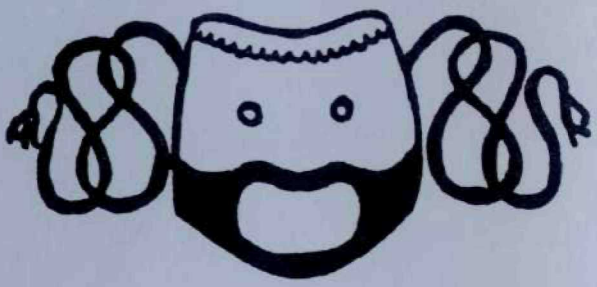
FREDERIC WOOD THEATRE

A View from the Bridge



The University of British Columbia

FREDERIC WOOD THEATRE
presents

A View from the Bridge

By Arthur Miller

Directed By
John Juliani

September 19 - 29
1990

Arthur Miller

Photo Esther Handler Copyright E.H. Estate

Arthur Miller

A Short Chronology

1915	Born in New York City.
1936	Attends University of Michigan. First play, *Honors at Dawn*, produced.
1938	Graduation. Joins "Federal Theatre Project".
1944	First production on Broadway: *The Man who had all the Luck.*
1949	*Death of a Salesman* wins the Pulitzer Prize.
1953	*The Crucible.*
1955	*A View from the Bridge.*
1956	Appears before House Un-American Activities Committee and refuses to inform on others. Marries Marilyn Monroe.
1964	*After the Fall.*
1965	Elected International President of P.E.N. Society.
1987	*Timebends. A Life.*

Arthur Miller
on
writing
A View from the Bridge

I had known the story of *A View from the Bridge* for a long time. A waterfront worker who had known Eddie's prototype told it to me. I had never thought to make a play of it because it was too complete, there was nothing I could add. And then a time came when its very completeness became appealing. It suddenly seemed to me that I ought to deliver it onto the stage as fact; that interpretation was inherent in the very existence of the tale in the first place. I saw that the reason I had not written it was that as a whole its meaning escaped me. I could not fit it into myself. It existed apart from me and seemed not to express anything within me. Yet it refused to disappear.

* * *

I wrote it in a mood of experiment–to see what it might mean. I kept to the *tale*, trying not to change its original shape. I wanted the audience to feel toward it as I had on hearing it for the first time–not so much with heart-wringing sympathy as with wonder. For when it was told to me I knew its ending a few minutes after the teller had begun to speak. I wanted to create suspense but not by withholding information. It must be suspenseful because one knew too well how it would come out, so that the basic feeling would be the desire to stop this man and tell him what he was really doing to his life. Thus, by knowing more than the hero, the audience would rather automatically see his life through conceptualized feelings.

Arthur Miller
on
A New Balance

The idea of realism has become wedded to the idea that man is at best the sum of forces working upon him and of given psychological forces within him. Yet an innate value, an innate will, does in fact posit itself as real not alone because it is devoutly to be wished, but because, however closely he is measured and systematically accounted for, he is more than the sum of his stimuli and is unpredictable beyond a certain point. A drama, like a history, which stops at this point, the point of conditioning, is not reflecting reality. What is wanted, therefore, is not a poetry of escape from process and determinism, like that mood play which stops where feeling ends or that inverted romanticism which would mirror all the world in the sado-masochistic relationship. Nor will the heightening of the intensity of language alone yield the prize. A new poem will appear because a new balance has been struck which embraces both determinism and the paradox of will. If there is one unseen goal toward which every play of mine strives, it is that very discovery and its proof–that we are made and yet more than what made us.

A View From the Bridge

by

ARTHUR MILLER

Directed

by

JOHN JULIANI

Set and Lighting Design

by

DOUG WELCH

Costume Design

by

MARA GOTTLER

Sound Co-ordination

by

BARRY LEVY

CAST

Louis	Michael O'Donnell
Mike	Jed Rees
Alfieri	Barry Levy
Eddie	Troy Skog
Catherine	Laara Sadiq
Beatrice	Kerry Davidson
Marco	Kelly Aisenstat
Tony	Gerald Vanderwoude
Rodolpho	Roger Haskett
1st Immigration Officer	Rhys Lloyd
2nd Immigration Officer	Mike Shanks
Mr. Lipari	Stephen Rudy
Mrs. Lipari	Lisa Waines
Submarines	Craig Cameron Andrew Pavlov
Neighbour	Robyn Hughes

PRODUCTION

Technical Director	Ian Pratt
Costume Supervisor	Rosemarie Moore
Properties Supervisor	Sherry Milne
Scenery Construction	Don Griffiths, Jay Henrickson
Stage Carpenter	Rob Moser
Stage Manager	Jeff Rankin
Assistant Stage Manager	Glen Bruce
Assistant to Costume Designer	Celine Boucher Joanne Howitz
Scenic Artist	Elana Honcharuk
Lighting Operator	Corin Gutteridge
Sound Operator	Jennifer Ames
Scenic Painters	Marie Ahle, Kevin McAllister
Wardrobe Mistress	Martina Smythe
Wardrobe Assistants	Anne Oyen, Carol Evans, Kirsten Johnston, Denise How, Nika Merrick
Properties Assistant	Erinne Drake
Make Up	Jill Wyness
Hair Cutter	Patricia of Nagan's
House Managers	Renee Iaci, Deb Pickman
Box Office	Mariascha Wright Carolyn Bazin Gail Oelkers
Business Manager	Marjorie Fordham
Production Manager	Robert Eberle

Acknowledgements

C.B.C. Radio

Bill Meilen

Vancouver Playhouse

Arts Club Theatre

Father Murphy

There will be one 15 minute intermission

Miller on Miller

Drama is one of the things that makes possible a solution to the problem of socializing people. In other words, we are born private, and we die private, but we live of necessity in direct relation to other people, even if we live alone. And dramatic conflict of significance always verges on and deals with the way men live together. And this is incomprehensible to Man as a private person. He is always trying to find out where he stands in his society, whether he uses those terms or not. He always wants to know whether his life has a meaning, and that meaning is always in relation to others. It is always in relation to his society, it's always in relation to his choices, to the absence of his choices, which are dominated by other people. I think that when we speak of dramatic significance we're talking about, either openly or unknowingly, about the dilemma of living together, of living a social existence, and the conflict is endless between Man and his fellows and between his own instincts and the social necessity.

I plan as far as it is possible to plan–that is, I plan up to the point where the plan is there in order to open the way to the passion. It's not there for its own sake. I have no special admiration for any formalism in itself. I can write in numerous ways, but there's no point in doing that. And I'm seeking for the key to whatever material is at hand.

My aim is to deliver up the symbolic meaning of what I see, what I feel, and I've never been able to do it through a naturalistic technique. And yet I don't think that the solution is a completely symbolic drama. In other words, I am trying to account as best I can for the realistic surface of life as well as Man's intense need to symbolize the meaning of what he experiences. There are numerous methods of trying to accomplish that, and I think from one play to another of mine there have been different attacks on the same problem of delivering up the meaning of what the experience is.

* * *

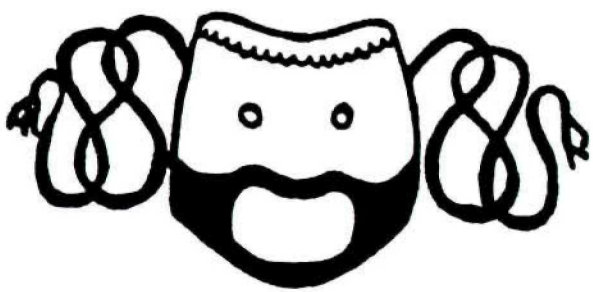
A play cannot be equated with a political philosophy, at least not in the way a smaller number of multiplication can be assimilated into a larger. I do believe that any work of art cannot help but be diminished by its adherence at any cost to a political program, including its author's, and not for any other reason than there is no political program–any more than there is a theory of tragedy–which can encompass the complexities of real life.

* * *

I wrote *A View from the Bridge* in three weeks.

A Note on the Director

John Juliani first worked at the Frederic Wood Theatre in the '64-'65 season when, as one of the early graduates of the National Theatre School of Canada, he played principal roles in *The Visit*, *Hamlet*, and *The Country Wife*. In 1966 he was hired to teach at Simon Fraser University where he began *The Savage God* series of experiments in theatre. He helped create the Graduate Program at York University which he directed for two years before moving to Edmonton where he continued producing *Savage God* work. In 1981 Mr. Juliani returned to Vancouver, where he works as a CBC radio-drama producer and freelance director of stage, television and film drama.



FREDERIC WOOD THEATRE

★★ COMING ATTRACTIONS ★★

YOU CAN'T TAKE IT WITH YOU

by George S. Kaufman
and
Moss Hart
November 14 - 24

OUR COUNTRY'S GOOD

by Timberlake Wertenbaker
January 16 - 26

HAMLET

by William Shakespeare
March 6 - 16

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