabethan

and the Classical Greek. In both cases you had more or less the whole society in those theatres ... When I began writing, when Tennessee Williams began writing, we shared the illusion that we were talking to everybody. Both of us wrote for the man on the street. So consequently the architecture of our plays, the embrace of our plays, their breadth, was in accordance with that conception. It was the very opposite of an elitist theatre, the very opposite of an intellectual theatre.'

Miller's most notable attempt to 'question' the nation was explored in *The Crucible*, which acted as an allegory for the government's communist sympathising crack-down, headed by Senator Joseph McCarthy and the House of Un-American Activities Committee (HUAC). The McCarthy era saw the prosecution of anybody deemed to be promoting subversive socialist or anti-national activities, and all without the proper constitutional practice of supplying evidence. Miller was amongst many prominent writers and entertainers embroiled in the second 'red scare' of the 40s and 50s.

In 1956 – the same year Miller married Monroe and his play *A View from the Bridge* premiered in London – he was subpoenaed by the HUAC and found guilty of contempt of Congress. The conviction was overturned a year later, but the ordeal of the trial had an undeniable impact on his life and work. The tabloids' scrutiny of Miller and Monroe at this time was relentless, coining them 'the hourglass and the egg head', whilst describing their union as the most unlikely

pairing since the Owl and the Pussycat. Photographers and reporters chased them everywhere they went.

Five years after their marriage, the famous couple separated on the set of *The Misfits* – a film Miller wrote for his wife. The pressure of their lives in the spotlight had become insufferable. A year later, Monroe was dead from an overdose of barbiturates. Miller continued to produce work late into his life. However, the height of his career had materialised in those years when he was entangled with Monroe, under the immense pressure of the government and constant public scrutiny.

For Director Iain Sinclair, *A View from the Bridge* is Miller's finest work. 'It rekindles all the familial warmth in *All My Sons*, the chaos and volatility of community hysteria in *The Crucible*, and the subterranean wilful blindness of *Death of a Salesman*. And then it doubles down, tightens and contracts on each of them, while also adding an excruciating sense of momentum and merciless inevitability that can only be rivalled by the ancient Greeks.'

Sinclair compares Miller to the great tragedians of the ancient world – Aeschylus, Sophocles and Euripides – and groups him with the world's most popular playwright of the Renaissance era – Shakespeare. 'Miller's characters sit comfortably alongside the biggest names in tragedy like Oedipus, Hecuba, Hamlet and Lear,' he says, 'He is the greatest tragedian of our modern age.' ■

Words by Sarah Corridon

Daniela Farinacci with Zoe Terakes



Marco Chiappi; Damian Walshe-Howling



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Cast & Creative Team



STEVE BASTONI

Eddie

One of Australia's most versatile and accomplished actors, Steve Bastoni has a string of film, theatre and television credits. In theatre, his work includes the title role in *Barassi* (Jager Productions), *Threepenny Opera* (Belvoir), *Oliver* (Cameron Mackintosh), *The Dreamer Examines His Pillow* (Sydney Theatre Company) and Ben Elton's *Popcorn*. Steve's film credits include *Truth, Broke, The Water Diviner, Drift, Heartbreak Kid, 15 Amore, South Pacific, The Matrix Reloaded, Man Thing, Macbeth (M)* and *Suburban Mayhem*. Coming up next will be an Australian/Chinese coproduction, *The Whistleblower*. His work in television includes the Golden Globe nominated *On the Beach* as well as *Police Rescue, Wentworth, Hawaii Five-O, Underbelly – The Golden Mile, Upper Middle Bogan, How to Stay Married, Neighbours, Wildside, South Pacific* and many more. He will soon be seen in *Bad Mothers* and *Australian Gangster*. Steve has received multiple AFI and FCCA Award nominations and a Best Actor Green Room Award nomination for *Popcorn*.



MARCO CHIAPPI

Alfieri

Marco Chiappi's Melbourne Theatre Company credits include *The Father, His Girl Friday, Grapes of Wrath, Macbeth, The Rover, Dealer's Choice, A Doll's House, Closer, Death of a Salesman, Duchess of Malfi* and *The Tempest*. Other theatre includes *Bliss* (Belvoir co-production with Malthouse Theatre); *Away, Love and Information* (both co-productions between STC and Malthouse Theatre); *Pygmalion* and *Jerusalem* (STC); *Edward II, Woyzeck, A Pacific Union* and *Jerusalem* (Malthouse Theatre); *Phèdre, Hamlet, Merchant of Venice* and *Richard III* (Bell Shakespeare); *The Lower Depths, Ninth Moon, Funniest Man in the World, Scissors, Paper, Rock* (Keene/Taylor); *Popcorn* (Black Swan); *Torrez* (Griffin Theatre); *The Misanthrope, The Real Thing, Noises Off, The Goat or Who is Sylvia?* (STCSA); *Dreamers, The Lower Depths* (fortyfivedownstairs) and *Reckless* (Theatre Works). Television credits include *Deadline Gallipoli, Parer's War, Miss Fisher's Murder Mysteries, Upper Middle Bogan* and *The Mystery of the Hansom Cab*. Film credits include *Holding the Man, The Boy Castaways, Amy* and *Mr Reliable*. Marco is a Proud member of Actors' Equity.



ANDREW COSHAN

Rodolpho

Andrew Coshan makes his Melbourne Theatre Company debut in *A View from the Bridge*, having graduated from WAAPA in 2018 where he performed in *Carousel, The Lord of the Flies, In The Heights, Sunday in the Park with George, 42nd St* and *Bloody Bloody Andrew Jackson*. His musical theatre credits in his home country of New Zealand include *The Phantom of the Opera, Mamma Mia, Les Misérables, Hairspray* and *Joseph and the Amazing Technicolor Dreamcoat*. Andrew holds a BA Double Major, Performing Arts and Theatre Studies from Otago University, as well as a Music Theatre degree from the Western Australia Academy Of Performing Arts. In 2017 Andrew won the second year Finlay Award, where he was voted by peers as the person in the class that inspires the greatest 'Sense of Ensemble'. He went on to win the third year Finlay Award, voted by WAAPA staff as the student who took the most advantage of the course. In 2016, he won a Bellingham Wallace Emerging Talent Award at the AIMES Awards.

Cast & Creative Team



DANIELA FARINACCI

Beatrice

Daniela Farinacci returns to MTC having previously performed in *Rupert*, *The Clean House* (Green Room Award nomination) and *Metamorphoses* (Green Room Award nomination). For MTC Education, she has appeared in *Yellow Moon* (Green Room Award nomination), *Helicopter* and *Romeo and Juliet*. Her other stage appearances include *Big Heart* (Theatre Works); *Looking Glass* (Green Room Award nomination), *Bare Witness*, *Telephone Exchange* (fortyfive-downstairs); *Traitors* (La Mama) – Green Room Award nomination; *Fever*, *Who's Afraid Of The Working Class*, *Tower Of Light* (Melbourne Workers Theatre). Daniela's film credits include *Lion*, *Lou*, *My Year Without Sex*, *Look Both Ways* (AFI Award nomination), *Little Fish*, *Josh Jarman* and *Lantana* (Film Critics Circle Award, IF Award and AFI Award nomination). TV Credits include *House Husbands*, *Glitch* (Equity Award nomination), *Redfern Now*, *East West 101* (Equity Award) and *The Society Murders* (Logie Award nomination). Daniela coaches at Brave Studios and is a proud member of MEAA.



SIMON MAIDEN

Louis/Mike/Ensemble

Simon Maiden has an extensive list of credits in film, television and the stage since graduating from WAAAPA. His numerous theatre credits include *Last Man Standing* (Melbourne Theatre Company); *Lamb* and *Ruben Guthrie* (Red Stitch Actors Theatre); *Robots Vs Art* (La Mama/Tamarama Rock Surfers); *Criminology* and *Love* (Malthouse Theatre) and *Curtains* (The Production Company). He has featured in the films *The Dressmaker*, *The Great Raid*, *The Killer Elite* and *Romulus*, *My Father* and the recently released sci-fi thriller *Upgrade*, with Simon as the voice of 'Stem'. On television, he has appeared in *Newton's Law*, *Wentworth*, *Jack Irish*, *The Doctor Blake Mysteries*, *Winners and Losers*, *City Homicide*, *Rush*, *Satisfaction*, *Tangle*, the telemovies *Hawke*, *Dangerous Remedy*, *Underground: The Julian Assange Story* and the miniseries *Deadline: Gallipoli* as 'Winston Churchill'. He will soon be seen in the third series of *Glitch*.



ZOE TERAKES

Catherine

Zoe Terakes made her MTC debut in *A Doll's House, Part 2* directed by Sarah Goodes. Zoe's theatre credits include *A View from The Bridge*, *Metamorphoses* directed by Dino Dimitriadis and *The Wolves* directed by Jessica Arthur (Old Fitz Theatre). Zoe made her on screen debut in the critically acclaimed third season of ABC's *Janet King* opposite Marta Dusseldorp, receiving strong reviews for her performance and was shortlisted for a Logie for Best New Talent. Most recently, Zoe starred in short film *The Craft* (directed by Armand de Saint-Salvy) opposite Helen Thomson, which premiered at FlickerFest, and will next appear in web-series *Bondi Slayer*. Zoe received both the 2017 Sydney Theatre Award for Best Female Actor in a Supporting Role in an Independent Production and jointly shared the Best Newcomer Award for her portrayal of Catherine in the Old Fitz production of *A View from the Bridge*.

Cast & Creative Team



DAMIAN WALSH-HOWLING

Marco

One of Australia's most accomplished actors, Damian Walshe-Howling has an impressive list of credits spanning a 25-year career. His theatre performances include *Glengarry Glen Ross* (Black Swan Theatre Company); *The View of Concrete*, *Crave* (Belvoir); *Slide Night* (La Mama); and *Danny and the Deep Blue Sea* (Melbourne Fringe). Damian is renowned for his work in the television programs *Underbelly*, *The Secret Life of Us*, *Blue Heelers*, *Brothers in Arms*, *The Time of Our Lives*, *Old School*, *Bite Club*, *Janet King* and in the US, *Titans* and *Terra Nova*. His film credits include *He Died With a Felafel in His Hand*, *Macbeth*, *A Wreck a Tangle*, *The Reef*, *Mystery Road* and *Around the Block*. He will soon be seen in the film *2067*. Damian has also directed a number of award-winning short films including *MESSIAH*, *Suspended* and *Bloody Sweet Hit*. As an actor, Damian has garnered multiple award nominations, winning an AFI Award for *Underbelly*.



IAIN SINCLAIR

Director

Iain Sinclair holds a Master's degree from the Royal Academy of Dramatic Art and King's College London. For MTC he directed *The Beast* by Eddie Perfect. Other credits include *Mojo* by Jez Butterworth, *Blood Wedding* by Federico Garcia Lorca, translation by Iain Sinclair, *Our Town* by Thornton Wilder (Sydney Theatre Company); *Brisbane* by Matthew Ryan (Queensland Theatre); *The Seed* by Kate Mulvany, *Killer Joe* by Tracey Letts, *Beyond the Neck* by Tom Holloway and *My Arm* by Tim Crouch (Belvoir); *Who's Afraid of Virginia Woolf?* (Ensemble); *Grey Nomad* by Dan Lee (Australian Theatre Company Los Angeles); *All My Sons* by Arthur Miller (Eternity Theatre), *Good Works* by Nick Enright (Eternity Theatre); and *A View from the Bridge* by Arthur Miller (Redline at the Old Fitzroy). He was director of dramaturgy for Playwriting Australia and chair of the NSW Premiers Literary Awards for playwriting, and a recipient of the Stuart Wagstaff Award for Most Outstanding Direction. He is Head of Acting at 16th Street Actors Studio in Melbourne.



CHRISTINA SMITH

Set & Costume Designer

Christina Smith's work as a set and costume designer has been seen at Melbourne Theatre Company for the last 18 years, with shows including *The Architect*, *Gloria*, *The Odd Couple*, *Elling*, *National Interest*, *The Seed*, *Clybourne Park*, *Rising Water*, *A Behanding in Spokane*, *Boston Marriage*, *The Swimming Club*, *Blackbird*, *Who's Afraid of Virginia Woolf?*, *The Clean House*, *Dumb Show*, *Things We Do for Love*, *The Daylight Atheist*, *Honour and Cloud Nine*; as Costume Designer on *Realism*, *Humble Boy*, *Proof*, *Sweet Bird of Youth* and *Three Days of Rain*; and as Set Designer on *Hay Fever* and *Boy Gets Girl*. Other companies she has designed for include Seattle Opera, New Zealand Opera, Victorian Opera, Sydney Theatre Company, Queensland Theatre, Black Swan State Theatre Company, Malthouse Theatre, Belvoir, The Production Company, Opera Queensland, State Opera of South Australia and the Australian Ballet. She currently also lectures in Performance Design at the VCA.

Cast & Creative Team



NIKLAS PAJANTI

Lighting Designer

Niklas Pajanti's theatre and opera designs include: for Melbourne Theatre Company, *Astroman*, *A Doll's House, Part 2*, *Rupert*, *Australia Day* (with STC), *The Cherry Orchard*, *The Beast*, *Queen Lear*; for Sydney Theatre Company, *When The Rain Stops Falling*, *Spring Awakening*, *I Want to Dance Better at Parties*; for Malthouse Theatre, *One Night the Moon*, *Not Like Beckett*; for Belvoir, *Angels in America*, *The Wild Duck*, *Babyteeth*, *Who's Afraid Of Virginia Woolf?*, *The Pillowman*; for Victorian Opera, *Sunday in the Park With George*. Dance designs include: Dance North, *Dust*, *Spectra*; Chunky Move, *Complexity of Belonging*, *An Act of Now*, *Black Marrow 247 Days*, *Singularity*; Nicola Gunn, *Piece for Person and Ghetto Blaster*; Kage, *The Collapsible Man*; *Appetite*. Exhibition designs include: Australian Centre for the Moving Image, *Wonderland*, *Game Masters*, *Star Voyager: Exploring Space on Screen*, *Tim Burton the Exhibition* (Museum of Modern Art New York), *Hollywood Costume* (Victoria and Albert Museum). Niklas studied at the Victorian College of the Arts and Royal Melbourne Institute of Technology.



KELLY RYALL

Composer and Sound Designer

Kelly Ryall is an award-winning composer, musician and sound designer for theatre, dance and film. Recent work with MTC includes composition and sound design for *Working with Children*, *Di and Viv* and *Rose*, *Hay Fever*, *Three Little Words*, *Double Indemnity*, *Rupert*, *Peddling*, *The Crucible*. Other stage credits include *Kill the Messenger*, *Cinderella*, *Nora*, *Hedda Gabler* (Belvoir); *Romeo and Juliet*, *As You Like It*, *Phèdre*, *Henry IV*, *Macbeth*, *Julius Caesar* (Bell Shakespeare); *Boys Will be Boys*, *The Trial* (STC); *The House on the Lake*, *Emerald City*, *The Boys*, *And No More Shall We Part*, *The Floating World*, *Dreams in White* (Griffin Theatre Company); *Brothers Wreck* (with STCSA), *Edward II*, *The Shadow King*, *Dance of Death* (Malthouse Theatre); *Hedda*, *Scenes from of Marriage* (Queensland Theatre); *You Animal*, *You* (Force Majeure); *Animal* (Theatre Works); and *The Bacchae* (Fraught Outfit). Film work includes *Cherry Season*, *Eye Contact*, *Tomorrow*. Kelly has won 4 Green Room Awards and an MIAF Award.



ANNA MCCROSSIN-OWEN

Voice & Dialect Coach

Anna McCrossin-Owen is a voice/dialect coach for theatre, TV, film, music theatre, animation, voice-over & her private studio. Theatre and musical theatre credits include Melbourne Theatre Company (over 50 productions) including *Gloria*, *Frost/Nixon*, *Who's Afraid of Virginia Woolf*, *Rock'n'Roll*, *Entertaining Mr. Sloane*, *Spelling Bee*, *Cyrano De Bergerac*, *Clybourne Park* and *Urinetown*. Film work includes coaching Emily Mortimer for *Relic*; Helen Mirren and cast for *Winchester*; Margot Robbie, Chewitel Ejiofor and Chris Pine for *Z for Zachariah*. TV work includes *Glitch*, *True Stories*, *The Family Law* – Series 1–3 and *The Kettering Incident*. Anna is a lecturer in Spoken Voice at the Victorian College of the Arts, Music Theatre and holds a BA from University of Queensland, Associates of Trinity College London & AMEB Australia. Graduate VCA (Actor) and VMT (Singer). She consults to business, and trains news journalists at Fairfax Digital/The Age. Anna has been honoured by the Victorian Green Room Association for 'Outstanding Contribution to the Melbourne Stage'.

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It's hard for Artistic Director Brett Sheehy to summarise what Southbank Theatre means to him, but in essence it comes back to his joy of sharing live storytelling.



“I’ve always been thrilled by the prospect of the live experience and enhancing the live experience. For all millennia past and for all millennia to come, there will remain in us the primal need to come together with other members of our tribe, to hear and tell stories about ourselves and the world around us, to understand, to contemplate and to challenge. In my view this is an intrinsic part of the human condition. So anything that enhances that community aspect – that bringing together of people as social animals in one place to experience these stories together – is magical to me.”

Hear more from Brett at
MTC.COM.AU/SOUTHBANK10



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