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Members of the classes in *Dramatic Production* (Drama 150) and *Theatre Practice* (Drama 200) have assisted in the preparation of this production.

Lillian Sakai	Frances Garner	Persephone Calaycay
Douglas Kaya	John Law	Ruth Horiuchi
	Jane Iwata	

ACKNOWLEDGMENTS

TRYOUTS

FORTHCOMING PRODUCTIONS

Performances will be at Farrington Hall at 8:15 with the exception of *Twelfth Night*, which will be performed on a special stage built in front of the Waikiki Shell. *Twelfth Night* performances will begin at 7:30 P.M. Season booklets at \$2.50 and \$4.00 will still represent a saving over the \$1.50 individual admission charge for nonstudents; a limited supply of each is still available as this note goes to press.



THE
UNIVERSITY
OF
HAWAII
THEATRE
GROUP

ARTHUR MILLER'S

A View from the Bridge

December 5, 6, and

11, 12, 13, 1958

FARRINGTON HALL

THE UNIVERSITY OF HAWAII THEATRE GROUP

presents

Arthur Miller's

A VIEW FROM THE BRIDGE

CAST

LOUIS	WILLIAM HINDS
MIKE	RICHARD CRAIG
ALFIERI	LOUIS COPPOLA
EDDIE	JOHN LAW
CATHERINE	LINDA RYAN
BEATRICE	MARGARET SOLOMON
MARCO	DAN TABA
TONY	JERRY HEINZ
RODOLPHO	NORMAN GODFREY
FIRST IMMIGRATION OFFICER	JIM DOTSON
SECOND IMMIGRATION OFFICER	JERRY HEINZ
MR. LIPARI	SPENCER SPRINGER
MRS. LIPARI	JOYCE HIGUCHI
TWO "SUBMARINES"	KENNETH MIHATA, PAT STARWICH
NEIGHBORS	JOANN ALGIERS, CAITILIN HERRICK

The action takes place in and about the apartment of Eddie Carbone near the Brooklyn waterfront. The time is the present.

There will be an intermission between the two acts of the play.

Setting and Lighting by JACK A. VAUGHN

Costumes by FRANCES ELLISON

Directed by JOEL TRAPIDO

TONIGHT'S PLAY

The "Introduction" to the recently published Arthur Miller's *Collected Plays* contains much material which illumines Mr. Miller and the theatre generally, and perhaps the process of playwriting in particular. Speaking of *A View from the Bridge*, the playwright says:

I had heard its story years before, quite as it appears in the play, and quite as complete, and from time to time there were efforts to break up its arc, to reshuffle its action so that I might be able to find what there was in it which drew me back to it again and again I found in myself a passionate detachment toward 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 if 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.

That 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.

Miller goes on to speak of the play as having,

. . . the impulse to present rather than to represent an interpretation of reality. Incident and character are set forth with the barest naivete, and action is stopped abruptly while commentary takes its place

This version is in one act because it had seemed to me that the essentials of the dilemma were all that was required, for I wished it to be kept distant from the empathic flood which a realistic portrayal of the same tale and characters might unloose.

On seeing the production played several times I came to understand that, like the plays written previously, this one was expressing a very personal preoccupation and that it was not at all apart from my own psychological life. I discovered my own relationships to what quite suddenly appeared as, in some part, an analogy to situations in my life, a distant analogy but a heartening proof that under the reticence of its original method my own spirit was attempting to speak. So that when a new production was planned for London it was not possible to let the original go on as it was. Now there were additional things to be said which it became necessary to say because I had come to the awareness that this play had not, as I had almost believed before, been "given" to me from without, but that my life had created it.

Miller then goes on to discuss the changes he made for the London production, and explains his satisfaction with the results. And here, it may be said, the matter rests for the time being: Miller will now allow only the London version of the play to be produced. Commenting further on the meaning to him of these events, he has this to say:

Perhaps more than any other production experience, this helped to resolve for me one important question of form and meaning 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.