

## Directors Notes

Some plays require no explanation and that poses a challenge to a director faced with the task of programme notes. Some professional theatres have dropped it. However, this particular play does require enlightenment for an audience.

Patricia Highsmith wrote a series of excellent novels about the anti-hero Tom Ripley, a likeable psychopath who gets away with murder and the reader is actually always on his side as I was when I read them all many moons ago. I also saw the highly acclaimed film with Matt Damon as Tom, Jude Law as Dickie and Gwyneth Paltrow as Marge.

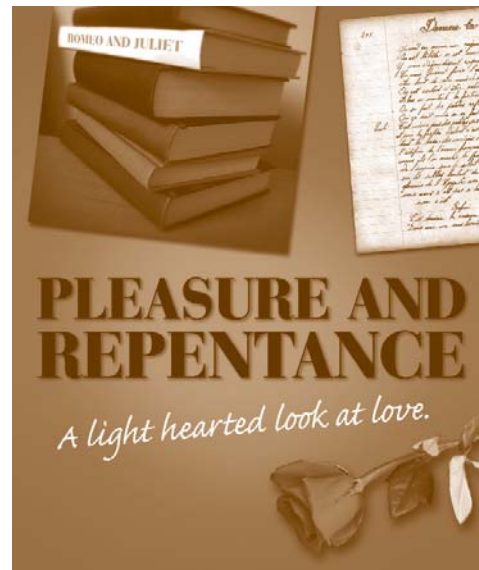
This adaptation by Phyllis Nagy, which must have been a nightmare to write, flips rapidly from location to location as the story unfolds, but it merges time zones and reality with fantasy as she reveals the inner workings of Tom's amoral mentality. She manages to avoid too much narrative which invariably occurs in adaptations and leaves it to the imagination of the audience to provide the various settings (a major challenge to Ian Knight, our lighting designer) and haunting background sound effects add to the atmosphere thanks to Dave Cornish. This complex drama will certainly stimulate the intelligence.

Tom Ripley, after a repressed upbringing by his domineering but dutiful aunt, embarks on a career as a low life con man until millionaire Herbert Greenleaf sends him to Italy to track down his errant son Dickie. His mission takes on a sinister twist as their lives become inextricably entwined resulting in Tom, through sheer luck and lies, having the time of his life.

Wendy Anderson

## Criterion Theatre

Our next production:



Compiled by Terry Hands  
22nd - 25th September 2010

With the aid of 36 authors ranging from Genesis to Charles Dickens to Mickey Spillane, Terry Hands has devised a most ingeniously entertaining look at love in his anthology *Pleasure and Repentance*.

The plot is quite straightforward. From the prologue question "Now what is love I pray thee tell" the answer is told under a series of chapter headings that take us through aspects of love's emotional minefield: Childhood, Wooing, Frustration, The Brink of Matrimony, The Enjoyment of Love, Marriage, Three Fatal Ballads, Disillusion, Last Confessions and Epilogue.



BOX OFFICE (Direct)

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This is a notice to members

### Criterion Lottery Fund and Draw

Funds for the theatre are raised through our Lottery Fund. Please consider buying a number (or more than one) for the small sum of £5 per number per month. Please contact **Mike Tooley** on 024 7667 3789 or [mike\\_tooley@hotmail.com](mailto:mike_tooley@hotmail.com) for details.

**Remember... you've got to be in it to win it!**



Production photography by  
**Richard Johnson**  
079 0450 6280

The Criterion is a non-smoking theatre

Better to be a  
fake somebody  
than a real nobody

# The talented Mr Ripley

From the novel by Patricia Highsmith  
Adapted by Phyllis Nagy

# Programme

Produced by arrangement with Samuel French Limited

[www.criteriontheatre.co.uk](http://www.criteriontheatre.co.uk)

## Gareth Cooper



Gareth is a regular performer at both the Criterion and Talisman theatres. Since 2007, Gareth has played a variety of lead roles, ranging from Sgt Pat Harford in 'A Russian in The Woods', to Coleman Shedman in 'Holy Ghosts'. His most recent appearance at the Criterion was in the role of Peter in Dennis Potter's 'Blue Remembered Hills'. He has also recently performed at the Talisman Theatre in Kenilworth, appearing in 'A Murder is Announced' and 'Our Country's Good'. Gareth is delighted to be appearing again at the Criterion and especially in such a challenging role.

## Matt Sweatman



Matt started with the Criterion many moons ago and has enjoyed a wide variety of plays since then. Amongst the favourites have been Bill Sykes in Oliver Twist, Eddie Carbone in View From The Bridge, Sgt Toomey in Biloxi Blues and, most recent Victor Fleming in Moonlight and Magnolias. This is the first play for a while where he has done dual roles, a challenge he is looking forward to as well as acting with some people he has not worked with before. Occasionally he can be seen in his other role behind the bar at the Criterion but really prefers the view from the other side!

## Sara Beamish



Sara first got the bug for acting when she was about five and was cast as 'the angel' in the school play. Continuing this success with follow up roles such as 'the reindeer' and the 'Christmas star' she decided to join the Belgrade youth theatre where she actually appeared in productions which had nothing to do with the birth of Christ. She went to university for a bit where she mainly got drunk and did arty plays which at least five people attended. Now, she tends to write and help out on short films, and dresses up as a lizard girl, which may have something to do with the fact she voices one on a local radio show. Having lurked in the background doing a stunning job on sound and props on a variety of other Criterion productions, she is making her acting debut at the theatre.

# The talented Mr Ripley



## Cast

Tom Ripley  
Reddington/Fausto/Silvio  
Herbert Greenleaf/Roverini  
Emily Greenleaf/Aunt Dottie  
Mark Priminger/Freddie Miles  
Richard Greenleaf  
Marge Sherwood/Sophia

Gareth Cooper  
Sam Taylor  
Matt Sweatman  
Dawn Morris  
Pete Gillam  
Joe Fallowell  
Sara Beamish

The play is set in the 1950's.

There will be one interval.

## Production Team

Director	Wendy Anderson
Stage Manager	Annie Woodward
Designer	Simon Sharpe
Set Building	Simon Sharpe, Joe Sharpe, Kev Woods, Dave Holmes
Set Painting	Paul Chokran, Judy Talbot
Props	Chris Jones, Matt Waters
Wardrobe	Maureen Liggins, Pam Coleman, Anne Houston
Lighting Design	Ian Knight
Lighting Operation	Clair Henrywood, Ben Woodward
Sound Design	Dave Cornish
Sound Operation	Matt Hadlum

## Joe Fallowell



This is Joe's first on-stage appearance since he played Herbert Pocket in Great Expectations last year. The intervening year has seen him turn his hand to backstage work, having worked on the lighting or props teams of every Criterion show since then. Previous credits here include Treasure Island and Forty Years On.

## Pete Gillam



Pete was originally drawn to the Criterion primarily for its real ale. In 2006 he made his tentative stage debut alongside Pete Bagley as a mysterious, moustached aristocrat in Daisy Pulls It Off. Since then he has enjoyed playing a number of roles including a sandal-wearing bore (An Evening with Gary Lineker), a killer on death row (Laramie Project), a boy in pyjamas (Tom's Midnight Garden) and an American college jock (The Shape of Things). He was also in It Can Damage Your Health where he was reunited with both Mr Bagley and another moustache.

## Dawn Morris



Dawn has appeared on the Criterion stage most recently as Mother in Cider with Rosie. She also appeared at the Priory Theatre in February as Susan Love in Good Things and last year at the Loft Theatre in Women's Writes. In July she performed at the Spirit of the Sea Festival in Weymouth with Gravity's Angel, a contemporary dance company.

## Sam Taylor



Sam first appeared at the Criterion in Brassed Off, followed by Cider with Rosie where he played a young Laurie Lee. He enjoyed both parts and they encouraged him to pursue a career in acting. Sam is currently on his second year studying acting at Stratford College.

