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**ARTHUR MILLER'S**

**A View  
from  
the  
Bridge**



**THE QUESTORS THEATRE COMPANY**



# THE QUESTORS THEATRE COMPANY

*First performance 6th December 1980*

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“ . . . . . I had heard this (true) story years before, quite as it appears in the play and quite as complete. . . . . It was written experimentally not only as a form but as an exercise in interpretation. I found in myself a passionate detachment towards its story as one does toward a spectacle in which one is not engaged but which holds a fascination deriving from its monolithic perfection. If this story had happened and I could not forget it after so many years, there must be some meaning in it for me, and I could write what had happened, why it had happened, and to one side as it were, express as much as I knew of my sense of its meaning for me. Yet I wished to leave the action intact so that the onlooker could seize the right to interpret it entirely for himself and to accept or reject my reading of its significance.

This reading was the awesomeness of a passion which, despite its contradicting the self-interest of the individual it inhabits, despite every kind of warning, despite even its destruction of the moral beliefs of the individual, proceeds to magnify its power over him until it destroys him.

. . . . . For myself, the theatre is above all else an instrument of passion. However important considerations of style and form have been to me, they are only means, tools to pry up the well-worn, ‘inevitable’ surfaces of experience behind which swarm the living thoughts and feelings whose expression is the essential purpose of art. I have stood squarely in conventional realism; I have tried to expand it with an imposition of various forms in order to speak more directly, even more abruptly and nakedly of what has moved me behind the visible facades of life. Critics have given me more praise than a writer can reasonably hope for, and more condemnation than one dares believe one has the power to survive . . . . . A play, I think, ought to make sense to common-sense people. I know what it is to be rejected by them, even unfairly so, but the only challenge worth the effort is the widest one and the tallest one, which is the people themselves. It is their innate conservatism which, I think, is and ought to be the barrier to excess in experiment and the exploitation of the bizarre, even as it is the proper aim of drama to break down the limits of conventional unawareness and acceptance of outmoded and banal forms.

By whatever means it is accomplished, the prime business of a play is to arouse the passion of its audience so that by the route of passion may be opened up new relationships between a man and men, and between men and Man. Drama is akin to the other inventions of man in that it ought to help us to know more, and not merely to spend our feelings.”

*Arthur Miller*

*Programme cover design: Marcel Hodges and Jackie Tye*

# A View from the Bridge

by

ARTHUR MILLER

## THE CAST

*in order of appearance*

ALFIERI, a lawyer	.....	COLIN PRONGER
LOUIS	} <i>longshoremen</i> {	.....MICHAEL GREEN
MIKE		.....MICHAEL HEALY
EDDIE CARBONE	.....	MICHAEL LANGRIDGE
CATHERINE, his niece	.....	ANNE LAKING
BEATRICE, his wife	.....	ANNE CHAUVEAU
MARCO	} <i>her cousins</i> {	.....JOHN MULCAHY MORGAN
RODOLPHO		.....RAYMOND CHILDE
IMMIGRATION OFFICERS	.....	[.....TIM GODFREY, .....BRIAN McLOUGHLIN
Mrs LIPARI	.....	JEAN MASTERS
Mr LIPARI	.....	PETER GARDINER
'SUBMARINE' (illegal immigrant)	.....	PETER DODD

The action of the play, which covers a period of several months, in the mid'50's is set in, and around, Eddie Carbone's apartment in the Red Hook section of Brooklyn, New York.

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*Directed by* JOHN HOLLOWAY

*Set designed and painted by* GEORGE BENN & JACKIE TYE

*Costumes designed by* VAL MORAN

*Fight sequence arranged by* JOHN MULCAHY MORGAN

*Music — Symphonic Suite from 'On the Waterfront' by*  
LEONARD BERNSTEIN

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THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES

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*Stage Manager* : Eric Lister  
*Deputy Stage Manager* : Brian McLoughlin  
*Assistant Stage Managers* : Beth Crowley, Sylvia Wall,  
Vera Maidment, Jean Masters,  
Janet Smith  
*Wardrobe* : Val Moran  
*assisted by* : Carol Metcalfe  
*Properties* : Bob Ricket  
*assisted by* : Aileen Dunsmuir  
*Construction* : Gerry Blake  
*assisted by* : Gordon Pierce, David Howell  
*Lighting* : Frank Wood  
*assisted by* : Martin Udall, Norman Gill  
*Sound* : Murray Cooke  
*assisted by* : Beverley Regan, Rona Christie  
*Cigars by* Gallahers Ltd.

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## DISCUSSION

Why don't *you* come to the OPEN DISCUSSION on this production, which will be held in the Bernard Shaw Room on

**TUESDAY, 16th DECEMBER**  
**at 7.45 pm**

An increasing number of members are finding that to come back and talk about the play and its performance, or listen to others talk about it, is a fascinating and interesting extension to their theatre-going. Particularly is this so as these Discussions are invariably led by theatre people of wide experience. On this occasion the Discussion will be led by

### JOHN BLATCHLEY

whose long and varied experience as actor and director includes seasons at the Old Vic and Stratford. He was assistant Director of the Old Vic Theatre School, worked with Michel Saint-Denis at the Centre Dramatique de l'Est in Strasbourg, was Assistant Director to George Devine at the Royal Court Theatre and established and was for many years co-Principal of the Drama Centre, one of the liveliest of London's Drama Schools.

So don't miss this date

**TUESDAY, 16th DECEMBER at 7.45 pm**  
**in the Bernard Shaw Room.**

**All are welcome**

**Admission is free**

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**MILLER, ARTHUR** (1915— ), American dramatist, whose first successful play, after some ten years of play-writing, was *All My Sons* (1947; London, 1948), an exposure of war profiteering. This gained the New York Drama Critics' Circle award, as did Miller's next play, *Death of a Salesman* (1949), which also received the Pulitzer Prize for Drama. It was followed by *The Crucible* (1953) and by a double bill of two one-act plays, *A View from the Bridge* and *A Memory of Two Mondays* (1955). Rewritten in three acts, *A View from the Bridge* was seen in London in 1956, as was *The Crucible*, directed by George Devine at the Royal Court. It was widely believed, though Miller denied it, that his marriage to the film-star Marilyn Monroe, which ended in divorce, had provided the background to his next play, *After the Fall* (1964). It was with this play that the Vivian Beaumont Repertory Company opened its first season at the Washington Square Theatre in New York. (It was seen at the Belgrade, Coventry, in 1967.) Later in 1964 the company appeared in Miller's *Incident at Vichy*, based on an incident of the Second World War, which was seen in London in 1966. Neither of these plays pleased the critics, and in 1968 Miller returned to the scene of his early successful plays—American family life—with *The Price*, which, after its production in New York, was seen at the Dublin Festival and in London in 1969.

(from *The Concise Oxford Companion to the Theatre*.)

The last production at The Questors of one of Arthur Miller's plays was *The Price* in 1975. In previous years there have been productions of *The Crucible* (twice) and *Death of a Salesman*.

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## COMING IN THE MAIN THEATRE . . . . .

**30 DECEMBER – 10 JANUARY**

### **THE CHRISTMAS SHOW**

**CINDERELLA** : A traditional pantomime

by V.C. CLINTON-BADDELEY

Rags to riches with all the traditional Christmas ingredients!

*Special Prices:* £1.50 (adults), £1.00 (Children)

*Performances:* 30, 31 December, 1,2,3,6,7,8,9,10 January at  
7.45pm.

3 and 4 January at 4.30pm.

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**24 – 31 JANUARY**

### **FACT AND FICTION**

by FERENC KARINTHY

translated by Dr. Belajthy Belane

Set in Budapest at a time of civil unrest, a boy and girl pass their time in a building playing games . . . . .

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**17 – 21 FEBRUARY**

### **THE AMAZING DANCING BEAR**

by BARRY L. HILLMAN

This impressive prize-winning new play in the Bristol Old Vic Playwriting Competition, receives its world première in the Main Theatre. This is the ninety-first full-length play to be premièred at The Questors.

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**7 – 21 MARCH**

### **OTHELLO**

by WILLIAM SHAKESPEARE

Noble passion, jealousy, deception and evil -- just some of the ingredients of one of Shakespeare's most popular plays.

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## AND IN THE STUDIO . . . . .

**19 JANUARY**

**FOR ONE NIGHT ONLY . . . .**

**DIRECTORS' SHOP WINDOWS**

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