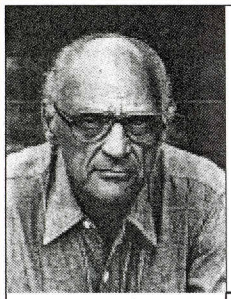

—Magnum Photos, Inc.

The Arthur Miller Society Newsletter

In Association with The Arthur Miller Centre, University of East Anglia

Volume 2 (second printing) December 2000

A Note from the Society's President

I realize that it has been a while since our last newsletter, but hopefully, you will find it worth the wait; our editor has collected an informative collection of reviews and commentaries for this issue. Since our last newsletter, Paula Langteau has been doing an excellent job of heading the society but has now passed along the reins of command to me. Thanks for all your service Paula, and we hope you are enjoying your new baby. Meanwhile, we are now looking for nominations from amongst our membership for a new Vice President, so please contact Steve Marino if you have anyone in mind.

We are also working on a venue and date for a conference in 2001, and look forward to seeing many of our new and old members there (wherever we may be). Since our 1995 founding, the society has been slowly growing. The Society website <www.metalab.unc.edu/miller> has certainly helped widen our membership, and I receive many an interesting inquiry through the site. Please check it out if you have not yet had the chance, and feel free to send me additional information to post.

We are hoping to put together a panel (or two) for the ALA in May, as you will see from our call for papers inside, but please note that the deadline for this is fast approaching, so if you have any ideas, please e-mail or call me soon [e-mail: ride8575@ride.ri.net Phone: (401) 461-1668]. I wish you all the best for the holiday season and the coming New Year.

—Regards, Sue Abbotson

Miller Celebrates Eighty-Five

It is rare that a playwright has lived and produced work for much of a century. Only George Bernard Shaw had a comparable career and life span. Miller has now moved beyond, into the twenty-first century, and Miller devotees vied for opportunities to celebrate and honor the playwright: in Norwich, England, in Ann Arbor, Michigan, in Queens, and at home in Connecticut. Born on October 17, 1915, Miller has lived through a century of enormous change and major, often catastrophic events: he was born during the first World War, survived the Depression and Prohibition, was alive during World War Two, the Korean and Vietnam Wars, as well as the construction and demolition of the Berlin Wall, and will soon see his sixteenth United States President inaugurated. Between New York, Michigan, Connecticut, and in his travels around the world, he has seen it transformed by modern science: from the early automobile to regular space missions, an increase in mass production and commercialism, and a world newly-created by computers and genetics. He has written in support of socialism early in the twentieth century, challenged McCarthyism, defended authors' rights around the world, and criticized the very American theatre for which he writes. Ever the observer and thinker, Miller, through his essays, plays, prose works, and other writings, has attempted to comprehend, and offer perspectives and possible solutions for a world wracked with change, promise, disillusionment, societal pressure, economic challenges and inequities, betrayal, and genocide. His social commentary, no matter the form, has primarily addressed American issues and events, but it has also struck an international nerve worldwide. His work has become universal; his plays are performed continuously around the world. Within the universal lie the issues of power and freedom, destructive desires and moral sensibilities. Vaclav Havel of the Czech Republic is a most unusual man in modern society, a poet-playwright-cum-political leader. Many of us would vote for Miller for our President; he has yet to seek such a nomination. Instead, he continues to observe, comment, and create, and blessed are the generations to come, for they will, as we have, reap the benefits of this daring, inspiring writer.

—Jane K. Dominik

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Information and requests to submit articles are encouraged, including those regarding book, film, and production reviews, and announcements of upcoming productions, events, and conferences. MLA style sheet preferred; disks in Word are appreciated. Submission address:

The Arthur Miller Society Newsletter
c/o Jane K. Dominik
San Joaquin Delta College
5151 Pacific Avenue
Stockton, CA 95207

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The Arthur Miller Society
c/o Stephen Marino
100-14 160 Avenue
Howard Beach, NY 11414

Arthur Miller Society Website

www.metalab.unc.edu/miller/

In This Volume:

Miller Returns to Norwich

Miller's 85th birthday celebrations began October 14 in Norwich, England, and were marked by bestowing upon him the Honorary Freedom of the City of Norwich. At the event itself, speeches were first delivered by Arnold Wesker and Christopher Bigsby. This was followed by a public conversation between Miller and Bigsby at the Theatre Royal, and then a Gala dinner with Michael Blakemore, who directed *Mr. Peters' Connections* in London, plus several other of Miller's plays, and Warren Mitchell, who played Willy Loman at the National Theatre some years back and is about to appear as Solomon in *The Price*. In the audience were other directors, including David Thacker and Paul Unwin, who revived *The Man Who Had All the Luck* at the Bristol Old Vic and then in London. Also present was a host of actors and actresses, including Alan Armstrong (who was Willy Loman in the most recent National production), and a handful of writers, including David Edgar and Charlotte Keatley, W.G.Sebald, Rose Tremain, Richard Holmes, plus academics and members of the public.

Before all this started, Miller had tripped on the sidewalk and cracked three ribs. He went through the whole series of events in pain but not showing it. Remarkable. He also gave two speeches and the public interview. The gala dinner ended with fireworks, something Miller especially likes.

—Christopher Bigsby /(Jane K. Dominik)

Arthur Miller Appears at Queens College in an 85th Birthday Tribute with Peter Matthiessen, Grace Paley, and Frank McCourt

Margaret Fuller once described the literary discussion sessions with the American Transcendental writers as "Riding to heaven on a swing." I certainly understand Fuller's euphoria after experiencing the tribute to Arthur Miller at Queens College at the City University of New York on Wednesday evening, October 18, 2000. The event, the first of this year's 25th anniversary season of the Queens College Evening Reading Series, was billed as a "Tribute to Arthur Miller on the Occa46sion of His 85th birthday" and featured the novelist Peter Matthiessen, the memoirist Frank McCourt, and the short story writer Grace Paley. Series moderator, Joe Cuomo, structured the evening so that the writers read excerpts from their work, with Miller as the final reader.

Peter Matthiessen began his session, as did McCourt and Paley, with praise for Miller. Matthiesen talked about how he owes his friendship with both Inge and Miller to William Styron. Matthiessen said, "I feel I've grown up with Arthur." Moreover, Matthiessen pointed out how Miller was one of the few to so boldly satirize Joseph McCarthy, and as such, he is the "powerful voice of social conscience." Matthiessen followed this with even more encomiums, proclaiming that, "Arthur Miller is in our grain" and describing him as one of the "true heroes of American literature." Matthiessen then read an excerpt from the middle volume of his "Watson" trilogy.

Matthiessen was followed by the memoirist Frank McCourt, who described himself as a "Johnny-come-lately" who was in awe of his fellow writers on the evening's bill. In his praise of Miller, McCourt focused on his personal connections to him. As an English teacher in the New York City public schools, McCourt taught both *Salesman* and *The Crucible*, and he commented that Miller made him realize that "I couldn't believe that this country had put its tail between its legs" during the McCarthy period. McCourt described *A View From the Bridge* as the Miller play that affected him most because when the young Frank came from Ireland, "I was on the piers." McCourt described Miller's drama as part of the fabric of American life saying, "His plays are monuments." In a more humorous personal reflection, McCourt related how he now understands how Miller needs the isolation of his Connecticut home to write because he has just bought a home ("It's what successful writers do," he said.) in Connecticut—on land adjacent to Miller's. McCourt said he would now like to take up Miller's hobby of carpentry—so he can build a fence between their properties! McCourt then read three hilarious excerpts from *'Tis*.

After Frank McCourt's performance, Grace Paley took the stage. She noted that she and Miller shared a lot of ideas in common, particularly "how people should be working together." She professed amazement at the steadiness of Miller's vision throughout his long career; she judged that from an early age, Miller's head was "screwed on right." Paley read from two of her stories: "The Immigrant's Story" and "Traveling." She prefaced her reading by addressing the critical discussion about the essay form; in her opinion, she insisted, there is no such thing as non-fiction.

As the honoree, Miller was the last author to read. Miller noted that he possesses an aversion to birthdays, which was probably instilled in him by his mother. He relayed that birthdays apparently had little significance for her since she would often note his, his brother's, or sister's birthday two weeks after it occurred: "Oh, it was your birthday." He related that his father, an immigrant from Poland, never knew his birth date, claiming that the City Hall had burned down with the records. He decided to take as the birthday of Miller's sister—"his favorite"—as his own. Miller continued that, "I don't like birthdays because I hate counting. . . It reminds me of time passing. I resist that." Before Miller began his reading, he conveyed his pleasure at the evening's program, judging that, "These three are the best readings I've ever heard. I can't imagine a more moving kind of recognition." Miller particularly noted how his ribs hurt him from laughing so hard at Frank McCourt's reading—a reference to the three broken ribs that Miller had suffered in a fall the previous weekend. Miller then read from his recent memoir which appeared in *Harper's*, " A Line to Walk On."

The evening's program was filmed for a special which Bravo is making about Miller. Broadcasts of this program and the entire Queens College Evening Series can be seen on the cable channel of your local PBS station under, "The Unblinking Eye."

—Stephen Marino

Birthday Celebration at Miller's *Alma Mater*

October 26-28, Professor Enoch Brater designed three days of events to celebrate and honor the playwright at the University of Michigan. After a welcoming session and a presentation of a resolution in honor of Arthur Miller by the state government, Brater delivered a keynote address titled "From Ann Arbor to Broadway and Back Again." This was followed by a discussion with Miller himself and a ceremony noting the establishment of the Arthur Miller Theatre at the University of Michigan. Nine further sessions consisted of numerous theatre practitioners and critics from around the world addressing various aspects of Miller's works, including their international appeal and application, adaptations, and the staging of his plays. In one of the sessions, composer William Bolcom spoke of transforming *A View from the Bridge* to opera. This paired nicely with a production on campus of the play version, directed by Darryl V. Jones. To complement the panel discussions, Inge Morath's photographs were on exhibit, and Miller's days at the University of Michigan were marked by another exhibition.

Call for Papers: American Literature Association Conferences

This year's American Literature Association Annual Conference, scheduled for May 24-28, 2001, in Cambridge, Massachusetts, will include at least one panel on Arthur Miller. The Association hosts more than one hundred authors' societies meetings and panels. Please send abstracts or proposals on any topic related to Miller and his works to Sue Abbotson at ride8575@ride.ri.net, or send a hard copy to her at 15 Concord Road, Cranston, RI 02910. The deadline is January 20, 2001. Papers are usually approximately twenty minutes each.

Panels on Miller's works have been offered at ALA conferences in 1996, 1997, and 1998.

The American Literature Association began in 1989 when members of the major societies devoted to American authors met to discuss ways to provide new opportunities for scholarly interaction. It is reported that approximately 850 people attend the annual conference. The organization's primary purpose "is the advancement of humanistic learning by encouraging the study of American authors and their works."

The annual conferences have historically alternated between San Diego and Baltimore, so this year's venue just across the river from Boston offers participants and attendees an opportunity to enjoy another wonderful city as they reap the benefits of the conference. This year's conference will include two lunches, opening and closing ceremonies, and a book exhibit.

Further details about the conference, including hotel and travel information, may be accessed on their website: www.americanliterature.org ***—Jane K. Dominik***

Arthur Miller Society Website

The Arthur Miller Society has an official website hosted by the University of North Carolina, through the sterling efforts of one of our members, Kate Egerton. It can be found at <metalab.unc.edu/miller> and contains information on our society, Miller and his work, and noticeboards of Miller-related events and links. This is still partly a work in progress, and I am constantly updating and expanding what the site contains. I would be grateful if members could send me any information they have that would be appropriate for the events page (such as notices of performances, readings, appearances, conferences, and calls for papers), links page (this still needs quite a bit of work—especially in the contemporaries area), filling in the small gaps in the synopses on the works page, or just information to update the biography page. Send to Sue Abbotson at <ride8575@ride.ri.net>, or mail to 15 Concord Ave, Cranston, RI 02910.

These pages are giving us a better presence, and I have received a number of responses from people all over the world asking questions about Miller, offering information, and even asking to join the Society! Any feedback from members as to what they feel should or should not be included on these pages is also welcome. I have built and, with the competent assistance of Kate, have been maintaining these pages for the past year, but if anyone would like to get involved in this, we are open to offers of assistance.

—Susan C. W. Abbotson

The Crucible CD ROMs for Sale

In 1993, the Arthur Miller Centre for American Studies at the University of East Anglia under the guidance of Professor Christopher Bigsby, Allan Lloyd-Smith, Tim Roderick, and Geoff Rushbrook, produced a CD ROM on *The Crucible*. The CD ROM contains a wealth of historical information surrounding the play, its creation and productions, as well as interviews with Miller himself. There are about forty reproductions of historical documents from Salem in the seventeenth century, including engravings and maps. There are also modern photographs of the tombstones of Hathorne, Proctor, Putnam, and Rebecca Nurse. The section on the 1950s consists of photographs of the HUAC hearings, as well as Miller's Student Identification card from the University of Michigan. In addition to a dozen or so still photographs from a production done by the Youth Theatre of the Young Vic in London and of the Theatre Royal in Norwich, there are seven scenes of videos from the productions and nine video sections of interviews with the actors portraying various leading roles in the play. Finally, and perhaps of most interest to Miller enthusiasts, are the sixty or so "video-bites" of Miller speaking about *The Crucible*, its main issues, and his life as a playwright; these videos are taken from interviews with Christopher Bigsby both at the opening of the Arthur Miller Centre at the University of East Anglia in 1989 and in Miller's Connecticut backyard.

The CD ROM, which is currently out of production, works on a PC (not an Apple) and is still available through the Centre. Send a money order for £30 sterling to Christopher Bigsby; Arthur Miller Centre, University of East Anglia, Norwich, NR4 7TJ, England.

—Jane K. Dominik

The Arthur Miller Centre at the University of East Anglia

The Arthur Miller Centre for American Studies, the intent for which is to study all aspects of the United States, was formally opened in 1989 under the direction of Christopher Bigsby. The Centre is "designed to further interest in the study of the United States, to promote major research projects, and to facilitate the movement of people between Britain and America." While academically based, the Centre "seeks active involvement of those in business, politics, media, and the arts." It was named after Miller since he represents many of the Centre's interests: literature, theatre, history, and politics. Miller's "personal integrity and public commitment to American values" as well as "his close connection with the arts in Britain, make him the ideal representative of the aims" of the Centre. Its current advisory committee includes Doris Lessing, Dudley Moore, and Arthur Schlesinger, Jr.

Perhaps the Centre's most visible program is its annual international literary festival, which, each fall, hosts ten writers who read from their works, discuss their craft, answer questions, and sign books. Recent authors have included Norma Mailer, Bill Bryson, Seamus Heaney, poet laureate Andrew Motion, Ian Banks, Gore Vidal, Ian McEwan, Jane Smiley, Tom Stoppard, Doris Lessing, and Arthur Miller himself. It has also hosted two birthday celebrations for Miller, the first of which in 1995, included several actors performing scenes from his works. The Centre also sponsors conferences and lectures, and encourages the establishment of specialist archives. It is linked to the American Studies Network, which consists of American Studies Centres across Europe in seventeen countries. The Centre maintains a Europe-wide data base of American Studies faculty and their research interests.

In addition, the Centre publishes books, including the recent *Homegrown Revolution: The Militia Movement*, two volumes of interviews, with a third one in the works, and a CD ROM of *The Crucible*. Finally, the Centre offers scholarships to students studying in the United States and small grants to research students. It also gives an annual prize of £500 for a journal-length article published by a UK citizen or non-UK citizen publishing in the UK, and a prize of $1,000 every other year on the best book on any aspect of American study.

For up-to-date information, visit the Arthur Miller Centre's website: www.uea.ac.uk/eas/intro/centre/miller/intro.htm

—Jane K. Dominik

Arthur Miller Appears at Queens College with Joyce Carol Oates and E.L. Doctorow

On Wednesday, October 13, 1999, Arthur Miller joined Joyce Carol Oates and E.L. Doctorow in a roundtable discussion titled, "Writers on Writing," at Queens College of The City University of New York. This panel was the first of the college's "Evening Reading Series" which, this season, grouped together notable writers to discuss the art of writing. The session began with moderator Joe Cuomo introducing the three writers, who sat at a table set in front of the magnificent pipe organ of the college's LeFrak Concert Hall.

Cuomo initiated the discussion by reading a quote by Doctorow describing "a book as a potential current which will flow through the reader." Cuomo then asked the three writers if they lived by writing, i.e. are works in their heads all the time. Oates responded by discussing what she calls the "fantasizing perception" of the writer. She explained that writers live in other worlds and seem to create other worlds to live in. For her, art is the means of making these other worlds cohere. Doctorow added that he saw himself as a writer from the age of nine although he didn't think it was necessary to write anything! However, writing seemed more of a profession when he started. Now, he emphasized, "I don't make the distinction between writing and living. When you're not writing, you're not living."

When Cuomo asked Miller how he became a writer, he explained that it was *The Brothers Karamazov* which turned him on to writing. He explained that he was not a particularly interested student when he was young, and in high school he had been assigned a book report. When he saw the title, *The Brothers Karamazov*, in the library, he thought it was just a story about brothers! However, when he read it, he was amazed because "I didn't know writing was about that."

Miller also distinguished between how playwrights and novelists create their works. He explained that playwrights see things differently than other writers since they must see things differently: "I can't bring thirty-five people on the stage like a novelist can." Therefore, of his writing process, Miller says, "I dream of things on the stage—I have spotlights in my dreams."

Miller also veered the panel discussion to a discussion of form. He stressed that in the theater as he knows it, " Form is extremely important even if you decide to be formless." He

noted how in a play, meaning must be immediate—even for things that are understandable. At this point, Miller also addressed the impact of his own life on his writing. He judges that on one level, he does write out of his own life: "I have to have observed it before I can put it on paper." For him writing is "thinking of a bridge between thought and fact, between feeling and fact." As an example, Miller noted that he's been working on a play for a year, and he still doesn't know what it's about.

As the discussion continued, a wonderful repartee developed among Oates, Doctorow, and Miller. Doctorow earlier has described his own writing process "like being in a car without a direction." Oates responded that she knows exactly where she is going when she writes. She knows the last sentence, the plot, the characters, but she just needs a way to get there! She quipped, "Some writers must know where we are going! Others have more chutzpah!" Miller added that any writing that is interesting involves the unknown or unconsciousness; otherwise we would be in the realm of journalism. How to get down where you are involved is the trick. All writers know when something is not said well or not working."

In discussing the writing process, Oates cited the evolution of *Salesman,* explaining how Miller talked and shouted out the lines and heard the characters' voices. Miller commented that "What happened is indescribable. You are trying the speech in a voice which is literally your own. Some 'I' in the middle of my body saw, heard something that never existed before."

Cuomo turned the focus to the despair of writers in finding a voice. Doctorow talked about the horrible moment of sheer desperation in writing every novel when it wasn't working. "Ultimately," he exclaimed, "you get the true voice of the book." In a wonderfully amusing moment, Doctorow marveled at the "true bravery" of playwrights. "When you write a novel, you don't have to be there when a person is reading it! Arthur must be in the theater!"

Cuomo later asked the panelists to discuss their use of form and its relationship to audience. Oates responded that she doesn't worry about audience; she lets the voice of the text find itself. She considers herself a post-modernist, yet she is also traditional and realistic because she, like Doctorow, has a primacy of character. However, she experiments with language and, above all, is interested in place. "I must make it visual. I wish to memorialize place and people." Doctorow said that the key question for him is, "Is this working? I have no artistic manifesto." Miller added that in order to write something interesting, the writer must be interested in it, too, and invent new ways to say it for the audience. Miller told a revealing story about his father, who, he explained, was barely literate and not complicated by an ability to read. When Miller would try out a story on his father and his eyes glazed over, Miller knew he was lost. However, when his father asked, "What happened next?" he knew had created something interesting!

During the session, Miller spent a considerable time commenting on *Death of a Salesman.* He related that although the creation of the play was partly a biography of a person—his uncle, it was also a play about form. Miller explained that he previously had written eight plays which were conventional and "In *Salesman* I wanted to have form. There are no transitional scenes. Every scene ends and begins from the next. A form was invented in that play—past and present concurrent—it's all one rope wound around itself. That process was as essential as character. 'It's alright I came back,' is no intro. to Willy. We are just thrust into him." Doctorow also commented on the form of *Salesman.* He said that he read it several times just to see how Miller did it. "I couldn't figure it out. That's the sign that something is good. When you put all your analytical mind and can't figure it out. That's how I identify the really good stuff."

As the panel discussion closed, moderator Cuomo asked the writers to comment on the revision process. Doctorow expressed his continued amazement at the distinction between creating a work and editing it. He said, "You have no control over the moment of creation and what is beyond all of us." Oates explained that a writer must revise after the "white heat of creation" by putting the work away. Later, when she re-reads a text, she has an aerial view and critical eyes. Miller commented specifically on the revision of *The Crucible* and its poetic language. For him, editing is "like the sculptor who has tools in hand. There is tactile pleasure, the tactile process of creating something out of nothing—one of the most revealing things about being a writer. A blank piece of paper boggles the mind with its possibilities."

In their final comments, Cuomo asked each writer to focus on artists' connection to order. He asked, "Do we order reality or do we give reality to the order?" Oates responded that "The ideal of a writer is idiosyncratic, the subjectivity of strong voices." Doctorow maintained that "Everyone imposes the world all the time—not just writers—the witness of the population." Miller offered that for him, "The playwright is a litmus strip for culture."

In a lively question and answer session which followed the panel discussion, Miller responded to a question about the future of Broadway in the next millennium. He complained about the astronomical production costs of shows. He lamented that the real estate where it's all taking place—the six or seven-block radius around Time Square—is now worth somewhere in the billions. He judged that if the prices remain this high or get higher, Broadway will continue to be a "form of light entertainment."

—Stephen Marino

The Price Is Right!

Miller's excellent 1968 drama, *The Price*, which depicts the tensions, triumphs, and failures of the Franz family, has been all too infrequently staged since its initial production. Finally, amends have been made with a memorable production, directed by James Naughton, which first opened at the Williamstown Theater Festival in August 1999, and has now transferred to New York City. At last, people have been given the chance to see how well this drama still performs. Although written more than thirty years ago, the characters and issues have not aged, and *The Price* still packs a relevant punch about the way we live our lives, caught between illusion and reality, fearful of facing the truth, and resentful of the lives of others. I was lucky enough to attend the play's initial appearance in Williamstown, a theater festival which, since its premier American production of the revised *The Ride Down Mt. Morgan* a few years back, seems to be becoming a favored venue for Miller and his work.

Victor Franz, ably played by Jeffrey DeMunn, is the archetypal underachiever; a New York City cop, who has sacrificed his fledgling ambitions to ensure the security of others. His brother Walter, played a little less convincingly by Harris Yulin, is an equally archetypal overachiever; a successful, wealthy surgeon and entrepreneur. While Victor is initially awed by the apartment and its contents (which partially represent their deceased father), Walter is merely amused—offering a sense of how each brother perceives his family ties. Walter likes to live firmly in the here and now, erasing the past almost from memory, which is why he is so disinterested in what happens with his family's belongings. But Victor has a tremendous nostalgia, trying, through objects like his fencing equipment and father's old records, to recreate a past when his family was still together. The two brothers contrast on nearly every point and, through their extreme positions, have become embittered and jealous of the other.

Being the products of the same background, the brothers illustrate for us the extreme possibilities within every person's life, only restricted or freed by the choices that every person makes. In many ways, because of past decisions, Victor and Walter feel that they have each only lived half a life. Both brothers appear to have gotten what each wanted from life; Victor, love, and Walter, fame and fortune, and for this each paid "the price." For Victor, this was the sacrifice of fame and fortune, and for Walter, the sacrifice of love. Although it becomes clear that together they make a whole, and both have made a difference by their lives, neither can gain any satisfaction from these facts, each wanting, in some part, the life of the other. All their talk does is show them that what they thought they had achieved may not have been so real after all, which leads them to further resentment and dissatisfaction. Gregory Solomon, the semi-retired furniture dealer called in to buy their father's estate, is right in his suggestion that it is sometimes better not to talk too much, but to just accept life at face value and enjoy what you have.

The high spot of this production was the vibrant and beautifully-layered performance of Jeffrey DeMunn's Victor Franz. DeMunn's facial expressions conveyed a wonderful sense of what this character is actually thinking. For example, when Walter is commenting that he has no idea why Victor never pursued his science, the audience is treated to both an awareness of why Victor did not pursue his science, as well as his feelings towards his brother's blissful ignorance—without Victor ever speaking a word. Indeed, Victor purposefully does not speak, waiting for Walter to understand his point of view and refusing to help him in any way. DeMunn's stage presence was engaging and breathed convincing life into the troubled character of Victor Franz.

Harris Yulin's Walter, on the other hand, was a little wooden (at least at this matinee), and the weakest point in the production. Although on his entrance he offers an interesting contrast to his brother, seeming to take control (even of Gregory Solomon), his characterization does not always ring true. By overplaying the character's suavity and slickness, it is impossible to accept Walter even when he tries to be sincere and tell the truth. Walter seems to be continuously mouthing platitudes in which he himself can scarcely believe, and it is impossible to feel any sympathy for the man. I suspect Miller was aiming for a greater balance between

the two brothers, by which the audience would find it hard to choose one over the other (as he writes in his production note for the published play). In this production, Victor, in contrast to Walter, is far more animated and empathetic.

Victor's wife, Esther, perennially dissatisfied with how her life and marriage have turned out, like her husband, has also made the choices which have led her to this point. Unlike Victor, who mainly blames himself, Esther refuses to accept blame for their situation. Played by Lizbeth Mackay, Esther seems a little forced at the start, but we warm to her character, as her internal desperation becomes more evident. She seems the type of person who is rarely happy with anything and can always find something about which to complain. She complains early on in the play that this place has pretensions, but it is clear she is the one with pretensions, which constantly wear both her and those around her down with the effort to try and meet them.

Mr. Franz gave up because he believed in the system and could not cope with failure when that system broke down during the Depression. Quite wrongly, he blamed himself. Gregory Solomon knows better; he knows that it is all a game, evidenced by his final laughter. Solomon, the wise, judge-like figure his namesake suggests, witnesses the brothers' struggle but refuses to take sides, knowing the struggle is essentially pointless. This is a character who understands the ironies of life and knows what is worth fighting for. Bob Dishy's portrayal is full of life and very funny, as well as conveying the impression that this is a strong man who has a lot of common sense. His comic timing is excellent, especially in his monologues, such as his shopping story. Dishy maintains a corpulent presence, but is really far too young for the part. Solomon is supposed to be pushing ninety, but this performance was of a man in his fifties, which does lead to a different interpretation of the character.

James Naughton's direction does a fair job in keeping things moving, but the production becomes a little static at times. Fortunately, the antics of Solomon, and the humor his character contributes, help to lift the production out of these dead spots. Naughton contributes some nice touches, which do show him to be a thinking director, such as in highlighting the missing link which led to this family initially falling apart—the mother—by emphasizing the mother's harp at the start of each act, with a spotlight and the sound of a harp playing. Part of the problem with the direction are the groupings, which tend to be too tight, allowing the set to dwarf the characters. This leads to Naughton's main problem: the set.

Michael Brown's cluttered set seems to work against the play rather than support it. Although the stacked furniture noted in the script surrounds the acting area, all sense of claustrophia from this is eliminated by Brown's modifications of Miller's initial stage drections. He includes a suspended ceiling with a decorative lead-lighting skylight, and sky blue flies, which together create a tremendous sense of space (at least vertically), belying the narrow, trapped lives of the Franz family. Placing the staircase into this attic in a central position instead of off to one side (as in the stage directions), makes for some awkward entrances and exits, and the set does not carry any suggestion that someone could have actually lived here, as Mr. Franz had done. This final omission needlessly reduces the necessary presence of the father's spirit throughout the play.

However, this is a production well worth seeing, both for its performances and its instruction. Miller shows us, as he has in other works, the power of memory. The characters in this play have their own individual memories of past events, which lead them to construct personal pasts. Each past is unique from the rest, even when dealing with the same events. Walter and Victor each interpret the other's life differently from how each sees it for himself, and each envies the other—the irony is, that the envy is for a non-existent life. Walter lost his wife and children because that was the price he had to pay for the professional success he craved, just as Victor lost his science career because family meant more to him. Both made their decisions willingly, and for all their dissatisfaction, would probably make the same choices again if given a second chance.

—Susan C. W. Abbotson

Broadway Season Delivers
The Price and *The Ride Down Mt. Morgan*

The past few seasons have brought a number of stunning productions of Arthur Miller plays to Broadway including *All My Sons*, *A View From the Bridge*, an entire season devoted to Miller plays by the Signature Theatre Company, and the fiftieth anniversary production of *Death of a Salesman*. The 1999-2000 Broadway season was highlighted by three productions of Arthur Miller plays. In November, the Tony Award winning production of *Death of a Salesman* with Brian Dennehy and Elizabeth Franz closed its acclaimed nine-month run at the Eugene O'Neill Theater after setting box office records for a straight play. Just eight days later, a revival of *The Price* opened at the Royale Theatre, and in April, *The Ride Down Mt. Morgan*, in its Broadway debut, premiered at the Ambassador Theater.

The production of *The Price* was skillfully directed by James Naughton, who elicited from his actors a tight piece of ensemble acting which heightened the sibling conflict that is the heart of this play. The four-actor cast featured Jeffrey De Munn as Victor Franz, the police officer who, years earlier, had given up his dream of becoming a scientist in order to care for his widowed elderly father; Harris Yulin as the brother Walter Franz, the successful surgeon who has forsaken the family; Bob Dishy as Gregory Solomon, the ninety-year-old furniture dealer who has come to appraise the dead father's furniture stored in the attic of the Franz house which is now being demolished; and Lizabeth Mackay as Victor's wife Esther, who yearns for the financial comfort that the sale of the items may bring. Yulin, DeMunn, and Mackay clearly conveyed their regrets and frustrations at the choices they all made years ago. Their family conflict was effectively contrasted by Dishy. Although his performance sometimes strayed to Yiddish stereotype, Dishy accurately captured the "Solomonesque" figure whose role is to convey to the other characters the literal and figurative "price" they have all paid.

Special note must be made of Michael Brown's set. He created an attic which literally filled the stage with the furniture and cast off items of the Franz family which have been stored for decades. These items, piled high to the ceiling and seemingly teetering on collapse, created an almost unrealistic scene, which suggested how the junk really signified the psychological detritus of the Franz family.

The Broadway debut of *The Ride Down Mt. Morgan* finally occurred after an interesting stage history. Miller wrote this play in 1991 when it premiered in England with Tom Conte playing Lyman Felt. Its American debut occurred at the Williamstown summer festival in 1996, featuring F. Murray Abraham, and a production with Patrick Stewart, the basis for the Broadway production, ran for three weeks in the fall of 1998 off-Broadway at the Public Theatre in downtown Manhattan. The Broadway production had enormous pre-production hype because of Stewart reprising the role of Lyman Felt, the unabashed bigamist.

I saw the Williamstown production, which also starred Michael Learned as Theo Felt, and was impressed how that show achieved the delicate balance which this seriocomic play demands. Unfortunately, the Broadway production, directed by David Esbjornson, tilted its tone decidedly toward the laughs. This was vividly illustrated in the second scene of Act One when Shannon Burkett as Bessie, the daughter of Lyman Felt, is comforted by her mother, Theo, in the waiting room of the hospital where Lyman has been taken after his car crash on Mt. Morgan. Ms. Burkett's crying resembled the wail of Lucy Ricardo from the *I Love Lucy* series. Stewart was quite effective in the humor that the role of Lyman demands, but the production's emphasis on the comedic caused the effective loss of the dramatic moments that this play possesses. A glaring example occurred in the pivotal scene at the end of Act Two when, caught in his bigamy, Lyman is confronted by his two wives, his daughter, and his lawyer around his hospital bed. As all the characters mockingly cry, the audience, by now trained to laugh, delivers.

The success of this approach to the play was apparent in the *New York Times* review of the production where Bruce Weber described it as "Arthur Miller's seriously discomforting comedy."

A few weeks after the play opened, Stewart caused a highly-publicized flap with the Shuberts when he boldly criticized the organization from the stage of the Ambassador after a curtain call for not enthusiastically supporting the production with advertising. The play received a Tony nomination for Best Play.

—Stephen Marino

Mr. Peters' Connections in London

Mr. Peters' Connections has crossed the Atlantic. Premiering in 1998 as part of the Arthur Miller season at the Signature Theater Company under the direction of James Houghton and starring Peter Falk, its British premiere was staged by the Almeida Theatre Company in London, July 20, 2000. Directed by Michael Blakemore, who has mounted other productions of Miller plays, including the world premiere of *The Ride Down Mount Morgan* and a National Theatre production of *After the Fall*, the play starred John Callum (of *Northern Exposure* fame). The main stage of the Almeida Theatre Company is in Islington; however, this year alone, it mounted seven British premieres in London and presented three of them on tour in the UK. It also took two Shakespearean productions to New York and Tokyo. The building itself was constructed in 1837 as reading rooms and a lecture hall, and then was transformed a number of times: into a Victorian Music Hall, a Salvation Army Citadel, and a factory for carnival novelties, finally becoming a theatre in 1980. How fitting a venue for a play whose setting is a former bank-cum-deserted nightclub.

Mr. Peters' Connections, Miller's latest published play, is a mysterious working out of the playwright's past and current concerns—most of the mystery remains at play's end. In both the published version and the program notes, Miller himself seeks to offer some clarification, stipulating that some characters are alive, some dead, and some conjectures of Mr. Peters' mind. Forty years beyond *Death of a Salesman*, a play whose working title was "The Inside of His Head" and which strove to present the workings of Willy Loman's mind as he sought to reconcile the failed dreams of his real world and the successes of his fantasies, Miller has continued to exhume man's unconscious and stream-of-consciousness, here, again, within a man pondering death. Now, however, Miller explores the fears and benefits of aging, rather than a man's desperation and suicide.

Mr. Peters reviews his life as he waits for his wife to arrive and then to examine the exquisite, historical ladies' room. Some of the other characters with whom he interacts are derivatives of former Miller plays, another reflection of the continuing concerns of the playwright. Mr. Peters' brother, though dead, remains a source of fraternal competition, something Miller has explored in *All My Sons*, *Death of a Salesman*, *The Price*, and *The Creation of the World*. Cathy-May is also dead but remains very much in the protagonist's mind. Unfortunately, this production created a Marilyn Monroe figure, complete with blonde hair, causing this viewer, at least, to groan a bit, wishing for a less identifiable, and by now, less overused presentation of Mr. Peters' long lost young love. Adele, the black bag lady and her challenging, and at times, caustic dialogue with Peters, is reminiscent of the Nurse in *The Ride Down Mount Morgan*. There are lines throughout the play as well which echo previous plays: the P-40s and apple tree in *All My Sons* and "the suicidal impulse in large corporations" in *Death of a Salesman* and *The American Clock*, for example.

As Peters makes himself comfortable in a chair center stage and interacts with the various personages of his memory, a grand piano, tilted surrealistically (and dusty from seeming disuse) periodically plays of its own accord, issuing forth the jazz music Miller likes so well. The other instruments remain silent while visually reminding us of the history of the place. The set, designed by Peter J. Davison, has as its background an enlarged black and white photograph of a cityscape, complete with skyscrapers covering the walls. This is a more tangible, yet similar surrounding to Jo Mielziner's "solid vault of apartment houses" in *Salesman*. There is a sense of being in the center of a modernist pit, unsure of how we got here, why we are here, and what we are to do. It is as if Miller is asserting that the world consists of more shades of gray rather than the black and white dichotomies between which his previous protagonists were torn. Indeed, Peters' continuous, existential refrain, "What is the subject?" is isomorphic, in some ways, with the form and content of the play itself. While the theatrical elements, direction,. and acting satisfy the play, and while it is great to see a recent Miller creation, unlike so many others of his plays, this one fails to grab the audience emotionally; instead it intrigues, as we follow the ramblings of Mr. Peters' mind. The main thought as I left the theatre was that Miller himself would be the most fascinating and, I suspect, the most successful actor to play Mr. Peters. It is, after all, with all due respect, a play in which his willingness to explore and share honestly and openly his current vulnerability amidst all of his successes, talents, and fame, is evident. ***—Jane K. Dominik***

Jewish American Hall of Fame

Arthur Miller has been selected as the 32nd annual honoree of the Jewish American Hall of Fame. He joins previous honorees whose likenesses have been preserved on the longest-continuing series of medals produced in America. The portrait of Miller was sculpted by renowned medalist Marika Somogyi. The inscription on the medal reverse is one of the most quoted lines from Miller's masterpiece, *Death of a Salesman*: "Attention must be paid."

Medals are available in limited editions of bronze and pure silver. Information can be acquired by contacting the Jewish American Hall of Fame: www.amuseum.org/jahf

—Stephen Marino

The Man Who Had All the Luck

Closing after only four performances, Miller's Broadway debut play, *The Man Who Had All the Luck* has only seen one professional production since 1944: at the Bristol Old Vic in England on May 17, 1990. What a treat, then, to learn that The Antaeus Company in Los Angeles had chosen this "fable" to produce.

The company formed in 1991 "as a research and study group for classically-trained actors who had strayed from the stage into film and television." With a membership of seventy, "the group has mounted only a handful of plays in the last ten years." Director Dan Fields, who, among his credits was Resident Director of Disney's Broadway production of *The Lion King*, where he assisted director Julie Taymor from its inception, first came across the play ten years ago when he was a literary assistant at the Seattle Repertory Theater.

With the conflicts the company's actors invariably face with their film and television work, seven of the eleven roles in the play were double cast. This practical solution, in fact, according to Fields, actually created a "remarkable" sense of ensemble. Both actors for each role were required to attend all rehearsals, first with one actor rehearsing while the other watched. Leaving their egos at the door, the acting "partners" got so much from this process, and the group's excitement as a whole increased. The characters are challenging, but these actors managed to avoid the hyperbole which could lead to histrionics and over-acting, which, in turn, might lead to the play mocking itself. Miller fans will enjoy hearing some of the lines and ideas which were further developed in Miller's later plays. And, as with other Miller plays, there is humor amid a potential tragedy.

It is interesting that Miller's first professionally-produced play has as its protagonist not a man who struggles and continuously fails, but rather, one who, no matter what, succeeds, most often through pure luck. When his fiancée's father threatens to stand in the way of their wedding, he is hit and killed accidentally by a car; when a new road is put through the center of town, David's gas station is in the perfect location to benefit; and when his friend's mink die, David has unwittingly saved his. This causes him to fear divine retribution, having already incurred the envy of his family and neighbors, and actually expect a catastrophe he feels is due. He expects his first-born child to die, but, again, luck and fate are on his side, and it doesn't. The inherent thematic deliberation between free will and determinism emerges. As Fields has asked, "Does a man have control of his fate or not?", certainly a universal question.

Fifty-six years ago, the New York theatre critics, while recognizing the talent of young Miller, did not acknowledge the merit of the play, using its title instead to create clever headlines about the lack of luck the play had. Miller has credited its failure to the critics' lack of understanding of the play, as well as to the clumsy and time-consuming scenic changes. Fields has found a satisfactory solution to both. The play is structured in three acts of two scenes each in two settings over a period of more than three and a half years. The first act is set in a barn used as an automobile repair shop, while the second and third acts are in David Beeves' living room.

The play is presented at a converted power station in Culver City. (The Company "is establishing a permanent home in North Hollywood, converting a warehouse into a 99-seat theatre with a thrust stage.") While the set does go so far as to have a real car onstage, albeit with fantastical light shining up at David's face through the engine, set designer Katherine Ferwerda has managed to avoid lengthy and awkward scene changes, using four flats as window and wall units, tilted and on wheels, so that, by reversing them, we move from the shop to the living room. The first act's set includes a multitude of "shop props and dressing," such as tires hanging and a table replete with tools, while the set for the next two acts is a fairly conventionally-designed living room. However, the ethereal is represented by seven window frames which hang from the ceiling and constellations painted on the actual windows of this converted theatre building at the back of the stage; these are revealed more specifically when lights are dimmed or during the blackouts. The sense of the play, according to Fields in his discussions with Miller himself, raises the question of unreality within a reality: "What state hovers three feet over Ohio?" The relative simplicity of the set is joined by a lighting design by Matthew O'Donnell, which uses only about seventy instruments. Composer Chris Ward and Fields developed the use of a twangy-sounding guitar recording whenever the heavens have seemingly and unfathomably blessed David with luck. While it becomes a bit too obvious a signal to the audience of what to watch for, what to think might happen next, and what to make of it, the music itself does serve as an aural thread through the production, as well as lending a floating, mysterious air.

Due to its success, the production's run was extended, allowing Miller devotees and others the opportunity to view a rarely-produced play that deserves a more regular place in the productions of Miller's canon.

—Jane K. Dominik

(Unless otherwise specified, quotations are from David Mermelstein's article in *The New York Times*, June 11, 2000.)

Arthur Miller. *Homely Girl, a Life and Other Stories.* New York: Viking, 1995.

The Popular Front Reconsidered

Arthur Miller is not only a powerful dramatist but also a gifted storyteller. *Timebends* is the best example, but his short stories are compelling both in their own right and for the insights they provide into Miller's sensibility and concerns. *Homely Girl, a Life and Other Stories* is a collection Viking brought out in 1995 to commemorate Miller's eightieth birthday. The title story was first published in 1992, "Fame" in 1966, and "Fitter's Night" in 1967. "Fame" and "Fitter's Night" both appeared in Miller's 1967 short story collection, *I Don't Need You Any More*, so that we have works twenty-five years apart from Miller's middle and late periods. He has not lost his touch.

In "Homely Girl, a Life" time bends–or flows–so that we move in a non-linear way from Janice in her early sixties back to her early twenties in the late 1930s and through the war and immediate post-war years to the late 1970s. In "Homely Girl," history is even more important than time; for Janice, the personal is both inseparable from, and in conflict with the public and political. In a narrative that brings alive the issues and passions of the Popular Front and alludes to the human rights concerns of the late 1970s, Miller chooses to pass over the years of the American Inquisition as the fourteen-year period of Janice's happy second marriage. What is still unresolved for her, and what for Miller as late as 1992, still demands imaginative probing is the political culture of the Popular Front. In *Timebends* Miller had dealt with his own youthful involvement with the Popular Front's anti-fascism, sympathy for the underdog, and the appeal of the engaged theater of Clifford Odets and the Group Theatre. In "Homely Girl," he returns more critically to the same territory.

In rebelling against the heavy furniture and bourgeois values of her charming father, an expert on utilities, Janice turns left. "People her age, early twenties then, wanted to signify by doing good, attended emergency meetings a couple of times a week in downtown lofts or sympathizers' West End Avenue living rooms to raise money for the new National Maritime Union or buying ambulances for the Spanish Republicans, and they were moved to genuine outrange by Fascism, which was somehow a parents' system and the rape of the mind; the Socialist hope was for the young, for her, and no parent could help but fear its subversive beauty."

This beauty contrasts both with her father's good looks and her and the family's view of Janice as homely. Beyond politics and looks, Janice nonetheless shares her father's "arrogant style" and his impatience with predictable people, so that her marriage to Sam Fink has a built-in conflict. A good man, a committed Communist, Sam appeals to Janice's idealism, but his predictability and avoidance of sexual passion become increasingly unsatisfying. "Unhandsome Sam, absolutely devoted to her, had a different beauty [from her father's], the excitement of the possessed. His Communist commitment turned her to the future and away from what she regarded as her nemesis, triviality, the bourgeois obsession with things" (12).

In developing "Homely Girl," Miller successfully arranges the narrative so that he can explore the political culture of the Popular Front, now touching on its politics, now on its aesthetics, and cumulatively on the way Janice asserts the claims of the personal as sexual against the political. Closely related is her questioning of what Miller presents as Sam's Communist view of art. In this version, in contrast to the sense of vitality and experiment he conveys in *Timebends*, Miller reinforces the image of Popular Front Communists as dogmatic, "with a teacher's gently superior grin toward a child–and incipient violence buried deep in his eyes." Miller's suggestive characterization of Sam exposes a contradiction between his goodness and his concealed violence as well as Sam's emphasis–from Janice's point of view, overemphasis–on the political. For her, "it was painful to look at pictures in museums with him at her side–she had majored in art history at Hunter–and to hear nothing about Picasso but his conversion to the Party, or about the secret antimonarchical codes buried in Titian's painting or the class-struggle metaphor in Rembrandt. 'They are not necessarily conscious of it, of course, but the great ones were always in a struggle with the ruling class.'" In the face of Sam's oversimplification, Janice at first seems justified in arguing that "darling, all that has nothing to do with painting" (12).

As Miller sets it up, both Sam and Janice agree that art and politics or aesthetics and commitment are antithetical, although Miller's own dramatic practice–*The Crucible*, *All My Sons*, *Death of a Salesman*, *Incident at Vichy*–contradicts this separation. In "Homely Girl," Sam's views are undercut by a certain smugness and dogmatism often associated with 1930s Communism as he goes on to assert, "except that it has everything to do with painting; their convictions were what raised them above the others, the 'painters.' You have to learn this, Janice: conviction matters" (12). The result is to make the question of commitment problematic, to qualify Sam's unnuanced view, and to invite a more balanced formulation, one that will do justice to the role of commitment, say in Miller's own work.

When Miller returns to these issues, he uses the authority of Janice's second husband, Charles, a gifted musician, blind, sensitive, and intuitive. Charles was sympathetic to the Left

Arthur Miller, *Homely Girl, A Life and Other Stories* (New York: Viking, 1995), p. 5. Subsequent references will be cited in the text.

but "was studying music in the thirties," again reinforcing the separation of art and politics. He asks Janice, who has been looking back on her earlier involvement, whether it was all such a waste, as she makes it sound. Janice's reply brings matters close to home for writers like Miller who were young and in college during the Popular Front. "I don't know yet," she says. "When I think of the writers we all thought were so important, and no one knows their names anymore. I mean the militant people. The whole literature simply dribbled away. Gone" (16). Miller has Janice support the view that became orthodox during the Cold War, that the dogmatic militancy and imaginative weakness of movement literature was responsible for its disappearance.

This literature, however, did not simply "dribble away." The major and minor writers connected with the 1930s Left were actively suppressed by the FBI, Congressional investigating committees, and blacklisting. During the war, they were fired from government jobs; after the war, they were deprived of their passports and their "premature anti-fascism" became the basis for charges that they were subversive and un-American. Support of 1930s Left writers was dangerous during the post-war period of canon formation. For the most part, moreover, the old New Criticism, myth-symbol criticism, Northrup Frye's archetypal criticism, and psychoanalytical criticism–none of the dominant styles of post-war criticism responded positively to the radical political concerns of movement writing. As a result, not only the minor but also the major writers who contributed to the cultural dialogue of the 1930s Left lost credibility when the movement was stigmatized.

Instead of looking at the Cold War historical context to account for the disappearance of "the militant people," however, Miller has Charles develop an intelligent theory that "when the occasion dominates, the work tends to vanish with the occasion." In the case of the 1930s Left, the occasion is the urgency of anti-fascism and the hope for basic change to replace the failed capitalism of the Depression. Charles goes on to pay tribute to the primacy and generative power of art. "I personally believe that what lasts is what art itself causes to exist in the artist–I mean the sounds that create other sounds, or the phrases that generate new phrases." He cites Bach's piano pieces "that were really meant as piano lessons, but we listen now to their spiritual qualities, now that the occasion is forgotten." Applied to literature, language itself is the creative force that, even more than the feelings "the occasion roused in the artist" produces work of lasting value (17). Miller again stresses a sophisticated version of the split between art or aesthetics and politics, history, and commitment, a division he himself avoids in his own creative work.

Miller uses Janice to develop a sustained critique not only of Popular Front aesthetics but also of the dominating place of politics in the lives and vision of committed late 1930s Communists. At the center of the story, Janice gradually discovers that the claims of the personal, her desire for sexual pleasure now, right now, takes precedence over Sam's hopes for a future based on endless meetings and discredited by his inhibitions and his equivocations about the Hitler-Stalin Pact. Early in her marriage, she accepts that "serious things"–"Britain and France secretly flirting with Fascism"–are more important than her desire "to be taken there on the floor"(14). Later, though, "fuck the future," she tells Sam. "There must be something happening now that is interesting and worth thinking about. And now means now" (15). Beyond the infighting between Janice and Sam, Miller uses the importance of the personal as sexual to highlight what he presents as a serious defect in the Socialist position. In his own work, the sometimes competing, sometimes reinforcing claims of the sexual and political/historical are especially alive in *Death of a Salesman* and *The Crucible.*

The stages in Janice's personal drama are defined by the public historical and political drama whose urgency Miller reanimates and criticizes. Along with her growing dissatisfaction with Sam's love making–or its absence–in particular the crucial Hitler-Stalin Pact, Sam's excuses for it, his smug sense of superior knowledge, and her realization that Russian wheat is actually being shipped to Hitler's Germany make her "ashamed sometimes of saying I'm not anti-Soviet," undermine Sam's moral authority, and lead to "the first cut of hatred for him, the first sense of personal insult" (20, 21).

It's not all deadly serious, however. In counterpoint to the defeat of the Spanish Republicans, Miller contrives to have Janice's father die and be cremated. Miller makes the most of the comic incongruities of the remains of the fastidious Dave Sessions lost when Janice forgets the box of ashes she has left at an Irish bar she and her brother have dropped in on after the ceremonies. The bartender has stronger feelings about it than Janice or her brother. In this comic scene, Miller continues to expose the political as over against the personal. "How strange," Janice thinks, "that the emotion should have been given her by a probably right-wing Catholic Irishman who no doubt was a supporter of Franco and couldn't stand Jews" (11). She goes on to recognize for the first time that life could not be put off until after the Depression, that "she must start living! And Sam had to start thinking of something else than Fascism and organizing unions and the rest of the endlessly repetitious radical agenda. But she mustn't think that way, she guiltily corrected herself" (11).

As she progressively frees herself from the guilt she feels at expressing her real views and emotions, Janice becomes more sexually active. The wartime alliance with the Soviet Union temporarily eases the strain with Sam, who joins the army, but while he is on bivouac, Janice has a brief affair whose passion Miller enjoys rendering. Near the end of the war, the new post-war world is inaugurated by her willing gift of herself to a sexually-sophisticated European professor of art history, a survivor of Nazi torture. Miller catches an entire milieu in his portrait of this "gentle, platinum-haired giant" who combines "European academic propriety" and a "quiet, self-mocking smile and wry fatalism [which] drew her in, an affectation of weariness so patently flirtatious that it amused her.

And his gaze kept flicking to her calves, her best feature" (28). "Obviously unafraid of sex," he also charms her with his insights into her situation and the sweep of his views. "After war like this," he generalizes, "will be necessary to combine two contradictory drives. First, how to glamorize, as you say, cooperative modes in new society; at same time, incorporate pleasure ethic which certainly must sweep world after so much deprivation" (28). Professor Kalkofsky gives Miller the chance to play with ideas, to look back on the post-war moment of existentialism (29), and to recall that, along with glamor and the pleasure ethic, cooperation was once an option. "With his face buried in her thighs," Professor Kalkofsky also allows Miller to enter Philip Roth and Norman Mailer territory. "He looked up at her and, making a wry mouth, said, 'The post-war era begins'" (30). In the retrospective "Homely Girl," for Miller oral sex and the pleasure ethic define the new post-war era, in contrast to Sam and his outlook.

After their divorce soon after the war ends, Janice experiences the pleasure of living alone, and Miller conveys his pleasure in the residential hotel she moves to. "In its seedy Parisian ornateness, the Crosby Hotel on Seventy-first off Broadway was still fairly decent then, at the end of the war, and," in a variation on Virginia Woolf, "it was wonderful to have a room with nothing in it of her own" (34). Janice's brother Herman, who is going to buy a new Cadillac, can't understand how Janice "can live in this dump, everything falling apart" (35}. In "Homely Girl," Herman is Sam's opposite number. Without demonizing or patronizing him, Miller uses Herman to argue the virtue of making money, buying real estate, jacking up the rents, and letting those who can't pay suffer the consequences. Janice disagrees with him but trusts him, this "young blob full of plans and greed's happiness" (34). For her part, Janice thinks "there's something wrong, living for money" (35). She doesn't know what to live for, but she likes not having a future. Miller is affectionate about her life in the present: about her love of the city and of movies on drizzly afternoons, her admiration of Garbo's perfect profile and moody jousting with her leading men.

Early in "Homely Girl," Miller establishes that Janice has a great body, that she likes to walk in a sexy way, and that she has developed an ironic style to deal with the men who feel let down after they see her face. She falls in love with Charles partly because of his distinguished good looks, his competence and self-possessed manner, and especially because he is blind, cannot see her face, and responds sensitively and passionately to the contours of her body. In rendering the rhythms of their love-making, Miller shows his own commitment to eros and records the distance Janice has come from what Miller presents as the sublimated world of late 1930s radical politics. Before Charles dies, during the fourteen years of their marriage, Janice lives fully in the present, comes into her own, and becomes Charles's eyes, so that Miller sets up suggestive resonances about personal fulfillment and shared lives.

At the end of this retrospective story, with its lively prose, wit, and insights into the passions of politics, sex, love, and money, Miller has Janice look back on her marriage. As the wreckers demolish the old Crosby Hotel where she first met Charles, the exposed rooms recall their life together. Miller suggests the complex affinities between the dying building, Charles's death, the death of the past, and the ongoing life within and around Janice. Miller accumulates the details in an eloquent symphony that pays tribute both to New York and to Janice who, from the losses of her life, like New York rising from its squalor, has, on meeting Charles, ended her homeliness and "fills with wonder at her fortune at having lived into beauty" (46).

In "Fame," Miller plays with his own image as a successful playwright. Meyer Berkowitz has two hits on Broadway, and his photograph is on the cover of *Look*. At the outset, Miller establishes Berkowitz's status in the most direct American way possible: Berkowitz has money on his mind, particularly the seventy-five thousand he slightly resents having to pay his agent and his own six hundred and seventy-five thousand spread over ten years. Berkowitz thinks he can buy all the jewels in the window of the store near his agent's office; he may want to avoid–or attract–comments from his admirers, but he is also worried that he may never write another line. These concerns with money, attention, and the drying up of his talent recur through the narrative. In "Fame," Miller exaggerates and turns into self-ironic comedy elements of his own situation, especially the desire for anonymity and the even stronger desire for adulation.

In "Fitter's Night," Miller moves from the Madison Avenue of "Fame" and the Village and Upper West Side of "Homely Girl, a Life" to the Brooklyn Navy Yard of his wartime experience and his post-war immersion in the Red Hook area under the Brooklyn Bridge. Miller again mines material he used earlier in *A View from the Bridge* (1955) and in his 1950 unproduced film script based on Pete Pantos, the legendary waterfront union reformer. In "Fitter's Night," Miller perfectly captures Tony Calabrese's Italian-American dialect and even more deeply, the values and power relations of his second generation immigrant world. As a young man, Tony has had a passionate love affair with Patty Moran, an Irish-American prostitute "with genuine red hair, breasts without a crease under them, and lips pink as lipstick" (75). He has made money working for a bootlegger, has spent time in a reformatory, and his mother and grandfather have forced him into a loveless marriage. They used the authority of the powerful Sicilian grandfather and his promised inheritance to coerce the marriage and the children that followed. The money, however, turns out to be worthless Mussolini-era lira. The Tony of the present is an angry, bitter man, who, in revenge, has not touched his wife for a decade and who looks forward to his mistress after the night shift at the wartime Navy Yard.

Tony emerges as strong, wily, and competent, a man who has been thwarted at the core of his life but who is committed to getting his own in spite of it. He allows Miller to show his own knowledge of technical, manual processes and the value

they have for him. Tony also allows Miller to show his insight into a man who knows the ropes, who knows how to do things and to take care of his own comfort but who, for all his ability, has never managed to move up the one step beyond manual labor to the expensive suits, desk job, and assured money that in his eyes define success. Tony thinks he is not smart enough, but the story shows he is mistaken, as he is in his view of what constitutes success. The story, that is, turns on issues of success and the heroism Tony grudgingly, reluctantly achieves on standards he doesn't realize he values.

Except for the tips on the horses he gives his friend Hindu and the women they pass on to each other, Tony is not about to put himself out, or sacrifice for anyone or anything. On a freezing night during the war, however, the young WASP captain of a destroyer is committed to joining his convoy and risking his life without asking questions about it or looking for ways out. Tony slowly responds to the challenge and goes against the code of "me first and cover your ass." He figures out how to repair the damaged depth charge rails, he exposes himself to the elements, and through him, without using abstractions, Miller pays tribute to the resourcefulness and courage of the ordinary people who won World War II. With the young captain, Tony experiences a sense of connection deeper than anything he has known with Hindu or his family. As a result of his existential, transformative actions, "right now it felt like the captain was the only man in the world he knew" (115). They and Tony's helper and the men on the ship–Hindu, who has refused the challenge, is excluded—constitute a community, transitory but precious, and an alternative to the "money/take-care-of-yourself-first" ethic. In "Fitter's Night," Miller again affirms and reanimates the authentic values of the Popular Front, with its commitment to ordinary workers and the possibility of community. In the frustration, anger, skill, energy, misplaced values, and underlying decency of his life, Tony Calabrese is another in a long line of Miller characters to whom "attention must be paid." ***—Robert Shulman***

Alice Griffin. *Understanding Arthur Miller.* Columbia, SC: University of South Carolina Press, 1996.

Alice Griffin's *Understanding Arthur Miller* is an accessible introductory guide for students and those interested in familiarizing themselves with Miller's work. Covering most of the plays (including Miller's one-acts) from *All My Sons* up through *Broken Glass*, Griffin manages to convey in a relatively short space (less than two hundred pages for seventeen plays) the variety, impact, and importance of Miller's work. The book's tone and composition are clear and concise, making the text easy to follow for the inexperienced reader, but the more seasoned Miller scholar may find the whole rather simplistic.

Relating Miller to Eugene O'Neill rather than to his closer contemporary, Tennessee Williams, Griffin begins by emphasizing Miller's allegiance to social drama. In her opening chapter, she offers a sketchy biography, largely taken from Miller's autobiographical *Timebends*, which covers the best-known details of his life which often feature in his work: his experiences and thoughts about employment in an auto-parts warehouse, the Depression, the Holocaust, HUAC, and Marilyn Monroe. It would have been nice to see more on Miller's association with Elia Kazan (mentioned here solely as the disastrous director of *After the Fall*), as well as commentary on his radio play career, short stories, political views, and the relative critical neglect of his later plays—all aspects which would have offered a rounder portrait. Subsequent chapters of the book deal with Miller's plays either singly or in groups.

Griffin offers a fairly basic analysis of the plays, covering the most widely-accepted readings, and offering the occasional, original insight. Saying a little about the origins of each play, she recounts plot, offers detailed readings of those characters she deems important, and outlines possible themes and symbolism evident in the plays. It is in the discussion of imagery and symbolism in the plays where her discussion is most vibrant, and I suspect, this is the aspect of Miller's work with which she is most fascinated. The first few chapters deal with four of Miller's best-known plays: *All My Sons*, *Death of a Salesman*, *The Crucible*, and *A View from the Bridge*.

Describing *All My Sons* as a play about "the question of relatedness," Griffin emphasizes the roles of Chris and Kate Keller over that of Joe, and neglects to comment on most of the remaining cast, which makes her commentary a little skewed. Her discussion of *Death of a Salesman* is very traditional, discussing the social myths which influence Willy, the play's designation as tragedy, and concentrating attention on Biff and Willy, seeing the rest of the cast as offering various contrasts to these two. The political origins, characterization, and poetic dialogue of *The Crucible* comes next. As in the previous two chapters, when Griffin discusses the imagery and symbolism of the play, she is at her most original and engaging. *A View from the Bridge* is also discussed as a tragedy, and there is an interesting analysis of the differences between the one and two-act versions of this play.

The next chapter takes on two plays about the Depression: *A Memory of Two Mondays* and *The American Clock*. For *A Memory of Two Mondays*, Griffin refers a lot to the 1970 television version of the play, and raises the often neglected issue of Miller's comic spirit. *The American Clock* is not compared to *A Memory of Two Mondays*, but dealt with entirely separately, and there are some misleading inaccuracies here regarding the dates of performance and publication of the play. Griffin's entire discussion of *The American Clock* is a little fragmented and fails to really convey a

firm sense of this experimental play, and is, perhaps, the weakest discussion of the book.

Chapter Seven considers Miller's two Lincoln Center plays: *After the Fall* and *Incident at Vichy*, viewing them very much as companion pieces. Griffin's discussion of *After the Fall* is one of her strongest, as she discusses its controversial reception, expressionistic technique, metaphysical content, characterization, poetics, and symbolism. *Incident at Vichy* is dealt with more briefly, with an emphasis on character and the play's theme of responsibility. Chapter Eight contains another strong discussion, this time about the mythic struggle between Victor and Walter Franz in *The Price*. Stressing the dialectical nature of the play, Griffin offers some interesting observations on the play's structure, and the function of Gregory Solomon and Esther Franz.

In chapter nine, Griffin speeds up, cramming five "Plays of the 1980s" into a meré fourteen pages. Her discussion of "Some Kind of Love Story," "Elegy for a Lady," "I Can't Remember Anything," "Clara," and "The Archbishop's Ceiling" offers plot summaries, and occasional references to the origins or symbolism of the plays, but little sustained analysis. Her explanations rely heavily on quotes from the plays, as if leaving them to speak for themselves. The discussion of "I Can't Remember Anything" is a little stronger than the others, as it offers a more sustained reading of the play as a drama about old age, but even this analysis is not sufficiently developed to be convincing. There is no reference here to Miller's full length 1980s play, *Playing for Time*.

Her final chapter, dealing with *The Ride Down Mt. Morgan*, *The Last Yankee*, and *Broken Glass*, is a little better, although again, could be more developed. Griffin offers adequate introductions to these three plays of the 1990s, seeing a connection in that each is structured around a central marriage, but there is a tendency toward over-simplification, largely due to the evident demands of space. Each of these plays could sustain a far lengthier discussion than given here, and the seventeen pages in which all three are dealt with are scarcely balanced against twenty-two pages for *Death of a Salesman* or twenty-one pages for *The Crucible*, but at least these more recent plays get a mention.

Overall, for those who know very little about Miller's plays, this is a competent, readable, and well-organized introduction, which offers enough analysis (despite my complaints) to provoke further interest. I would have liked to have seen more parity of length between the discussions of the individual plays, but realize that this is largely an issue of critical demand, rather than preference, and not necessarily the fault of the author. ***—Susan C. W. Abbotson***

Laurence Goldstein, ed. *Michigan Quarterly Review* XXXVII, 4 (Fall 1998). A Special Issue: Arthur Miller.

This is a handsome, nearly three-hundred-page book, with Inge Morath's "Arthur Miller at Epidaurus" on the front cover (give him a toga and take his horn rims away and he'd look as if he's been sitting there forever) and Mildred Dunnock with Lee J. Cobb on the back: for Miller is the Greek who wrote *Salesman*, whose fiftieth anniversary the issue celebrates.

The editor's introduction is brief and to the point, reasserting that which has been obvious to all Miller fans, namely that Miller still matters and always will. Nice that the University of Michigan is honoring its major alumnus by establishing the Arthur Miller Theater, though then again, if I had my way, I'd name Epidaurus for him, too.

Philip C. Kolin has assembled "*Death of a Salesman*: A Playwright's Forum," a kind of *tabula gratulatoria* in which Albee, Robert Anderson, Bernard, Foote, Guare, Gurney, Hwang, Adrienne Kennedy, Kushner, Malpede, Emily Mann, Medoff, Milligan, Oates, Oyamo, Ari Roth, Schenkar, Neil Simon, Van Itallie, and Lanford Wilson have their say about the play. Many of them recall what I also felt (in 1968, seeing *The Price* in Frankfurt am Main): Miller's dramatic power that "hits you with the force of a blow." Collectively, they reaffirm *Salesman* as one of the Big Three, with *Streetcar* and *Long Day's Journey into Night*. Colby H. Kullman's "*Death of a Salesman* at Fifty: An Interview with Arthur Miller"(September 1997) has Miller himself take stock.

This is followed by Gerald Weales's "Arthur Miller and the 1950s," the slightly updated keynote address of the Third International Arthur Miller Conference. On reading it, I felt assured that it wasn't the unbearable heat in that September 1996 meeting room at Utica College which fired up the audience but Weales's magisterial tour d'horizon, first cousin to Frederick Lewis Allen's *Yesterday* books. Poems by Kolin, David Lehman, and Jennifer Compton lead up to John Barth's 1998 Hopwood Lecture "Further Questions?" and Linda Bamber's e-sequel to *The Tempest*, "Claribel at Palace Dot Tunis." Not all of these selections speak directly to Miller, which is also true for poems by Wormser, Zorgdrager, Nicola, Blumenthal, Montale, Szporluk, fiction by Kossman, and pieces on Chekhov by Malko and Robert Hayden by Chrisman.

The issue's centerpieces are Inge Morath's "About My Photographs" and "Arthur Miller Observed: A Portfolio," Christopher Bigsby's April 1998 Evansville symposium keynote address "Arthur Miller: Poet," and the editor's "The Fiction of Arthur Miller." Inge is not just a great photographer: she is an astute artist, who, judging by the length of their marriage, may well have made of Arthur the man who finally had all the luck. Her two-page preface to the portfolio is all about seeing: "I discover by looking not by arranging" (695); "One only sees what is in one to see, and good writing contributes endlessly to the enrichment of the inner eye" (696); "There is nothing quite like the excitement of the beginning when the voice of the playwright can be heard

from outside the studio reading a scene to himself; one assumes that he found his way into the inner life of a new play. There are no pictures for this, just the outside of the little wooden building, and later, the actors on stages around the world" (696). There is a photo of the little^, wooden studio in the portfolio, and quite a few production shots, but even without these, in describing the excitement of the beginning, Inge has given us a picture where she says there are none.

Bigsby leans on *Salesman* and *Mr. Peters' Connections* to carry his point, a point to which Miller himself lends support both in the Kullman interview (631-2) and in the Evansville "Responses to an Audience Question & Answer Session" (826-7). It has always seemed to me that German has a better, older word for Arthur Miller's kind than the current "Dramatiker," namely "Theaterdichter," that is, "poet for the stage." So, Mr. Bigsby, do speak to Inge about Arthur's memorial.

I am grateful for Laurence Goldstein's fine and useful discussion of Miller's fiction, which henceforth should no longer be considered the Cinderella of the Miller opus. Someone should follow suit and take a good look at the radio plays ("silly," Miller calls them in the Evansville session, 827). Two small corrections: the first edition of *The Portable Arthur Miller* did have some of the fiction, even if the new edition doesn't, and *Focus* has been reprinted, with an introduction by Miller, in the Syracuse University Press Library of Modern Jewish Literature (1997). I willingly follow Goldstein's suggestion that Miller, in his fiction, moves from moralist to fabulist without abandoning the moral center.

Brenda Murphy's "Willy Loman: Icon of Business Culture" shows just how much Willy is with all of us: "Much as we try to deny it, Americans need Willy Loman. As long as our socio-economic system survives, Willy Loman will be right there with it, reminding us of our lyrical, fantastic dreams, and our darkest fears" (765). The volume concludes with three review essays: by Richard Tillinghast on two Michigan poets, by Michael Szalay on three books mostly about consumer culture (starting, naturally, with a reference to Willy Loman), and by Robert Vorlicky on Kolin and Kullman's Speaking on Stage (which contains an interview of Miller by Jan Balakian).

Not to forget: this issue prints Miller's one-act playlet "The Ryan Interview or How It Was Around Here" (see Sue Abbotson's comments on a 1995 performance in the June 1999 inaugural issue of this Newsletter, 13). May Miller be as lively at 100 as is Ryan! Now, if only Willy Loman had had his suitcases full of this *MQR*, a great bargain at a seven-spot apiece... ***—Frank Bergmann***

Stephen A. Marino, ed. *"The Salesman Has a Birthday": Essays Celebrating the Fiftieth Anniversary of Arthur Miller's "Death of a Salesman."* New York: University Press of America, 2000.

Much celebration has been had over the fifty-year anniversary of *Death of a Salesman*. But let's not forget about the fifty years of literary criticism on this brilliant play. Surely one would get bored of the endless approaches eager critics espouse, right? Let's see, we have the feminist approach, the Marxist, the linguistic, various formalist views—the "31 flavors" of drama.

That's the brilliance of the play: not only its ability to move theatre-goers for a half century, but its ability to generate some of the finest breadth and depth in literary criticism. "*The Salesman has a Birthday*," edited by Stephen A. Marino, continues the tradition. The 131-page collection is subtitled "Essays Celebrating the Fiftieth Anniversary of Arthur Miller's *Death of a Salesman*" and the ten essays (originally papers delivered at the fifth International Arthur Miller Conference in April 1999) do not disappoint.

The collection opens with "Arthur Miller: Time Traveler," Christopher Bigsby's keynote address. It traces Arthur Miller's focus on time as a continuum, offering enlightening examples from Miller's sixty-year writing repertoire. In sum, Bigsby feels that for Miller "the past is not the trailing edge of the present but it is part of the present" He continues, "We contain it. And that is what Quentin, in *After the Fall,* insists—that the past is holy, for there is a price to be paid for denying it. It is a price paid by Joe Keller, by Willy Loman and, arguably, by the culture of which they are defining symbols" (16).

Equally engaging is Matthew Roudané's "Celebrating *Salesman*" in which he explores Miller's masterful use of borders and thresholds woven throughout his plays. Whether it's an out-of-date Willy trying unsuccessfully to fit into Howard's world, or *Death* transcending its own borders to succeed on an international level, Roudané presents an effective analysis.

Brenda Murphy takes a different approach to *Death Of a Salesman* — focusing on the 1999 revival, starring Brian Dennehey (hence the title "The 1999 Revival of *Death of a Salesman*: A Critical Commentary.") She tackles issues such as "The Director's Interpretation," "The Design Concept," "Music", and "Acting"—all of which she deftly examines. The timeliness of her essay makes it particularly refreshing for actors, directors, playwrights—and Miller enthusiasts, in general.

As someone who claims he is neither a literary critic nor a theater historian, Peter Levine offers his perspective as an experienced actor as well as an American social historian.

Levine's "Attention Must be Paid": Arthur Miller's *Death of a Salesman* and the American Century," discusses *Salesman* as part of American culture—and he does so in an academic yet conversational manner.

Particularly arousing is Steven R. Centola's "The Condition of Tension": Unity of Opposites as Dramatic Form and Vision in Arthur Miller's *Death of a Salesman*." "The contradictory impulses that wage a war inside Willy Loman," Centola writes, "are the bane of human existence, *Salesman*'s success, therefore, lies in Miller's ability to find a form that not only reveals the inner workings of Willy Loman's disoriented mind, but that comments on the paradoxical condition that defines human existence: the constant struggle within the individual between self and society, right and wrong, love and hate, consciousness and unconsciousness, success and failure, joy and sorrow, work and play, past and present, life and death" (57). While the concept of Ying versus Yang is by no means novel, Centola's detailed application of this condition of tension to *Salesman* —along with his commanding writing style—makes this essay, indeed, a joy to read.

Jane K. Dominik's "A View from *Death of a Salesman*," offers a comprehensive look at the structural and theatrical similarities between *Death of a Salesman* and other Miller greats. Dominik's juxtapositions give crisp insight to thematic patterns while highlighting the subtleties within these patterns that have helped establish Miller as a premier dramatist.

The remaining works are likewise worth reading. Heather Cook Callow writes "Masculine and Feminine in *Death of a Salesman*"; George P. Castelitto writes "Willy Loman: The Tension Between Marxism and Capitalism." Stephen A. Marino writes "It's Brooklyn, I Know, but we hunt too: The image of the Borough in *Death of a Salesman*"; Susan C. W. Abbotson writes "From Loman to Lyman: *The Salesman* Forty Years Later."

You'd think we'd get tired of it. . . "The Woods are Burning," blah, blah, blah; "Attention must be paid," blah, blah, blah. Yet we never do! For we true Miller fanatics will never tire of this amazingly rich dramatic legend. Nor will we tire of reading fresh perspectives fellow Miller enthusiasts create for us. "*The Salesman has a Birthday*" delivers —whether read in a straight shot fireside- or savored one essay at a time during coffee break.

—Lisa Turnbull

Susan C.W. Abbotson. *Student Companion to Arthur Miller.* Westport, CT: Greenwood Press, 2000.

This new book by current Miller Society President Susan Abbotson is published under the aegis of Greenwood Press's "Student Companions to Classic Writers" series. The volumes aim to give accessible, but challenging literary analysis and criticism of major writers to the general reader and students in secondary school, community colleges, and four-year colleges and universities. Sue Abbotson has more than achieved the goal of the series, for she has produced a succinct, yet thorough critical introduction for those approaching a serious reading of Arthur Miller for the first time. Moreover, Susan's inclusion of significant bibliographical information makes this text appropriate even for the graduate student with limited exposure to Miller scholarship.

The book begins with a discussion of Miller's life that emphasizes how the significant historical and cultural events of the twentieth century influenced and shaped him and his dramaturgy. This section contains particularly strong analysis of Miller's involvement with the House Un-American Activities and Marilyn Monroe, and his presidency of P.E.N. A chapter entitled, "Literary Heritage," discusses Miller's indebtedness to literary and dramatic precursors like the Greek playwrights, Ibsen, Tolstoy, Dostoyesvsky, Clifford Odets, and Tennessee Williams. This chapter also devotes a section to a discussion of Miller's influence on American drama and the common themes that extend throughout his plays.

Several chapters analyze individual plays, including discussions of the tragic view of *Death of a Salesman*, the treatment of the family in *All My Sons* and *A View From the Bridge*, the Great Depression in *The American Clock*, the Holocaust in *After the Fall* and *Broken Glass* and the anti-Communist hysteria of the 1950s in *The Crucible*. The chapter on *The Ride Down Mt. Morgan* examines its connection to *Salesman*. Each chapter presents close readings of the texts and discussions of plots, characters, settings, and themes. Each chapter also includes critical analysis representing various perspectives including feminist, psychoanalytical, reader response, deconstructionist, and even a mythological reading. These critical views are invaluable to the student because they show the complexity of Miller's dramatic canon. The book concludes with the selected bibliography that is neatly divided into general criticism and specific play categories including critical studies, reviews, and works about Miller.

Include this valuable text on your next syllabus.

—Stephen Marino

Contributors

Sue Abbotson currently teaches at Rhode Island College. Her book, *The Student Companion to Arthur Miller* (Greenwood, 2000) came out earlier this year, and she is now working on a book titled, *Themes in Modern Drama* for Greenwood. She has recently published articles in *Papers: Explorations into Children's Literature, Journal of American Drama and Theater,* and *Modern Drama*, as well as an essay in Stephen Marino's collection *The Salesman Has A Birthday* (UP of America, 2000).

Frank Bergmann is Professor of English and German at Utica College of Syracuse University. His chief interest is the literature of upstate New York, but he wrote the "Arthur Miller" chapter in *Amerikanische Literatur der Gegenwart* (Stuttgart: Kröner, 1973) and hosted the Third International Arthur Miller Conference in 1996.

Christopher Bigsby is Professor of American Studies at the University of East Anglia. He has published more than twenty books on British and American culture including *Confrontation and Commitment: A Study of Contemporary American Drama; A Critical Introduction to Twentieth Century American Drama* (three volumes); and *Modern American Drama 1940-1990*. His books on Arthur Miller include *Arthur Miller and Company*, *The Portable Arthur Miller*, and *The Cambridge Companion to Arthur Miller*. He is also the author of three novels: *Hester*, *Pearl*, and *Still Lives*.

Jane K. Dominik has presented papers on Arthur Miller's drama at numerous conferences and published an essay in *The Salesman Has a Birthday* edited by Stephen Marino. An English instructor at San Joaquin Delta College, Jane is writing a dissertation on the staging of Miller's plays. She is newsletter editor of the Arthur Miller Society.

Stephen Marino teaches at Saint Francis College in Brooklyn and at Saint Francis Preparatory School in Fresh Meadows in New York, where he is chairperson of the English Department. His work has appeared in *Modern Drama* and *The Journal of Imagism*. He recently edited a book titled *"The Salesman Has a Birthday": Essays Celebrating the Fiftieth Anniversary of Arthur Miller's "Death of a Salesman,"* published this year by University Press of America.

Robert Shulman is Professor of English at the University of Washington. He is author of *Social Criticism and Nineteenth-Century American Fiction* published by University of Missouri Press (1987) and *The Power of Political Art: The 1930s Literary Left Reconsidered* just published by University of North Carolina Press. He has delivered papers on Miller at recent meetings of the American Studies Association, the American Literature Association, and the Arthur Miller Society.

Lisa Turnbull received her M.A. in English Composition from California State University at San Bernardino and has taught all levels of composition during the past eight years. Her experience includes copywriting, marketing, and writing theater reviews. She has published work in the *Pacific Review*.

Members

Sue Abbotson, Mark Anderson, Jeffrey A. Barber, Katherine Basham, Frank Bergmann, Martin Blank, Janet Balakian, Christopher Bigsby, Richard Brucher, Jackson R. Bryer, Heather Cook Callow, Carlos Campo, Charles A. Carpenter, George Castellitto, Marge Cataldo, Steve Centola, Allan Chavkin, Robert Combs, Kim Cook, Jane K. Dominik, Kate Egerton, Robert Feldman, Edward J. Gallagher, Herbert Goldstein, Ethan Gologer, Cecile Greif, Louise Grollman , Elsie Galbreath Haley, Harry R. Harder, Peter Hays, Frances Helphinstine, Leo Hodlofski, Norma Jenckes, Jeanne Johnsey, Joseph Kane, Mike Kaufhold, Helen Killoran, Susan Koprince, Stan Kozokowski, Paula Langteau, Jim Levin, Peter Levine, Lewis Livesay, Jong-Hwan Lee, Dorothy Levi, Stephen Marino, Robert A. Martin, Matt Messina, Dick Milbauer-Motivision, George Monteiro, G.H. Morrison, Brenda Murphy, Ana Lucia Moura Nouvais, Terry Otten , Richard Pioreck, Tom Porter, Erma L. Richter, Dilvo I. Ristoff, Matthew C. Roudané, Michelle Sampson, June Schlueter, Robert Shulman, David Smith, John Vance Snow, Eric Sterling, William B. Thesing, Steven Tobias, Bob Tracy, Lisa Turnbull, Jon Tuttle, and Qun Wang

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Mail to: The Arthur Miller Society
c/o Stephen Marino
100-14 160 Avenue
Howard Beach, N.Y. 11414

The Arthur Miller Society
Newsletter
c/o Jane K. Dominik
San Joaquin Delta College
5151 Pacific Avenue
Stockton, CA 95207