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The Arthur Miller Society Newsletter

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

Volume 3

May 2001

Words from the Society's President

Susan C. W. Abbotson

Just in time for your summer reading pleasure, our valiant editor, Jane Dominik, has compiled an excellent assortment of articles to inform and to bring us more up to date with recent Miller related publications and performances. Mike Kaufhold offers us some intriguing insight into reactions of current high school students to *A View from the Bridge* and shares techniques by which he draws his students into the play. His explanation of how students often identify closely with Rodolpho and Catherine, and see Eddie and Beatrice in an unsympathetic light, leads to a highly interesting reading of the play. Staying in the high school, we also have a review of a recent high school performance of *The Crucible*.

Many of our reviewers have usefully highlighted ways in which the texts they consider might be used in the classroom, which continues this theme of how we might approach Miller as pedagogs as much as scholars. We have some "catch-up" items, such as an analysis of the Penguin Audio Books edition of *Timebends* (1995), Frank Bergmann's update on the nature of the updates Steve Centola added to *The Theater Essays of Arthur Miller* (1996), and reviews of both Thomas Siebold's *Readings on Arthur Miller* (1997), which points out the strengths of its complimentary, though a little dated, material, and Siebold's later, *Readings on "Death of a Salesman"* (1998). We also have scholarly reviews of up-to-the-minute publications such as Miller's own *Echoes Down the Corridor* and an introduction to Stephani Koorey's comprehensive annotated bibliography of Miller, *Arthur Miller's Life and Literature*, which gives us a sense of the scope of this tremendous work of love. In addition to all of this, we have a review of Philip Bolcom's 1999 operatic production of *A View from the Bridge* (a production which is scheduled for the 2002 New York season), and a detailed description of Miller's recent (March 2001) controversial Jefferson Lecture sponsored by the NEH at the Kennedy Center. (Miller's speech, I believe, will soon be printed in Harper's). A big thank you to all of our contributors for taking the time to share their impressions and insights.

In other areas, I thank the membership for their spirited response to my request for papers for this year's ALA—we were able to put together two excellent panels (details inside). I hope we have a similar reaction to our call for papers for the Sixth International Arthur Miller Conference, which George Castellitto and Steve Marino are organizing for October 11-13th at Felician College, New Jersey (more details inside). Our West Coast members may also be interested to know that, through the hard work of Jane Dominik, a Californian Conference is also in the works for next March. Keep an eye on the website for more updates, and note that although the old web address still works, the official address is now <www.biblio.org/miller/>. We are also still looking for a Vice-President—it is possible to nominate yourself, so if you are interested, please contact our Secretary, Steve Marino. Have a great summer, and I hope to see you all in the Fall at Felician College!

—Susan C. W. Abbotson

American Literature Association Sessions

The Arthur Miller society will be presenting two panels at the American Literature Association Meeting, on May 26 and 27, 2001, in Cambridge, Massachusetts.

The first panel, Session XIX, is Saturday, May 26, 2001, 8:00-9:20 a.m. Titled "This is the land of the great big dogs, you don't love a man here, you eat him: Friends and Enemies in the Drama and Fiction of Arthur Miller," the ses-

sion will be held in William Davis B. Chaired by Steve Marino of St. Francis College and the Arthur Miller Society, the panel's three papers are "The Sense of Complicity in *Focus* and *After the Fall*" by Ana Lúcia Novais of Uni. Sant' Anna; "The Common Enemy in Arthur Miller's and Lillian Hellman's Cold War Plays" by Richard Brucher of the Uni-

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Arthur Miller Society

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Contributing Information Instructions

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
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Subscription Information

Membership and Subscription are available for \$20 per year for individuals in the U.S. and Canada; \$10 for students; \$25/year for joint memberships; \$25/year for overseas members; \$30/year for libraries, and \$45/year for institutions. Membership and subscription address:

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American Literature (Continued from page 1)

versity of Maine, Orono; and "Miller and the Importance of Friendship" by Carlos Campo of the Community College of South Nevada.

The second panel, Session XXVIII, slated for Sunday, May 27, 2001, 9:30-10:50 a.m. is titled "The Ambiguity of Thought: Arthur Miller's Psychological Duplicity"; it will be held in Thomas Paine B. Susan C. W. Abbotson, of Rhode Island College and the Arthur Miller Society, will chair the panel of three papers: "Not Only the Inside of Willy's Head" by Steve Marino, St. Francis College; "Sympathetic Objectification: Mistresses in Miller's Plays" by Jane Dominik, San Joaquin Delta College; and "Bakhtinian Heteroglossia in *The Archbishop's Ceiling*" by George Castellitto, Felician College.

For further details go to www.americanliterature.org.

CALL FOR PAPERS

The Sixth International Arthur Miller Conference

Felician College
Lodi, New Jersey

October 11-13, 2001

Conference Topic: Celebrating a Lifetime of Achievement

In celebration of Arthur Miller's 85th year and eight decades of dramatic form and art, the conference invites papers on any aspect of Miller's life and works. Papers may address but are not limited to the following topics: comparative studies of his works, significant biographical events that influenced his art, characters and characterization, his dramatic stagecraft, his significance in modern American drama, and his association with other playwrights. Papers may also consider social, linguistic, cultural, and political, and aesthetic issues addressed in the plays.

Abstracts or completed manuscripts (not to exceed 10 pages of double-spaced type-script so that papers may read in a twenty-minute presentation) should be forwarded to:

George Castellitto
English Department
Felician College
262 South Main Street
Lodi, New Jersey 07644

Documents may also be sent as e-mail attachments to castellittog@inet.felician.edu.

The deadline for submission of papers and abstracts is July 31, 2001

PLEASE SHARE THIS NOTICE WITH INTERESTED COLLEAGUES.

Call for Papers
The First West Coast
Arthur Miller Conference

*Arthur Miller, The Mirror of Modernity:
The Universal Impact of an
American Playwright*

March 8-9, 2002

San Joaquin Delta College
Stockton, California

Since its premiere on February 10, 1949, *Death of a Salesman* has never not been performed somewhere in the world. The impact of this American masterpiece continues, yet it is not the only Miller play to have impact; there are twenty-one other Miller plays which have been published and produced. In addition to his plays, Miller has also written collections of essays—socio-political and theatrical, a novel, screenplays, short stories, radio plays, books with his wife, Ingeborg Morath, as photographer, and a children's story.

We invite papers on any aspect of Arthur Miller's works and life, including those plays which do not always receive the critical attention they deserve, as well as papers which deal with mounting productions of his plays or teaching them in the classroom. Papers which examine his writings in non-theatrical genres are also encouraged.

In addition, separate panels and discussions by college and high school students will be offered. Submissions for these are welcome as well. There will be an on campus production of *After the Fall* and scenes from other Miller plays performed by acting students during the conference.

Abstracts or completed manuscripts (to be read in a twenty-minute presentation) should be sent to:

Jane K. Dominik
San Joaquin Delta College
5151 Pacific Avenue
Stockton, CA 95207

or sent via email to jdominik@sjdcd.cc.ca.us

The deadline for the submission of papers and abstracts is December 1, 2001.

The American premiere of an unpublished work by Miller was performed at the Grove Street Playhouse May 1-6. Titled "Untitled," this short play was created in honor of Václav Havel's receipt of the Erasmus Prize while he was still in prison. It was performed alongside Havel's *The Vanek Plays* and directed by David Robinson.

Nominations for Vice President

The Arthur Miller Society is accepting nominations for the position of Vice President. Those interested should contact Stephen Marino, the society's secretary-treasurer. Self-nominations are welcome.

Arthur Miller has been making frequent public appearances in and around New York this past year. In addition to the eighty-fifth birthday celebration at Queens College in October, Miller appeared at an event at a Manhattan Barnes and Noble in December to mark the publication of *Echoes Down the Corridor*. The first president of the Miller Society, Steven Centola, who edited Miller's latest collection of essays, also appeared. . . . Miller also attended a question and answer session on April 20 at the National Arts Club after a reading of his one-act play *I Can't Remember Anything* featuring Bob Dishy and Elaine Stritch. . . . A new Broadway production of *The Crucible* has been scheduled to open in February 2002, starring Liam Neeson as John Proctor. . . . The Williamstown Theater Festival in Massachusetts, which has produced several Miller plays in recent years, will stage a revival of Miller's first Broadway play, the rarely seen *The Man Who Had All the Luck* directed by Scott Ellis. Performance dates are July 18-29.

—Stephen Marino

Miller Delivers the Thirtieth Annual Jefferson Lecture in the Humanities

Speaking Truth to Power at the Kennedy Center

On March 26, before an overflow crowd of twenty-six hundred at the Kennedy Center's Concert Hall, Arthur Miller was first honored through speech, song, and photographic display and then given center stage. The Jefferson Lecture, awarded by the National Endowment for the Humanities, is the highest honor the federal government bestows for distinguished intellectual achievement in the humanities and comes with a \$10,000 stipend. Previous recipients include Robert Penn Warren, Saul Bellow, Barbara Tuchman, Cleanth Brooks, Gwendolyn Brooks, and Toni Morrison, and the lecture is meant to provide a public forum to address topics of broad concern in the humanities. Miller's lecture "On Politics and the Art of Acting," was a provocative exploration of the extent to which, in this age of entertainment, our political life is "governed by the modes of theatre, from tragedy to vaudeville to farce."

Interweaving anecdotes from actors with personal political commentary, Miller suggested that the Stanislavsky method of acting, in which the actor systematically seeks a way to authentically portray a character different from his own, has become the politician's *modus operandi* and that the toll taken by this "relentless daily diet of crafted, acted emotions, and canned ideas" is the blurring of the line between fantasy and reality for both politician and public. As illustration, he cited our recent presidential election in which

the public as audience was called upon to join in the play by acting as if nothing in our democratic process had deteriorated, taking comfort in the proclamation that the system had worked when it patently had not.

Examining presidents from Roosevelt on, Miller noted how the camera lens's propensity to magnify mitigates against genuine emotional reaction and recalled thinking, upon seeing Eisenhower being made-up for a TV appearance, that he was "getting ready to go on in the role of General Eisenhower instead of simply being him." He, likewise, contrasted this past year's "so-called debates" with the Lincoln-Douglas debates, in which each candidate in that earlier meeting, "incredibly enough, made it all up himself." The aftermath of presidential election 2000, Miller wryly observed, is requiring an awesome amount of acting from all concerned since "Bush has to act as though he was elected, the Supreme Court has to act as though it was the Supreme Court" and "practically no participant in the whole process can really say out loud what is in his heart." While regretfully remarking what may be the tragic necessity of dissimulation in politics, where telling the truth seems to risk damaging one's party and sometimes, in war, one's power to ensure that good prevails, he offered as an alternative the release of art: the "other theatre,

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Miller Delivers the Thirtieth Annual Jefferson Lecture in the Humanities (Continued from page 5)

the theatre-theatre," as Miller characterizes it, "where you can tell the truth without killing anybody, and may even illumine the awesomely durable dilemma of how to lead without lying too much."

Miller's pointed criticism of present day political "actors" and the recent election debacle met with repeated enthusiastic applause from the general audience, but generated little response from the VIP section, where a score of Congressional representatives, Supreme Court Justice Sandra Day O'Connor, and some White House staff were seated. (First Lady Laura Bush's attendance was announced as having been precluded by a trip to California.) In keeping with his own

history as a social writer and a politically-engaged American citizen, Miller "spoke truth to power," focusing on the "roiling mass of consciously contrived performances" that is, he suggested, politics today. In *The Washington Post* two days later, the following unmistakable support for his analysis leapt at me from the page. In a memo to President Bush on greenhouse gasses, EPA head Christine Todd Whitman warned, "this is a credibility issue for the U.S. in the international community. It is also an issue that is resonating here at home. We need to appear engaged" (emphasis mine). Why not, Miller might suggest, actually become engaged?

—Heather Cook Callow

Steven R. Centola, ed. Arthur Miller. *Echoes Down the Corridor*. New York: Viking, 2000.

In his preface to *Echoes Down the Corridor: Collected Essays, 1944-2000*, edited by Steve Centola, Arthur Miller emphasizes in the first paragraphs his astonishment about his involvement with the political life expressed in his past essays. Although it seems a surprising factor for him, it does not surprise the reader of the audience who is familiar with Miller's works.

Beforehand we should take into consideration the title of this book, a reference taken from the epilogue of *The Crucible*, one of his most famous plays, deeply connected to the intent to express a political point of view against the predominant hysteria in two historical events: the witch-hunt in Salem, Massachusetts, in 1692 and the witch-hunt stimulated by the Senator Joseph McCarthy in the 1950s.

Taking an overview in Miller's works, it is possible to detect a set of themes evoked and reelaborated in his fiction, critical essays and drama, all of which reveals the author's concern about incorporating in his creation process a discussion that implies the consciousness of social and political structures.

Miller's autobiography, *Timebends*, published for the first time in 1987, reveals the procedure adopted by the author in recollecting his own past, exposing memories and reflections about his career, interwoven with historical events. This procedure shows that, for Miller, his own life is highly associated with his own work experience.

A similar structure can be noticed in *Echoes Down the Corridor*. The first essays "A Boy Grew in Brooklyn" and "University of Michigan" focus on aspects about Miller's childhood and his impressions about the University of Michigan, when he studied there.

These personal impressions were set on a larger dimension: how he experienced his interaction with foreign people in Brooklyn when he was a child and mainly how he had been introduced at that time to the Depression Age, a recur-

rent historical episode presented in *Death of a Salesman*, another well-known play by Arthur Miller.

The way Miller thinks about his time as a student at the University of Michigan indicates another level of discussion: the profile and perspectives of the students of his generation compared with University of Michigan's students today.

The description of some past events and their effect on current days can be understood as a kind of "echo" that extends itself through time. One of the "echoes" that hasn't faded in the air, according to Miller's point of view, is the impact of World War II, of Nazism on mankind, as a legacy of an unsolved sense of guilt.

The essays "The Nazi Trials and the German Heart," "Guilt and Incident at Vichy," and "The Face in the Mirror: Anti-Semitism Then and Now" express the author's criticism toward the overwhelming terror spread by Nazism. The second and third of these essays are related to the play *Incident at Vichy*, written by Arthur Miller in 1965 and the novel *Focus* published in 1945. These essays trace considerations about the questions that underlie the structure of those works. They share a kind of growing need of getting conscious of the injustice often manifested in reality. In these two works by Miller, the protagonists move through transformations in their attitudes as they develop their consciousness about the unfair events which occurred during World War II.

This process of getting conscious of the historical events, of the continuous injustice, inequality, and disaster predominant in almost every society through time, is asserted throughout the book as a vital need.

Although the essays collected in this book present a variety of themes and were written from 1944 to 2000, many of them deal with a comparison between the context of a specific event in the past and its meaning today. This can be

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Echoes Down the Corridor (Continued from page 6)

especially noticed in the essays dedicated to his plays — “Salesman at Fifty” and “The Crucible in History.” These essays have in common the author’s emphasis on the impact of the past upon the present that has not dissolved, but somehow kept its trace and mark on present times. The essay regarding the fifty-year anniversary of the play *Death of a Salesman* contains details of the process of creation of the play and the author’s observations on the Chinese production in 1949. “The Crucible in History” reinforces and fulfills the main intent of Arthur Miller to expose and defend his own point of view in an open and passionate way, not only presenting arguments but also appealing to the reader to be aware of the seriousness of such discussion. “The Crucible in History” recovers and clears up all the discontentment of Miller before the episode of McCarthyism, through his experience in researching the Salem trials and being interrogated by the Un-American Activities Committee. In this

essay, the author also establishes connections between his play and its impact when put on stage abroad in places like China, Russia, South Africa, and South America — countries that share the experience of endured dictatorships and a terrifying process of persecution.

These essays in *Echoes Down the Corridor* contain many other relevant aspects in addition to the few selected for this review. Throughout, Arthur Miller states his ideas and positions about his own experience or about an historical event which denotes a flow of consciousness, a deep reflection about past and present times juxtaposed to reveal some of their resembling features. The present events that contain something that originated from a prolonging effect of the past carry out the “echo” of that past, and as an “echo” one cannot clearly understand what it is being said; one can only have the certitude that it is in fact an “echo.”

—Ana Lúcia Moura Novais

Timebends, A Life. Penguin Audio Books, read by Arthur Miller

Arthur Miller has been quoted as saying “In a sense all my plays are autobiographical,” and, therefore, it is no surprise that his autobiography, *Timebends*, reveals many parallels between his life and his work. In this recording of selections from the book, read by Miller, the decision was made to focus mainly on the plays, a choice I cannot argue with, given that the recording is only three hours long and the book runs to nearly six hundred pages. Besides losing much of the content of the book, the recording also sacrifices, perhaps inevitably, a good part of its fascinating and powerful structure. The book starts with Miller as a child and moves to about 1994, but in between the text refracts time like light, from surface to surface, so that, for example, Miller jumps from a 1986 visit with Gorbachev to Miller’s initial involvement with PEN in 1965, juxtaposing, for the reader, earlier soviet suppression of artists with the emerging glasnost under Gorbachev. Many of the leaps in time are like jump cuts, because, as Miller suggests, “time bends.” In this recording that “bent” structure is revealed in Miller’s reading of the first thirteen or so pages of the book, but, after that, the reading is broken into several self-contained sections, extracted from various parts of the book. That structure, for this condensed version, works very well.

Following the introduction, Miller talks about his first play, which won the Hopwood Award at the University of Michigan, and then, in order, shares details about the productions of *All My Sons*, *Death of a Salesman*, and *The Crucible*. It is a pleasure to hear Miller in his own voice, both literally and stylistically, talk to us, in a relaxed personal tone, about these major American plays. If I ever again have the privilege of teaching these plays, I will certainly share at least portions of this recording with my students. At one point Miller says, “Like most playwrights, I am part actor,”

and that comes through clearly, especially when he reads lines from his plays and when he remembers them being read by Lee J. Cobb as Willy Loman. There is also a wonderful section in which Miller compares, in nearly poetic language, the parallels between building a cabin in the woods and writing a play. Describing how he struggled with where to go from the opening lines of what was to become *Death of a Salesman*, he explains his thinking process as he was building his cabin: “It’s all right. I came back’ rolled over and over in my head as I tried to figure out how to join the roof rafters in air unaided, until I finally put them together on the ground and swung them into position all nailed together.” This passage reverberates in the listener’s mind when, later, Miller talks about making a drama, not a story, out of the historical details of the Salem witch trials: “I might not yet be able to work a play’s shape out of this mass of stuff, but it belonged to me now, and I felt I could begin circling around the space where a structure of my own could conceivably rise.” The concept of a play-WRIGHT becomes brilliantly clear in this building metaphor. Miller also reads several pages about Marilyn Monroe but shares very little about *After the Fall* or *The Misfits*. However, his comments about Monroe will certainly be enlightening to anyone familiar with those two works.

On the back of the case holding these recordings is the claim that *Timebends* is “One of the most important autobiographies of our time.” I won’t agree or disagree with that, but I certainly would agree that *Timebends* is a vital text for anyone who wants to study, understand, and appreciate Miller as one of the great American writers of the twentieth century. And this recording is an excellent companion to that book.

—Harry Harder

A View from the Bridge as Opera

New operas, even those with scores by noted composers and librettos based on distinguished literary works, rarely seem to become part of the standard operatic repertoire. Doris Lessing's two works set as operas in collaboration with Philip Glass, for example, seem doomed to be curiosities that receive an initial production or two, then are never heard from again, as seems also to be the case with André Previn's setting of Tennessee Williams' *A Streetcar Named Desire*.

This does not, however, seem to be the fate that will occur with William Bolcom's distinguished operatic setting of Arthur Miller's *A View from the Bridge*, which received its premiere performances in October 1999 at the Lyric Opera of Chicago, the company that commissioned the work. To be sure, this production received far more advance publicity—as well as enthusiastic reviews—than has been true with many other contemporary works, but, in this case, the hype was completely justified. In all respects, *View* is an artistic success.

We were fortunate in being able to attend the first of *View*'s nine over-subscribed performances at the 3,500-seat Civic Opera House, as well as an invitation-only press conference in which the principals—Miller included—discussed the work's genesis and production with an audience of critics from around the world. Though over the years we've attended many operatic events of both standard and new works, this was one of the more exciting productions we have experienced. Wholly aside from the book and score, the technical touches, using the talents of some of the theatre world's most celebrated talents, made this a remarkable event. Lyric, long one of America's more imaginative opera companies, had previously commissioned Bolcom's setting of Frank Norris' *McTeague* and Anthony Davis' *Amistead*, and though both were acclaimed, neither has had as major an impact as *View*.

Bolcom (b. 1938), who was awarded the Pulitzer Prize for Music in 1988 as well as Guggenheim, Rockefeller, and NEA grants, has written a number of other operas, including one based on the writings of William Blake, *Songs of Innocence and Experience*, and composed cycles for performers as varied as mezzo Marilyn Horne, cellist Yo-Yo Ma, and flutist James Galway. He is possibly best known for his ragtime performances and other theatrical settings; but as a student of such distinguished composers as Darius Milhaud and Olivier Messiaen, among others, he is surely conscious of the divergent directions modern music can take. Rather than taking the "minimalist" paths of Glass, John Adams, and others, however, Bolcom prefers an eclectic synthesis of Ameri-

can popular musical forms and traditions with major international influences. *View*, for example, includes such popular touches as doo-wop, blues, tango, and a slightly rockish version of the old standard tune "Paper Doll" as well as grandly orchestrated, dramatically accessible scenes.

Opera necessarily requires some leveling of characters and relationships because of the sheer necessity of communicating all experiences and emotions through music. Bolcom and his longtime collaborator, playwright-librettist Arnold Weinstein, focused on longshoreman Eddie Carbone and his family and friends but not at the cost of making them types, ethnic or otherwise; these individuals become subtly-shaded characters whose lives and feelings are richly moving. Noted soprano Catherine Malfitano as Beatrice, for example, is perfectly cast, as is resonant baritone Kim Josephson as Eddie and tenor Gregory Turay as illegal-alien Rodolpho. (Turay's high-tessitura singing of a lyrical "New York Lights" seems destined to become a standard by itself, and Marco's "I Sailed Away" by bass-baritone Mark McCrory is dramatically powerful.) Baritone Timothy Nolen is effective as lawyer Alfieri, and soprano Juliana Rambaldi is suitably vulnerable as Catherine.

Frank Galati is a remarkable stage director, as his extensive work with such theatre companies as Goodman and Steppenwolf, as well as Lyric, have long demonstrated. Dennis Russell Davies is a highly-regarded young conductor. Santo Loquasto, familiar as Woody Allen's favorite production designer for his films, is costume and set designer, and evocatively re-creates the Red Hook setting with angular, expressionistic touches of girders, including the brooding Brooklyn Bridge overseeing all that occurs on stage. Duane Schuler's lighting has won acclaim at the Met as well as in Europe, and in *View* he is subtly able to adapt lights and Wendall K. Harrington's grainy photographic projections to create changing emotional relationships among the characters. Donald Palumbo's excellent chorus serves nicely as a touch that Miller enthusiastically endorsed, as a Greek chorus commenting on the action.

In short, nothing in this production, which was four years in the planning, has been left to chance, and the result is a wholly satisfying artistic effort. Thematically, it becomes a modern musical version of the "force of destiny" that Verdi dramatized so memorably in the nineteenth century. It will be a force many others will be able to experience when New York's Metropolitan Opera tackles it in 2002.

—Paul and June Schlueter

The Crucible at Muhlenberg College: A Review

It would be difficult to find a professional production of Arthur Miller's *The Crucible*, much less a college staging, more flawlessly produced than Muhlenberg College's short run that ends this afternoon. Indeed, if there were anything that would enhance this production, it would be additional performances that would enable reviews and word-of-mouth to bring in the audiences it deserves.

The play is set in the Salem witch trials but written during, and clearly about, the infamous Joseph McCarthy-HUAC madness a half century ago. It remains eerily prophetic as civil liberties and individual conscience continue to be eroded for ideological orthodoxy and presumed national defense.

Miller's protagonist in *The Crucible*, John Proctor, is the epitome of the playwright's ordinary but morally courageous hero in that he is willing to lay down his life, if need be, to preserve his integrity and name.

Proctor's personal honor transcends mere expediency, and as played by Matt Kelley he is flawed yet morally superior to those determining his fate.

Nor is his wife Elizabeth, played with quiet power by Kelly Howe, any less impressive in maintaining her dignity in the light of maliciously slanderous accusations by the promiscuous Abigail Williams, played superbly by Emily C. Abruzzi. Among Abigail's companions in their false accusations of witchcraft are Lisa Daly, Abby Mahone, and Candace Raio. Bit parts are equally strong, as with Nicole Shamice Lomax as the slave Tituba, Aileen Chumad as Rebecca Nurse, and J.

Michael DeAngelis as Giles Corey.

The ambitious judges (Robbie Saenz de Viteri and Gabriel L. Nathan) are more interested in procedures that prove guilt than in truth, just as is Parris, an arrogant clergyman (Jarad Mitchell Benn) who values greed and ambition, and all are played persuasively. Tyler Ryan Ault is powerful as the Rev. John Hale, summoned to investigate charges in the parish. Hale ultimately sees the injustice in the witch-hunt, but he is powerless to alter the momentum of accusations leading to the deaths of innocent people.

Francine Roussel, who was involved in the 1996 film version of the play, directs with unusually fine attention to ensemble movement and blocking, as well as to uniformly excellent delivery by her large cast. Indeed, about the only directorial reservation one can register is her gratuitous gallops shot at play's end, which somewhat dilutes Elizabeth Proctor's final lines.

Technical details are also fine, notably Mildred Greene's accurate costumes and Dennis Parichy's lighting. Michael Schweikardt's set makes effective use of simple plank walls with doors and panels to create a bedroom, kitchen or courtroom. Paul E. Theisen, Jr., designed the sound, and Edgar A. DuPont served as technical director.

—Paul Schlueter

This review ran Sunday, Feb. 25 in THE EXPRESS-TIMES (Easton, PA) (reprinted by permission of the author)

“A Satisfactory Realism” — Why High School Students Embrace *A View from the Bridge*

Heh? Ya know what I mean?
Hey Beatrice. HEY BEATRICE!

In my high school's corridors, I'm seldom greeted with a conventional, “Morning Mr. K,” or “H'ya doin' Mr. K”? More often than not, many students simply let out with a pretty fair Brooklynese variation of one of the above clipped expressions of Eddie Carbone from *A View from the Bridge*. And each time this happens, my day is a little bit brighter because I know that Arthur Miller's works live on.

Though I've included all or part of at least eight of Miller's writings in my American literature classes over the nineteen years I've taught high school English, *A View from the Bridge*, and to a slightly lesser degree, *The Crucible*, remain unchallenged as the most popular selections as judged each year by the teen-aged readers. There are solid reasons for this phenomenon.

Setting the background for *View* for young readers requires little or no hype, only a few facts from Miller's engaging biography — *Timebends*. After all, who in the canon of American writers has led a more extraordinarily interesting life? *Timebends* contains a wealth of anecdotes, which

plumb the depths of Miller's investment in his creative works. Long before Act One of *View* when Alfieri recounts to the audience that in this Red Hook neighborhood, “Al Capone [learned] his trade on these pavements, and Frankie Yale was cut precisely in half by a machine gun. . .”(4), we know from *Timebends* that Miller lived and worked in the “dangerous and mysterious world at the water's edge”(149). Particularly taken in by the heroic efforts of a young dock worker named Pete Panto, who attempted a revolt against the mob-controlled unions and haunted by a story of lawyer-friend Vinny Longhi, Miller seemed to know subconsciously a play was unfolding before him. Disgusted with the iron control of the hiring bosses on the docks, and beckoned by the belief that “Europe was where the thinking was going on. . .and America was suspiciously becoming unreal”(155), Miller embarked on a trip to Italy with Longhi. Absorbing the culture with a keen eye and ear, Miller was exposed to an even greater depravity of the common worker than he had witnessed in Red Hook. The hopelessness he witnessed is echoed in Marco and Rudolpho's accounts of Sicily throughout the play. Now steeped in Italian culture and having survived a tension-filled

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"A Satisfactory Realism" (Continued from page 9)

chance meeting with famed gangster Charles "Lucky" Luciano in Sicily, as well as other adventures, Miller was able to admit that "Italy was giving me the courage for the play that was forming in my head"(164). For students who have been subjected to a steady diet of *Natural Born Killers*, *Pulp Fiction*, and *The Sopranos*, not to mention the classic *Godfather* sagas, the link to underworld intrigue is an irresistible hook.

"A satisfactory realism"

Initially, it may be the language of the play that grabs young readers like Coleridge's ancient mariner. A reaction by one of this semester's junior year students is typical: "I don't usually like to read plays, but this one really hit home for me. I liked the way [the characters] talked, and I was interested during the whole story. I would like to see this play in a theater." To allow them to appreciate more of an actual theater experience, my students read along with a recording of the 1965 Ulu Grosbard off-Broadway run starring Robert Duvall as Eddie and Jon Voight as Rudolpho. (Caedmon TRS 317) This production Miller singled out as a performance that "...magically captured the play's spirit"(Timebends 373). In his essay "About Theater Language," Miller delineates the difference between conventional realism and poetic or prose realism. A play leaps from the conventional to the poetic when it captures "the language of family relations. . . the inclusion of a larger world beyond"(81-82). The language of *View* is certainly "conventional" in a sense that it's the way a Brooklyn dock worker in that neighborhood would talk. Referring to Marco, Eddie allows, "Yeah, he's a strong guy, that guy. Their father was a regular giant, supposed to be"(33). Spoken by Duvall, these lines resonate with realism. However, what Miller refers to as a "larger world" and the "poetic" in his essay is the interplay between Eddie and his family, and between Eddie and society as a whole. Thus, if we are to become entwined with the characters, we should note that the language may have "a surface of everyday realism, but its action is overtly stylized rather than natural"("About Theater Language" 95). Early in Act One, a passage powerfully read by Duvall "overtly stylizes" Eddie's protective reaction to seeing Catherine's new skirt: "Now don't aggravate me Katie, you are walkin' wavy! I don't like the looks they're givin' you at the candy store. And with them new high heels on the sidewalk — clack, clack, clack. The heads are turnin' like windmills"(7). Eddie's tone, combined with the stage note that Catherine is "almost in tears because he disapproves"(7) foreshadows the depth of the emotional attachment we will discover between these two characters, an attachment that will, indeed, eventually bring on the "larger world beyond."

Later in Act One when Rudolpho shares his plan for his message service and his blue motorcycle, Jon Voight's reading seems to reflect what Miller labels in *Timebends* as that ". . .fruity, mangled Sicilian-English bravura, with its secre-

tive, marvelously modulated hints and untrammelled emotions"(153). Voight extends the language into the poetic by not only sounding like a young Sicilian immigrant, but also by capturing the deep-rooted nature of Rudolpho's entrepreneurial skills, as well as his admirable work ethic. When Rodolpho explains: ". . . a man who rides on a great machine, this man is responsible, this man exists. He will be given messages"(26), he gives us reason to believe in his sincere intentions with Catherine and to thus reject Eddie's unfounded dismissal of him as "a hit-and-run guy"(37). It is at this point in the play that for many young readers *A View from the Bridge* becomes as much Catherine and Rodolpho's story as Eddie's. If I've noticed one thing over the years about young readers, it is that they seem to verify the theory that a story is not complete until the reader brings his or her own experience to it. And when Miller claims that if a play is to achieve a "satisfactory realism," the story must contain "a certain amplitude of sound. . . and reflect a deeply felt culture"("About Theater Language" 95), we find that *A View from the Bridge* succeeds on both counts.

When Familiar Worlds Are Shattered

In discussing *The Crucible* in *Arthur Miller and Company*, director Howard Davies suggests that "one possible approach to the play is to see it as a rebellion of youth against age"(93). Certainly, young and older readers alike can appreciate the accusatory power that the young girls of Salem Village enjoy, albeit for a brief but turbulent period. But there is little to admire about their motives and/or their intentions. In *A View from the Bridge*, Catherine and Rodolpho give us two characters who, to be sure, also represent a rebellion of youth versus age, but who are likable and who triumph in the face of tragic circumstances. The more we are exposed to Eddie's petty suspicions of Rodolpho, the more we can celebrate the words of Dr. Stockmann from Miller's adaptation of *An Enemy of the People*: "It's a necessity for me to see young, lively, happy people, free people burning with a desire to do something"(25). And while Eddie wrestles with the "trouble that would not go away"(29), young readers tend to gloat in his insecurities and his false sense of self-importance.

The power of *A View from the Bridge* for young readers seems to lie in the recognition of the need for a different kind of "bridge" — an understanding that will bridge the generation gap. The intolerance shown by Eddie in his macho stance against Rodolpho is seen more as a lack of acceptance of anyone who is "different" than a sincere concern of a father-figure for the welfare of his ward. In the eyes of youth, Rodolpho provides us with a well-rounded character that, ironically, possesses one of the qualities that Eddie most admires — he can "scramble." Rodolpho has done manual labor, has worked in the fields, can cook, sew, and sing, and even holds his own in an impromptu boxing lesson with Eddie. And while Beatrice is entirely accepting of Rodolpho, younger readers do not identify with her unflagging obedience to Eddie's decrees, especially her reluctance to attend

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the wedding. Furthermore, Beatrice’s rebuke to Catherine, “What ever happened we all done it. . .”(82), tends to ring a bit hollow to younger readers, who do not necessarily share her assertion of this collective guilt. In Act One, Catherine is “astonished” and “strangely moved” when Beatrice points out that she must stop throwing herself at Eddie like “when [she] was twelve years old”(40). And when the stage notes suggest that it is “as though a familiar world has shattered”(41), we begin to set ourselves for the inevitable explosion. Catherine’s world is, indeed, obliterated in Act Two with Eddie’s kiss of betrayal. By rejecting her choice of a life mate and turning his back on his entire extended family, Eddie has betrayed not only Catherine’s sense of unconditional familial love, he has also distorted her wider understanding of communal love.

Most students agree that the passion that drives Eddie to his taboo kiss is driven more by his homophobic dread of Rodolpho as a “son-in-law” than by any genuine feelings of desire for Catherine. Readers also note that Eddie is described as “unsteady, drunk”(61) as he enters the apartment. What Eddie seems to represent more than anything else at this point is what critic Steven Centola recognizes as “the ideal father myth”(57). Similar to *All My Sons*’ Chris Keller and *Death of a Salesman*’s Biff Loman’s recognition of this phenomenon, Catherine now understands Eddie’s “absurd conception of himself as above the law and his society”(Centola 57). And while it is well documented that typically many teenagers can communicate more freely with grandparents than with parents, younger readers at this point in the play look for a voice of truth. Enter the grandfatherly Greek chorus provided by Alfieri: “I’m warning you [Eddie] — the law is nature. The law is only a word for what has a right to happen”(65). This is a law that the youthful Rodolpho instinctively knows — a “law” that he teaches to a willing pupil — Catherine. In turn, they both triumph over Eddie’s betrayal.

In 1991 when Arthur Miller visited Millersville University to receive an award for excellence in the humanities, I wanted to do something out of the ordinary to somehow call attention to the fact that high school students appreciate and



understand the impact he has made in American letters. I made arrangements to hang a large banner on a fence along a main street that Miller’s limousine would pass as it entered the town. The banner read: “Dove Pete Panto?” Later, that day, I was able to greet the playwright in a receiving line. While shaking hands with him, I asked him if he had seen the banner. “You did that?” he asked warmly. In the lingering second we stood there, a kind of knowing twinkle appeared in his eye. I’ve always been glad I put up that banner.

—Mike Kaufhold

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Hall of Fame Medals Available



Last year, the Jewish-American Hall of Fame honored Arthur Miller. In his honor, they issued limited edition medals. These high-relief medals are still available for purchase in bronze, silver, or gold. Arthur Miller Society member prices are \$25, \$75, and \$750 respectively. Contact Mel Wacks, Director, at (818) 225-1348 or by email at info@amuseum.org

Salesman Trivia

For a bit of trivia, log onto <http://www.sellmorenow.com/willy2001.htm> to see the play’s continuing influence on the world of business and sales. While admiring the play, but not seeking to emulate Willy as a successful salesman, a business has created “Willy Awards” for innovative products.

—Joseph Kane/Jane Dominik

Stefani Koorey. *Arthur Miller's Life and Literature: An Annotated and Comprehensive Guide*
Boston: Scarecrow Press, 2000.

Koorey's book is invaluable. As its title indicates, it is an exhaustive, annotated bibliographic guide to research printed in English on Arthur Miller. Its table of contents indicates its thoroughness: after a chronology, Koorey, for primary works, lists all stage plays, screenplays, teleplays and smaller dramatic works, then radio plays and unpublished works, fiction, and poetry; under nonfiction, she separately catalogs books, forewords and introductions, essays, speeches, letters, statements (brief comments in others' works), and even blurbs for others' books. She also catalogs interviews in print and in electronic media, as well as in manuscripts, correspondence, recordings, photographic and miscellaneous collections.

For secondary works, her book lists other, prior bibliographies and checklists, dissertations, and biographical articles, essays, and profiles (arranged chronologically, but also indexed). Then it catalogs critical works that deal with Miller in general: books, essays in books, essays in journals and magazines, essays in newspapers; and brief mentions. Next it lists each play, followed by the same breakdown of critical studies: books, essays, reviews (Broadway, London, and re-

gional), as well as commentary on film, radio, and television plays, fiction and non-fiction, and even unpublished conference papers on Miller. (One omission here: the Prince William Sound Community College Fourth Annual Theatre Conference in August 1996, which celebrated Miller, and which he attended). Next, Koorey provides an list of media sources: a filmography of Miller's film and television plays (when produced, starring whom), documentaries and tributes, sound recordings, and internet and CD-ROM sources. What is most amazing is that the annotations prove that she has seen most of these items noted in her book and summarizes their contents, a monumental task (as her introduction indicates). And finally, Koorey includes an appendix of premieres (US and London), dates, theaters, actors and directors, as well as the list of sources she has consulted, followed by two indices, one of names, one of titles and subjects.

Every college library and every researcher of the works of Arthur Miller should have this book. It's an incredible compendium and an extremely valuable resource.

—Peter Hays

Robert A. Martin and Steven R. Centola, eds. *The Theater Essays of Arthur Miller*, Revised and expanded.
New York: Da Capo Press, 1996.

Reading the revised and expanded edition of *Theater Essays* is rather like meeting an old friend after many years: he looks a little different and is a little more portly—by nearly fifty percent, we are told—but is still the same good guy. Would a slimmer *New Theater Essays* have been preferable? Though there is some really good stuff among the new pieces, the new edition's chief virtue seems to me to lie in making the older gems readily available again, the likes of "Tragedy and the Common Man," "On Social Plays," "The Family in Modern Drama," and the unforgettable "The Shadows of the Gods."

The additions to this new edition include an expanded and updated literary chronology. There are two new essay sections, with seven and eleven selections; thirteen additions to the cast lists; and the bibliography is carried forward to 1996 from 1977 but also fills out the earlier years and adds useful bits of information, including TV, videos, and CD-Roms. Steven Centola's "Introduction to the Expanded Edition" crisply analyzes each new essay selection, but I am a little unhappy with his Lomanesque conclusion regarding "the tremendous talents of this outstanding American playwright": to my mind, Miller is not in need of being hawked.

So has our old friend changed except getting older? In 1972, Miller writes about the French *Crucible* movie: "I don't think it is a good idea as a general rule to try to make movies of plays because the play is based primarily on what words can make true, while the movie is our most directly dream-based art and dreams are mostly mute" (365). Yet he writes the screenplay for the 1996 Hytner/Day-Lewis/Ryder *Crucible*! Early misgivings

about Broadway have turned to full-fledged lamentations by the time of the 1985 Roudané interview, and even though New York has generally treated Miller with respect, *Salesman* simply isn't *The Lion King*, and so it doesn't really matter that there were fifty-two German productions of Miller plays in one recent year (just where did I read that Hitler's Germans might not have proved quite so villainous had they had some Disney with their Goethe and Schiller?).

Miller has not stopped writing since 1996, which is why some new theater essays have found their way into Centola's edition of Miller's *Echoes Down the Corridor: Collected Essays 1944-2000* (New York: Viking, 2000), though Centola might have pointed out that "Notes on Realism" in *Echoes* is a close rewrite of "About Theater Language" from the revised *Theater Essays*. Miller himself writes that the focus of *Echoes* is politics, but since, for him, politics and theater are inseparable, we may look forward to having, some day, all his essays in one great big volume.

What stays with me after all the wisdom and the heartache and the chuckles is admiration for Miller's sense of the ending. The man who closes the 1959 "On Adaptations" by: "The integrity of a masterpiece is at least equal to that of a can of beans" (217) in 1993 calls Broadway theater "a cripple looking for a crutch" (525). And a little change in *Hamlet*: the 1958 "the rest is silence" (194) becomes the 1990 "The rest is gossip" (513).

Truly, Arthur Miller has a way with words, and therefore his way with us.

—Frank Bergmann

**Thomas Siebold. *Readings on Arthur Miller.*
San Diego: The Greenhaven Press, 1997.**

The Literary Companion Series of the Greenhaven Press is designed for young adults with the goal of “provid[ing] an engaging and comprehensive introduction to literary analysis and criticism.” While the items included in this particular companion are certainly engaging and would serve in a general way to introduce the uninitiated reader to a study of Arthur Miller, they are not, in my opinion, “comprehensive.” For example, fourteen of the twenty-one items are from the 1950s and 60s, and four of the five articles on *Death of a Salesman* are from the 1960s. It would be important for anyone using this collection to either point out or become familiar with the historical setting of not only the plays but the material written about them and Miller. It is also noteworthy that none of the items focuses primarily on the major theatrical and cinematic productions of Miller’s plays, but deals primarily with themes, characterizations, style, and dramatic techniques.

With that said, this collection could, in a number of ways, be a valuable tool in a course on Miller or major American playwrights. First, the brief but very informative biography at the beginning of the book, and the chronology and list of Miller’s works that end it give any reader an excellent factual basis for starting research on Miller. The biography, however, goes only to 1993, leaving a gap that the reader or teacher needs to fill in. Chapters in the book cover the background to Miller’s plays, including literary influences and the playwright’s run-in with the House Un-American Activities Committee; themes in the plays; extensive criticism and analysis of *Death of a Salesman* and *The Crucible*, and, finally discussions of several non-dramatic works. An interview with Miller from 1990, an article (from 1959) by a close friend on Miller’s creative process, and a speech by Miller on literary influences on his work follow the biography and give the reader a real sense of hearing Miller’s voice and beginning to understand what has driven him as a dramatist. In the speech, given in 1958, Miller asserts his belief “that you could [not] tell about a man without telling about the

world he was living in, what he did for a living, what he was like not only at home or in bed but on the job.” And Miller makes it clear that Ibsen’s “problem plays” opened him to an understanding of what he saw as the true reason for writing: “because other people needed news of the inner world,” and if they did not get that news, “they would go mad with the chaos of their lives.”

The chapters dealing with the two major plays include both positive and negative comments and evaluations, a good mix for students beginning the study of a major writer. And the essays are quite varied in style and level of difficulty. For example, Harold Clurman’s article on Willy Loman, although brief, is challenging in its language and provocative in some of its ideas—a good article to use for class discussion on the role of the critic in literary studies. Some of the other items on the play are more straight-forwardly informative and less argumentative, again a good mix. Since this collection is meant to be used to introduce Miller, the emphasis on what most critics would consider his two major plays is understandable, and, of course, anyone using this text could easily supplement it with material or comments on, for example, *After the Fall* and *The Price*.

Two features of this collection deserve special mention. Each item in all the chapters is headed with a brief summary of that item so that the reader may determine which articles to read in pursuit of his or her interest. Second, most of the articles include an insert, put there by the editor, that illuminates or illustrates some point made in the article. For example, in an article on Miller’s writing process, the editor has inserted a comment by Miller about what he thinks of the critics: “If I had listened to the critics I’d have died a drunk in the gutter.” It’s our good fortune that Miller did not listen to the critics, but it is also helpful to have a collection like this (including articles by a number of critics) to help us, as both students and teachers, to think about and discuss Arthur Miller’s very significant contributions to the American theater.

—Harry Harder

Thomas Siebold, ed. *Readings on "Death of a Salesman"*. San Diego: Greenhaven Press, 1998.

Even before the Table of Contents in The Greenhaven Press's recent *Readings on "Death of a Salesman,"* we have an entire page dedicated to the following quote by Miller: "*Salesman* is absurdly simple! It's about a salesman and it's his last day on earth." Obviously, this quote serves as an ironic preface to the 150 pages that follow, pages that illustrate the complexity of a play that is often called simple, but rarely simplistic.

The text's Foreword sets forth the mission of the Literary Series: "To present literary criticism in a compelling and accessible format" (10). While the *Salesman* edition is less than compelling at times, it is accessible throughout and provides students with a good tool for research and personal study. The text contains a short introduction and a solid biographical section, followed by sixteen essays, a chronology, and selective bibliography. The essays are neatly divided into three "Chapters," which focus on "Themes," "Willy Loman," and "Relationships in *Death of a Salesman*."

Editor Thomas Siebold has included work from most of the authors that are synonymous with Miller criticism: Dennis Welland, Sheila Huftel, Neil Carson, Bernard Dukore, Edward Murray and Ronald Hayman. Chapter 1: "Themes" is the most in depth and strongest of the three, blending diverse perspectives of the play that include Miller's own musings, Expressionism, Marxism, Consumerism, and Oedipal themes, among others. There are several fine pieces here, including the excerpt from Murray, who deftly debunks criticism that attacks Miller's perceived attempt to "answer the unanswerable." As Murray notes, "Critics who assault *Salesman* rarely reveal where they stand; they seem to suggest that the answer has been found—perhaps they themselves have the answer—but that Miller, through sheer stupidity or perversity, has not provided the answer" (37). Welland's comments are insightful as well; he not only refutes Eric Bentley and Eleanor Clark's insistence on the Marxist aim of the play, but also provides an interesting evaluation of Willy and Charley's relationship. Brian Parker's focus on Expressionism in the play is quite trenchant, especially his comments on staging elements, including Jo Mielziner's set. Parker's note that Willy's father's flute playing has "degenerated" in the modern world to Willy and Biff's "unbusinesslike habit of whistling in elevators" (69), and even Howard and his children whistling on the tape recorder is fascinating.

Siebold has the confidence—or audacity—to include Daniel Schneider's comments regarding the "Oedipal Theme" in the play, an essay that Miller has alluded to several times in seeming disdain for the mention of the theft of Bill Oliver's fountain pen representing a phallic symbol. While that single assertion of Schneider's is rather notorious as a "critical stretch," the essay is quite strong overall, despite the fact that he is at times given to hyperbole. Solid

work from Jacobsen, Wilson, and Spindler round out the chapter.

Chapter 2: "Willy Loman" is an uneven section, featuring some of the collection's best and weakest essays. Neil Carson's comments on the "Father/Son Relationships in the Play" are excellent, as he drives home the point that "The quintessential boy-man, Willy is the eternal adolescent arrested at an early stage of development and because of it unable to help his own son to a healthy maturity" (89). Thomas Porter's discussion of "Willy Loman and the American Dream" clearly describes that *Salesman* is "an anti-myth, the rags-to-riches formula in reverse so that it becomes the story of a failure in terms of success, or better, the story of the failure of the success myth" (109). Nada Zeineddine tries to point out "Willy Loman's Illusions," but her essay lacks a clear focus and is often reduced to summary. John Shockey's essay, "A Comparison of Ronald Reagan and Willy Loman" is a thinly-veiled political criticism of Reagan, which adds little to our understanding of Mr. Reagan or the play.

Chapter 3: "Relationships" includes four essays, with Kay Stanton's "Women in *Death of a Salesman*" the standout. Any discussion that does not focus solely on the men in the play is refreshing, yet Stanton understands a crucial element of the play when she writes, "Careful analysis reveals that the American Dream as presented in *Death of a Salesman* is male-oriented, but it requires unacknowledged dependence upon women as well as women's subjugation and exploitation" (131). Sheila Huftel's excerpt is quite fine; she elucidates the visceral qualities of the play, concluding that "As far as possible in Miller the intangible must be made tangible" (143). The selection from Dukore is a bit superficial, though perhaps useful to a first-time reader. Siebold's extract from Hayman is simply too short, but includes a first-rate observation of Willy's failure in the infamous scene from Boston: "Willy has hidden The Woman in the bathroom and he has every chance of getting rid of Biff before he comes out, but characteristically, after telling him to go and wait downstairs, in his giggling admiration of the boy, he encourages him to repeat an imitation he has done of a schoolmaster" (127).

Siebold adds a nice touch by including excerpts from Miller's autobiography *Timebends*, a choice that he could have exploited to further advantage. Siebold should expand the "For Further Research" section; it is clearly limited, even for an introductory text. Are there voices missing here? Surely, but one never knows the restraints faced by the editing team; there were many, undoubtedly. What emerges is a highly readable, well edited text, which will serve introductory students well. It seems that the editorial team's overall hope, "that young adult readers will find these anthologies to be true companions in their study of literature" is realized in this text.

—Carlos Campo

Contributors

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Carlos Campo teaches at the Community College of Southern Nevada in Las Vegas. His work has appeared in *English Language Notes and Film/Literature Quarterly*. In addition to his teaching, he is a performance artist and recently appeared as William Shakespeare as part of the CCSN's Poetry Plus literary series.

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.

Peter Hays is Professor of English at the University of California, Davis. He is author of *The Limping Hero*, *Ernest Hemingway*, and numerous articles.

Joseph Kane is a reading teacher at Jerstad-Agerholm Middle School in Racine, Wisconsin. His Bachelor's thesis is titled "Arrested Development: The Search for a Father in Arthur Miller's *Death of a Salesman*," and is available from the University of Wisconsin - Parkside on Interlibrary loan. In July 2001, Kane will receive a Master's degree in Education, for research on reading students who read novels on the World Wide Web.

Mike Kaufhold received his M.A. in English from Millersville University and has taught English and American literature at Penn Manor High School in Millersville, Pennsylvania, since 1981.

Harry Harder is Professor Emeritus, English Department, University of Wisconsin at Eau Claire. While in the department, he taught a number of drama courses, including a graduate course in American Drama. He has presented papers on Arthur Miller and published a chapter on *Death of a Salesman* in *Censored Books* edited by Nicholas J. Karolides, et al (1993).

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.

Ana Lúcia Moura Novais is Professor of Brazilian Literature, English Literature, and American Literature at UniSant'Anna, in Sao Paulo, Brazil. She holds an MS in Brazilian Literature. At the present time, she is writing her doctoral thesis about the transit of memory and experience in *After the Fall*.

Paul Schlueter taught college English for many years and currently reviews classical music and drama, among other writing and editing, from his home in Easton, Pennsylvania. Among his books are *The Novels of Doris Lessing* (1973), *Shirley Ann Grau* (1981), and three with his wife, most recently *An Encyclopedia of British Women Writers*, revised and expanded ed. (1999).

June Schlueter is provost and Charles A. Dana Professor of English at Lafayette College, Easton, Pennsylvania. Among her books are *Metafictional Characters in Modern Drama* (1977), *The Plays and Novels of Peter Handke* (1981), *Arthur Miller* (1987), *Feminist Rereadings of Modern American Drama* (1989), *Modern American Drama: The Female Canon* (1990), and *Approaches to Teaching Beckett's "Waiting for Godot"* (1991).

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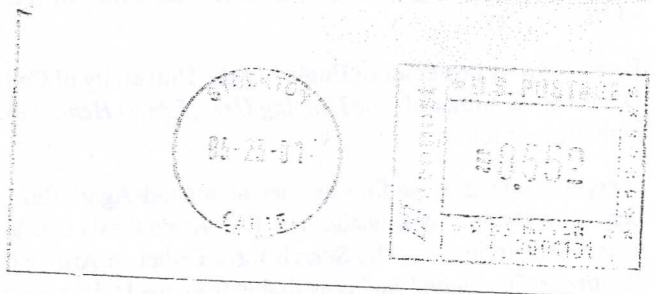
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