

Gus Herbert - Director
BA History (3rd Year)



Previous Experience -
Directing: Old Times, Orphans, King Lear,
Blackbird, Buried Child (NNT)
Producing: Cheque Please (Edinburgh)
Acting: The Toyland Murder (NNT)

Having always been a fan of Arthur Miller's work, this play shot into my mind for this season and it was a thought that I couldn't shake. *A View From The Bridge* is an extraordinary play that deals with huge topics such as gender, identity and patriarchy. This mixed together with lust and violence makes for a vibrant depiction of 1950s America. Being a very powerful play, this was an intense rehearsal period that brought the best out of everyone involved. This year marks the 100th anniversary of Miller's birth, and I hope that we have done his remarkable play justice.

I have had the opportunity to work with an unbelievable cast over the last few weeks, a group of people who have opened my eyes to so many things regarding this amazing play. My thanks go out to all my actors as a collective and also as individuals. Harry, Nick, Sasha, Ben, Lou, Chris, Joe, Louis and Hannah; you have all been spectacular to work with and I'm extremely proud of what you have achieved. I'd like to thank and congratulate my wonderful designers, Harry and Hannah. Both have created an incredible aesthetic for this production and Max for working tirelessly on our poster.

To my amazing producer Matt, working with you over the last year has been brilliant. If this is to be our last show together then I think we'll both agree that it's a fitting one to go out on. While the actors may not know who you are, they certainly recognise how you make everything tick and you always pull off a stellar job.

Thank you very much for coming and I hope you enjoy the show.

Matt Standen - Producer
BA English and Philosophy (3rd Year)

Previous Experience -
Producing: Old Times, Orphans,
King Lear (NNT)
Acting: Room 30, Letting Go (NNT)



A View from the Bridge is a stunning piece of writing with great power. Gus and I were understandably both incredibly excited but also a little nervy at the beginning of the project. To do justice to such an iconic play, in a relatively short space of time relied on the ever clear, effective and impressive direction of Gus. In what is our fourth and perhaps last time working together, I've probably been around him the least amount and annoyed him just as much, but if this is the end, I know I'll struggle to enjoy working with any other director as much.

I've been rather absent during the rehearsal period, so I'm not just being modest when I say almost the entire credit for this show goes to everyone else involved. Our actors, obviously, deserve immense credit for their performances but also their work rate and commitment. The camaraderie between you is evident to anyone and be you a first year or final year you've all made every effort to join in, making our jobs even easier. To the army of designers involved in View from costume to lighting to our stunning poster and everywhere in between, you've made the show the spectacle that it has become (I'd name you all but in fear of forgetting someone, I've opted not to). Stage managing and tech operating are fairly thankless tasks but again, the show would be nothing without you all, so thank you!