

# *The Arthur Miller Society*

## *Newsletter*

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

Magnum Photo Inc.

Volume 9

June 2004

### Words from the Society's President

I am pleased to present you the latest edition of the Arthur Miller Society Newsletter. This is my final opportunity to address you in this forum since my term as society president will end in September 2004. I leave the society in the very capable hands of Lew Livesay, who will assume the presidency, and Jane Dominik, who will assume the vice-president position. I am grateful that both Lew and Jane "stepped up to the plate" and accepted their nominations as officers. They ensure strong leadership for our society.

It was wonderful to see so many of you in April at St. Francis College in Brooklyn at the 9<sup>th</sup> society conference. I was especially pleased to arrange Arthur Miller's special appearance. Miller's trip back home to Brooklyn was a once-in-a-lifetime event for those of us in attendance. His interview by Chris Bigsby, the question and answer portion, and the autograph session are captured inside this newsletter in photos and in an article by Will Smith.

Lew Livesay is planning the 10<sup>th</sup> International Arthur Miller Conference for June 2005 at St. Peter's College in Jersey City, New Jersey. See the "Call for Papers" inside. Next year's ALA will return to the East Coast, in Boston, on Memorial Day Weekend 2005. We would like again to sponsor two panels; our "teaching" panels have been quite successful at ALA. I would like to thank former society VP, Carlos Campos, for agreeing to take over the organization of the ALA sessions from Sue, and you'll find his contact information on the society's website. I would like to thank Susan for her Herculean efforts organizing the ALA panels for the past few years. Sue, of course, will continue as editor of the society newsletter and webmaster, for which I will always remain grateful.

I have approached the president of St. Francis College about funding the *Arthur Miller Journal*, which has been a long-time goal of the society. He has agreed to consider a proposal. I appreciate any advice.

This edition of the newsletter offers coverage of the Brooklyn conference, including abstracts of the fine paper presentations and reactions from both college and high school students who attended. We also have abstracts from the two sessions at this spring's ALA in San Francisco. We continue our feature "Notes and Queries," with brief items of interesting ideas for us to share; this is now a regular column in the newsletter. We have also some longer pieces showing that Miller scholarship is currently prospering in India, a review of Bruce Glassman's Miller biography, and the new *Facts on File Companion to American Drama*, as well as a performance of *Broken Glass* in the UK, and other bits of information.

Please continue to send Sue information about productions of Miller plays, publications, or related links for her to post on the website and/or include in our next edition.

Enjoy the summer.

—Steve

## Officers of the Arthur Miller Society

Founding President, 1995-98.....Steve Centola  
*Millersville University, PA*  
Current President, 2002-04.....Stephen Marino  
*St. Francis College, NY*  
Vice President, 2002-2004.....Lew Livesay  
*St. Peter's College*  
Secretary/Treasurer.....George Castellitto  
*Felician College, NJ*  
Newsletter Editor.....Susan C. W. Abbotson  
*Rhode Island College*

### Board of Directors

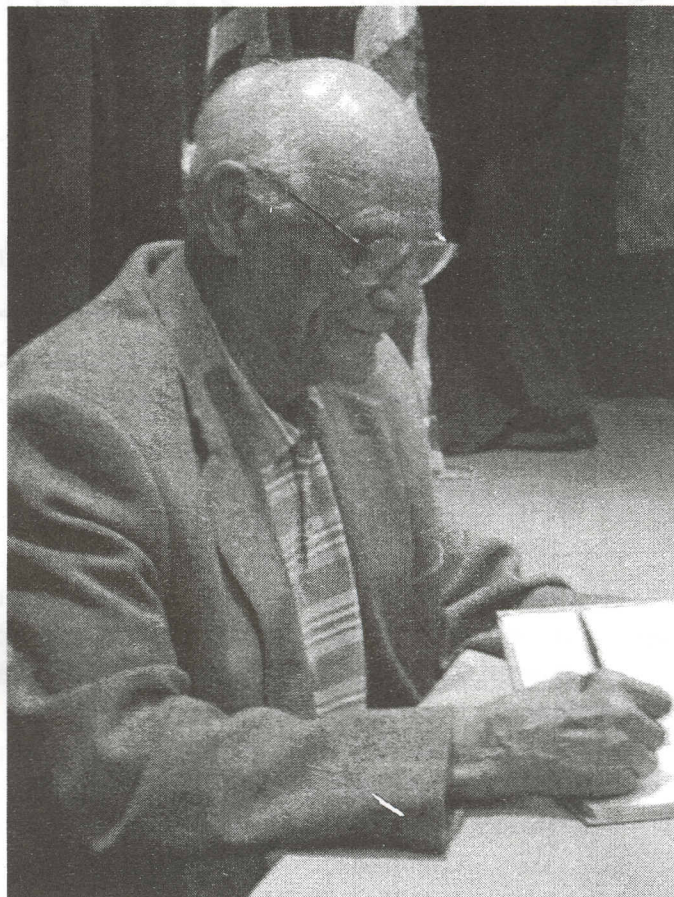
Susan C. W. Abbotson   Steve Centola  
Paula Langteau   Brenda Murphy  
Matthew C. Roudané

### Honorary Board Members

Christopher Bigsby, Gerald Freeman, Hal Holbrook,  
James Houghton, Robert A. Martin, Kevin McCarthy,  
Mashiro Oikawa, and June Schlueter.

### In This Volume

Words from the Society's President.....	1
Lists of current officers and members ....	2
Abstracts from the Ninth International Arthur Miller Conference .....	3-7
Miller at Miller .....	8
Conference Photographs .....	9
Calls for Papers.....	10
Abstracts from ALA 2004 .....	11
<i>The Reason Why/Wallach Interview</i> .....	12
Notes and Queries.....	13-15
New Archival Resource .....	15-16
<i>Broken Glass</i> .....	16-17
<i>Companion to American Drama</i> .....	17-18
Contributors' Biographies .....	18-19
List of Current Members .....	19
Membership Form .....	20



(Above) Arthur Miller at the AMS Conference, signing books  
Photograph by Steve Marino

### 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: The Arthur Miller Society, c/o George Castellitto, 28 Elizabeth St., Dover, NJ 07801.

### Arthur Miller Society Website

<[www.biblio.org/miller/](http://www.biblio.org/miller/)>

Webmaster: Susan C.W. Abbotson  
[abbotson@hotmail.com](mailto:abbotson@hotmail.com)

**Abstracts from the**  
**Ninth International Arthur Miller Conference**  
**St. Francis College, Brooklyn, NY. April 23-24, 2004.**

**Arthur Miller: The Man Who Had All The Luck.**

**Keynote Address**

*Presented by Christopher Bigsby, University of East Anglia*  
This address focused on the significance of *Death of a Salesman* in Arthur Miller's oeuvre. Bigsby first tackled the criticism of Miller as being a Jewish writer who avoids writing about Jews. He then centered the discussion on the many implications of death in the play. Bigsby suggested that the death in the play is of a salesman, not so much Willy Loman's. Since the play is intimately connected to the idea of the American dream, Bigsby asked, "Are all Americans salesmen?" Do we all, like Willy, have the false promise of a golden future? Chris explained that for Willy and his sons, and by implication all Americans, happiness is a destination, not a condition. The paper concluded with a consideration of different productions of *Salesman* and the type of actors who portrayed Willy.

**Arthur Miller from Crisis to Negotiation**

Much of Miller's work focuses on a seldom-resolved conflict between the individual and authority. For example, in *The Crucible*, John Proctor denounces the oppressive regime that asks him to endorse hypocrisy and compromise, and he rejects submission in favor of self-sacrifice as the only available choice to preserve his integrity and sense of who he is. Thirty years later, in *The Archbishop's Ceiling*, a small group of writers explores the alternative of negotiation and struggles to coexist with repression and threat. Miller draws a key distinction using the figure of the writer: Proctor refuses to publish his false confession, while Sigmund struggles to find a way to keep his voice alive. Ultimately, Miller indicts the very concept of government and returns to the integrity of the resisting individual.

*Presented by Jeffrey Mason*  
*University of Oregon*

**The Phenomenology of Neurotic Embodiment in *Death of a Salesman* and *The Archbishop's Ceiling***

Heidegger's phenomenology depends on the concept "being-in-the-world," revealing how identity is *always already* entrenched in familial environment. We are so deeply immersed in our world — like Nemo in *The Matrix* — that we never fathom how milieu determines us. Familiar objects, habits, and relationships, especially the family, incorporate

lived experience. In effect, embodiment precedes identity. But identity can be questioned; for Heidegger, reflexive interrogation determines authentic responsibility.

"Being-in-the-world" starts with identities submerged in families like fish in water. Antigone is so deeply in her family that she has, as Sartre would say, "No Exit." The same proves true for Michael Corleone who discovers, in *The Godfather*, that try as he might, he has no way out of "la cosa nostra." The family *thing* rules. The family for Antigone, Corleone, Hamlet, or Willy becomes the world. That ineffable "something [that] is happening" throughout *Salesman* involves family. Each Loman inhabits ancient, repetitive, unconscious routines and lies, which none has ever challenged authentically. The Lomans never realize how not "at-home" they are in the family.

*Salesman* focuses on Willy's self-image as a man who fathers sons so like Hercules or Adonis, as opposed to the notion that these boys are lazy bums. The same fluctuations appear in Willy's attitudes to objects in his world. With his car or refrigerator, Willy cannot decide if it is great or garbage. All Willy's objects and relationships are neurotic snares riven with division. Biff alone interrogates this web of untruths. Happy turns out to be Willy incarnate — totally unreflective. Through Biff, the only freedom, *Salesman* implicitly urges, comes from taking responsibility for how neurotically embodied we are in each other. We must confront alienation, our not at-homeness, and from within choice make authentic connections to each other.

*The Archbishop's Ceiling* depicts neurotic entrapments akin to *Salesman*. There is a family of writers, an embodied group immersed in incestuous intrigue, reinforcing their identity as family, with these people stealing reputation, identity, and sexuality from each other in an internecine world where no one knows for sure who is listening to whom. Adrian no longer trusts his characters who have turned on him, committing the ultimate neurotic sin, becoming melodramatic. Adrian returns to this foreign country, but says, "It escapes me the minute I cross the border." He entirely misses the embodied existence of our liminal worlds, immersed in quicksilver intersubjectivity. And yet, within this shared realm, there are degrees of ethical awareness. Marcus, like Hap, engenders what Heidegger calls the inauthentic "they world" of compromises. By contrast, Sigmund, like Biff, struggles to assert a measure of authenticity. Sigmund

alone accepts responsibility for his familial crucible. As Marcus says of Sigmund, "This whole country is inside his skin." Like Socrates, Sigmund sees no exit from embodiment. The only responsibility comes from honestly choosing to live how not at-home we are inside our inherently neurotic existence.

*Presented by Lew Livesay  
St. Peter's College*

### **From Luck to Connections: The Evolution of the Subject in 2 Arthur Miller Plays**

The question of personal responsibility and the exercise of individual choice in the making of a character's identity and destiny—and thereby, *meaning* in existence—have become almost a trademark of Miller's drama. This paper, however, suggests that Miller uses a more subtle and nuanced approach than the depiction of a direct appeal to identifying an ultimate meaning or purpose for existence in his plays. In *The Man Who Had All the Luck* (1944) and *Mr. Peter's Connections*, Miller focuses not on the meaning of existence itself but on the locus of activity, the *arena of pursuit* in which the characters immerse themselves in their quests for meaning. That focus serves as a powerful link between the two plays and demonstrates the depth and complexity of Miller's psychological inquiry into man's pursuit of meaning.

In *Mr. Peter's Connections*, the "subject" that Harry Peter's so doggedly pursues represents a search for the arena in which *true* meaning can be found. In fact, in *Mr. Peter's Connections*, Miller identifies many of the most common (and misguided) arenas of pursuit of meaning for individuals. And in *The Man Who Had All the Luck*, David, believing that too much of his life has been made for him by luck (i.e. fate), tries desperately to exert his will in his life, taking hold of an arena of pursuit—namely the mink farming—in an attempt to balance the scales of luck before they are balanced for him. Of course, that arena—the world of work—does not provide fulfillment for him. Both plays, ultimately, point to Miller's suggestion of the importance of *connection*, as the one thing, ironically, that both main characters seem to have forfeited in their arenas of pursuit—and the thing that, perhaps, could be the key both to meaning and happiness in their lives.

*Presented by Paula Langteau  
Nicolet College*

### **Chaikin and Miller**

This paper offered a uniquely comic, intellectual, and poignant perspective of an Atlanta production of *Broken Glass*, a production in which Roudane served as a first-time dramaturge and which turned out to be the last show directed by Joe Chaikin who died shortly after the play's run. In his

talk, Matthew shared the demands of reconciling his academic perception of the play with Chaikin's vision as a director. Matthew entertained the conferees with the humorous story of how he skillfully negotiated with Arthur Miller changes in the text suggested by Chaikin

*Presented by Matthew Roudané  
Georgia State University*

### **Music in Miller's Drama**

All but one of Miller's twenty-four published and produced plays to date include music, his prolific and varied use of it one of his distinctions as a playwright. The resulting aural and visual motifs appear as textual references to musical instruments symbolic of absent characters; serve as leitmotifs; and are used to open and close scenes, acts, and the plays themselves; establish time period, mood, tone, tempo, and rhythm; cover scene changes; establish time changes; underscore scenes; and replace sound effects. Songs used in plays operate as secondary texts. As with their eclectic approach to scenic design, Miller and his collaborators have drawn upon numerous stylistic movements. Just as Miller has returned to specific themes and characters in his plays, so, too, has he developed numerous musical motifs, including the use of specific instruments, singing, records, laughter, and a propensity to incorporate jazz. Finally, the paper suggests ways in which music for Miller's and others' dramas can be developed.

*Presented by Jane Dominik  
San Joaquin Delta College*

### **The Crucible in Australia**

This paper discussed a production of *The Crucible* done in 2003 in Melbourne, Australia that incorporated three time periods into the production: Salem witchtrial-era, McCarthy-era, and Homeland Security-era. Because the show commented on the *various* reincarnations of state and media-controlled xenophobic trials for the ultimate gain of private capitalist interests, the production experimented with linear time, but preserved a coherent kairotic time. Each act showed that evil lives in best intentions, in nice clothes, in thwarted dreams, in all the impulses that make heroes. Although the story is always the same, the costumes change. This production proved to me, as an assistant director, that love of one's country must be large enough to contain critique. Art should be at odds with hegemony, and only those who force truth out into the open can truly feel as part of the ever-shrinking world.

*Presented by Anne Heintz  
Victorian College of the Arts*

### **A. R. Ammons and Arthur Miller: Unexpected Metaphysical Connections**

Many Arthur Miller scholars concentrate on the recurrent concern with post-Depression and post-World War II cultural, sociological, and economic issues that beset the protagonists of his dramas; the Willy Lomans and Eddie Carbones of Miller's plays are archetypal American characters whose psyches and souls encounter harsh patterns and components of the faltering American Dream. Even some of Miller's later characters (Lyman Felt and John Frick) wrestle with matters that initially appear to be personally, socially, and culturally motivated, but, ultimately, those concerns force the characters to confront metaphysical and sometimes even cosmological questions: the nature of the universe in which the social and familial individual is placed, the disposition that occurs as the isolated social individual confronts the particulars of physical reality and nature, and the connections between the sensible world and individual sensibility.

A. R. Ammons, in his book of poetry entitled *Brink Road: Poems*, published in 1996 just five years before his death in 2001, considers in several of the included poems in the volume the same metaphysical issues that appear so noticeably in Miller's works. As Goldwin Smith Professor of Poetry at Cornell University for many years, Ammons assuredly read and savored the works of Miller. Interestingly, the personae and protagonists (sometimes antagonists) in Ammon's poems in *Brink Road* are in the process of challenging the same metaphysical forces that plague individuals in Miller's plays. This paper will draw some noteworthy parallels between Ammons and Miller personae and discuss the various similar ways in which these two contemporary authors depict the enigma of the isolated modern individual confronting the elusive but nevertheless tangible particulars of the natural world.

*Presented by George P. Castellitto  
Felician College*

### **Henrik Ibsen and Arthur Miller as Poetic Realists: A Comparison of *The Master Builder* and *Rosmersholm* with *Death of a Salesman* and *All My Sons***

This paper examines the playwrights Henrik Ibsen and Arthur Miller as part of a single dramatic tradition. Ibsen is commonly known to be the "father" of modern dramatic realism. Arthur Miller is the contemporary playwright whose work is frequently labeled "Ibsenesque." This paper, however, questions the claim that Miller's dramaturgy is based upon Ibsenesque conventions. One critic who disagrees with the claim is Robert Brustein, who states that the action in Miller's plays is more realistic and logical, less expressionistic, than the action in Ibsen's plays. This paper compares Ibsen's *The Master Builder* and *Rosmersholm* with Miller's *Death of a Salesman*, then compares

*Rosmersholm* to Miller's *All My Sons*, and finds Brustein's claim to be true. But this paper also compares *The Master Builder* and *All My Sons* and finds Miller inheriting something of the "illogical quality" and of the "metaphysical impulse" that Brustein notes in Ibsen's plays.

*Presented by Nicole DeSapio  
George Mason University*

### **From Poplar to Plywood: Reading the Origins of Miller's Wood Trope in *All My Sons***

This paper examines Arthur Miller's earliest application of a wood trope that he develops significantly in later works like *Death of a Salesman* and *The Crucible*. Miller's wood application represents his romanticized sense of America's abandoned frontier past and his criticism of its modern impersonal replacement. He perceives a disharmony between the present material-driven world and man's natural instincts. *All My Sons* exhibits Miller's earliest attempts to use figuration, language, and setting to capture the disconnect between business ethics in the contemporary world and the honorable manual labor and ethical living that characterize his romanticized picture of America's first settlers.

Actions and images in this play reveal the distance between Miller's idealized view of America and its present incarnation, between communities that depended on wood for much of their day-to-day life and those that have left that immediate connection to nature and manual labor behind them. Miller's trope in *All My Sons* emerges throughout the Keller's home, from its landscaping to its occupants. The tree the family plants in memory of its lost son, the row of poplars that temporarily shields Joe and Kate Keller from acknowledging the tragic truth of Larry's death, the struggles of Chris Keller (the progenitor of Willy and Biff Loman and John Proctor), and even Joe Keller's leaf burner reveal the seeds of Miller's conviction to examine man's perpetual conflict with evolving, artificial, and dominant social structures.

*Presented by Will Smith  
Drew University*

### **Using Language to Take a Stand: Arthur Miller and the Literary Features of His Journalism Prose**

For more than 50 years, Arthur Miller has entertained audiences and instructed countless students through his plays, short stories, and poetry. In addition to Miller's literary endeavors, he is remembered because of his political and personal choices. As a member of the human race, Miller has used his gift with language to take a stand and make his points.

Scholar, Christopher Bigsby, told the 8<sup>th</sup> International Arthur Miller Conference in October 2003, that Miller would like to be remembered for his language rather than his politics.

In spite of this desire, Miller has also used his tremendous facility with language to show and even highlight his politics. Lesser known than the plays, Miller has occasionally written pieces for other publications including *The New York Times* and *Harper's Magazine*. These pieces, op-ed in nature, address issues including the nature of drama, the assassination of Robert F. Kennedy, and the Clinton-Lewinsky-Starr scandal. Miller uses rhetorical questioning, contrasting diction, sarcasm, and various literary features to make his points and further his arguments. This paper discusses some of these articles with attention to Miller's use of language. In addition, the paper presents another avenue for teaching argumentative writing and literary features.

Presented by Kimberley Jenkins  
Thomas A. Edison High School

### **Student session chaired by Stephen Marino, St. Francis College and Nicholas Paccione, St. Francis Preparatory School**

#### **St. Francis College Students React To the Brooklyn Conference and Miller's Appearance**

The high point of the first day was when the man himself, Arthur Miller, showed up. When I think of authors and actors and people who have a lot of fame, I think of them as not acting like real people, but Miller was anything but that. He was one of the most down to earth people I have ever met. He even waited on line like everyone else when lunch was being served. The things that impressed me most were that he was a football player, a ship fitter (which is one of the hardest jobs I know), and how big he was. *Kevin Barry*

Matthew Roudane's presentation caught my interest with his recollections of his interaction with the director, Joe Chaikin, in producing *Broken Glass*. He took us through a journey of what it is to learn and act out a Miller play. But I now keep asking myself, "Why didn't Chaikin attend any opening nights of the plays he directed?" *Jolen Rivera*

Christopher Bigsby expressed so well the meaning, vision, and importance of Arthur Miller's plays. Bigsby poignantly said that *Death of a Salesman* was a play "not about a salesman, but of his dignity." Arthur Miller looks strong for his age and talked passionately of his roots in Brooklyn as a youngster. He was candid about his lackadaisical attitude toward learning to excel in school. He has a sense of humor; for instance when he said, "I don't understand while I am still around." When Bigsby asked him if his play can change the world, without hesitation Miller said, "No." This showed me his humble

attitude, considering that he is one of the greatest playwrights of our times. *Alberto Gonzalez*

Meeting Arthur Miller and hearing him speak about the background of his youth and his experiences in life gave me more insight into the real meaning of *Death of a Salesman*. Miller spoke about the change in Brooklyn from the way he knew it in his youth. He stated, "Brooklyn looks like Philadelphia." He observed that it "got much richer" and that the houses are built differently now compared to the boarded up houses he used to see in Brooklyn. He loved the older Brooklyn, stating that it was like "going to the country" with trees and leaves/ He said it was like "Willy Loman country." *Vanessa Issa*

During the interview, I was especially impressed with Arthur Miller's dynamic responses to Christopher Bigsby's questions. It was quite funny when Miller spoke about his high school years and said he was known as the "invisible man." Miller mentioned something that really registered in me: that he didn't learn anything until he found Russian literature which provoked an interest in him that no teacher was able to do. Miller was fortunate to find good literature at a perfect time in his life when he lacked the drive for academia. *Elaine Polanco*

The highlight of the conference for participants, faculty, students, and even the public, was the appearance of Arthur Miller. Founder's Hall was filled with anticipation. Miller spoke at length about when he lived in Brooklyn Heights, right around the area where St. Francis College stands. Miller spoke about how different it looks now, and how he feels he would get lost. He spoke movingly about his family's poor financial condition when he was growing up, and the move from Manhattan to Brooklyn. He said, "It's like moving from a house to a smaller house, to an even small house, and then even worrying about being evicted." This really provoked me to believe that just because you have nothing, it doesn't mean you can't capture all that life offers in the future. Knowing that a well-known, successful man like Arthur Miller once had financial struggles, gives hope to all of us. *Jennifer Mitchell*

Steven Centola, the founding president of the Arthur Miller Society, closed out the conference with his paper in which he pointed out that Miller finds order in chaos. Centola explained how in Miller's life he was divided between wanting to fill roles in his family and the conflicts which come along with fulfilling these roles. From this Miller creates characters which we are forced to sympathize with because we can see ourselves in them. This paper was a wonderful conclusion to the two day event. The highlight was definitely the arrival and

interview of Arthur Miller. But the entire experience of listening to a total of thirteen Miller scholars from around the world was a once in a lifetime experience. Their words helped to give meaning to the man who stood in front of us in Founder's Hall. I will never read another piece of drama the same. *Elizabeth Lucadamo*

### **High School Students Respond to Bigsby's Keynote Address and Miller's Interview**

Fifty students from St. Francis Prep in Fresh Meadows, New York attended the Friday morning sessions of the Brooklyn conference. Having just completed reading and discussing *Death of a Salesman* in their American literature class, the students had many reactions.

I enjoyed the Arthur Miller conference because of the insightful comments by Prof. Bigsby and Arthur Miller. I understand how Bigsby evaluated the idea of the "absurd" and *Death of a Salesman* relates to it. Bigsby used a metaphor falling down a building to convey the idea that there is no purpose to anything in life because it will result in death. I was moved by this profound statement because death is everyone's end. I was astounded that Arthur Miller wasn't involved in school. He said that his true teachers were in the books that he read. *Kevin Batista*

The Arthur Miller Conference was a great experience. Christopher Bigsby's address touched upon many of the topics we discussed in class. The highlight of the day was listening to Arthur Miller speak. He was witty, soft spoken, and all that I expected him to be. I loved listening to his stories about Brooklyn Heights and how he became a writer. I am happy to have been able to attend it. *Christina Oddo*

I found the introductory speech by Mr. Bigsby very informative, insightful and helpful to me after having read *Death of a Salesman*. The conversation with Arthur Miller that followed was great in the sense that it showed how Miller is a down to earth, genuine human being. His stories were humorous and he knows how to entertain an audience. I feel that the conference provided me with a better understanding of Miller and his works. *Dominick Menno*

Visiting St. Francis College and getting the once in a lifetime chance to see Arthur Miller, hear him speak, and get his autograph was mind boggling. I don't think I still wholly realize that I actually met THE Arthur Miller, whose words I read and studied in class. *Michelle Tiercy*

This conference was a great experience because so rarely are we able to connect a piece of writing to its

author. Not only did this conference let us hear from the author himself, but also from a leading expert on Arthur Miller and his work. Hearing a discussion between Miller and Bigsby was surreal because it gave us all the chance to hear the truth about Miller's plays, as well his life experiences. *Brigitte Tilley*

I am glad I got the opportunity to hear Christopher Bigsby talk about the play we just read. I could identify and relate to the topic of Willy Loman and appreciate the connections Bigsby made. During his interview with Miller, I hung on every word Miller spoke. I had expected him to give more of a literary analysis of or explanation of his writing, but the fact that he spoke instead of his life, his experiences, and his motivations made the experience much more than I had expected. I think Miller's persona is down-to-earth, his stories amusing and inspirational. Most of all, I think he truly could convince someone that any dream is worth it and attainable. *Lauren Pellettieri*

Christopher Bigsby's speech helped me realize on how many levels Miller writes. He made connections between themes and ideas that had never occurred to me. The small auditorium made the interview with Arthur Miller more personal and intimate. *Mary Harrison*

I think the Arthur Miller Conference was a once-in-a-lifetime experience. Being able to shake the hand of one of the greatest playwrights was more than an honor. It was great that the interview wasn't focused on his works, but more of his life experiences, so instead of just finding out details about his plays, we got to learn about the man behind all of the characters. *Matthew Branch*

I enjoyed Christopher Bigsby's interview with Arthur Miller because it provided background as to where his ideas for his plays came from. I enjoyed hearing about his new play. It was helpful to hear them discuss *Death of a Salesman* from the Jewish aspect. *Robert D'Andrea*

I thoroughly enjoyed the conference sponsored by the Arthur Miller Society. Mr. Bigsby's analysis of *Death of a Salesman* allowed insight into Miller's perspective of society at the time the play was written. His interview with Arthur Miller supported the impression he left on the audience. During his answers, Miller came across as very in touch with present world matters and politics. *Kimberly Vassilatos*

Two additional papers were read at the conference, for which we received no abstracts: "**Biff the Cowboy**" presented by Mark Shipman, Tarleton State University, and "**The Crucible as Protest Literature**" presented by Mark Whittemore, Purdue University.

## Miller at Miller

Reviewed by Will Smith, Drew University

Perched like a stolid eagle in front of a crowd of 250 people, 88 year old Arthur Miller returned to Brooklyn as part of the Ninth International Arthur Miller Conference celebrating the 60<sup>th</sup> anniversary of his Broadway debut, *The Man Who Had All the Luck*. Seated across from renowned Miller scholar and current biographer, Christopher Bigsby, Miller fielded questions from Bigsby and the audience for ninety minutes, gradually revealing the warm sense of humor and political cynicism that mark the works of his more than sixty year career. Miller, whose latest play *Finishing the Picture* will debut in Chicago this fall, mused about Brooklyn's evolution, his childhood, contemporary theater, and the current state of America.

Poised with a certain alluring impatience of a confident and wise sage, Miller opened with comments about the new face of Brooklyn. "It's totally changed. Looks like Philadelphia. I'd get lost now. [It's] still beautiful; I love it here." Miller's words were not lost on the attendees of the conference who later heard papers which documented Miller's New York connections and his sense of Brooklyn's lost rural qualities. Miller noted that in his youth, "Brooklyn was like going to the country- wonderful leaves and trees. Willy Loman country—six blocks with no houses. Flatbush was beautiful."

Bigsby prodded Miller to discuss further his early childhood and academic history, leading Miller to acknowledge laughingly that in his youth he was not a "serious scholar." Miller joked about his attendance at City College for "a few weeks" and said that he "went through high school invisibly. I left no footsteps behind. Teachers ignited my interest...in leaving the school." Lest listeners wonder where Miller developed his talents, he added to what appears in his autobiography, *Timebends*, and credited Fyodor Dostoevsky's *The Brothers Karamozov* with capturing his imagination. Miller said after reading the Russian masterpiece, he "was completely swept away. That's where my life began. Dostoevsky—I read all of his works. Something in him met something in me." Miller also credited other great Russian writers, Turgenev and Tolstoy among them, with providing him similar enjoyment and inspiration.

Led by Bigsby's questions, Miller addressed the impact of the Depression upon his family and Brooklyn, and he discussed his forced career as a ship-fitter during the war, occasionally delving into anecdotes told with a wry irony. Miller also spoke of his early playwriting career, begun during his attendance at the University of Michigan, where he took classes for \$65 a year. He explained why he was drawn to drama instead of novel writing, offering that "Playwriting is an aural art (novels and short stories are visual). If I can't hear it, I can't write it." Miller also extolled the virtues of his early experience as a radio-play scriptwriter, where he nurtured his nascent talents and developed "discipline." The time restraints were severe and forced Miller to "tell the story in a short amount of time." Economy of language was essential, and radio plays, Miller noted, "Didn't waste any language."

As the conference was loosely centered around a celebration of Miller's Broadway debut, Bigsby addressed Miller's auspicious first attempt. Asked about the critical

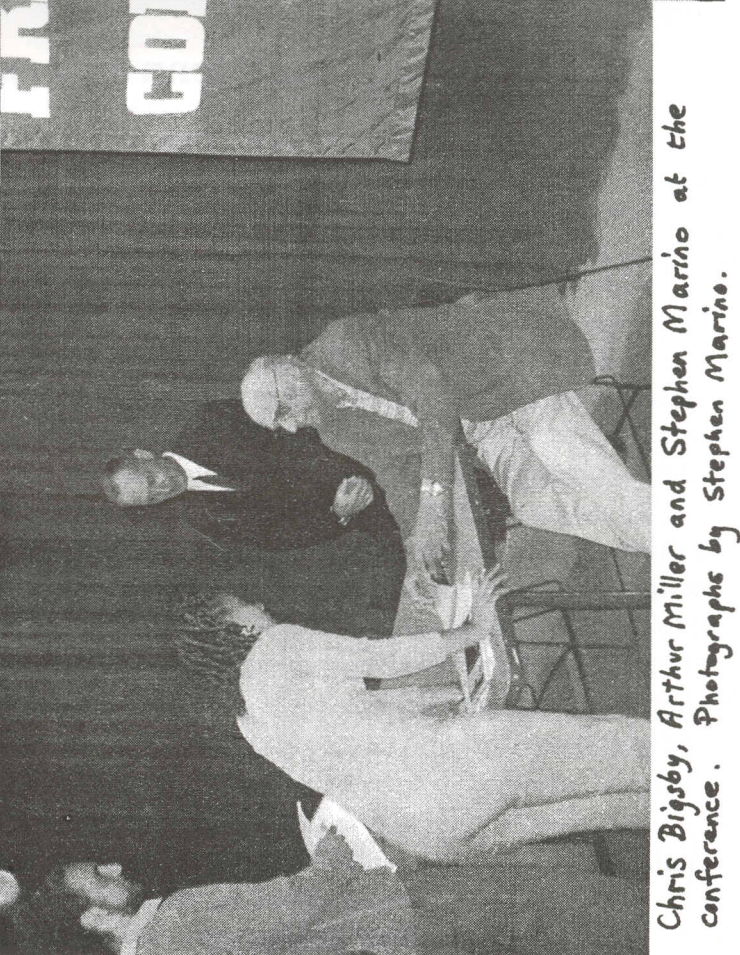
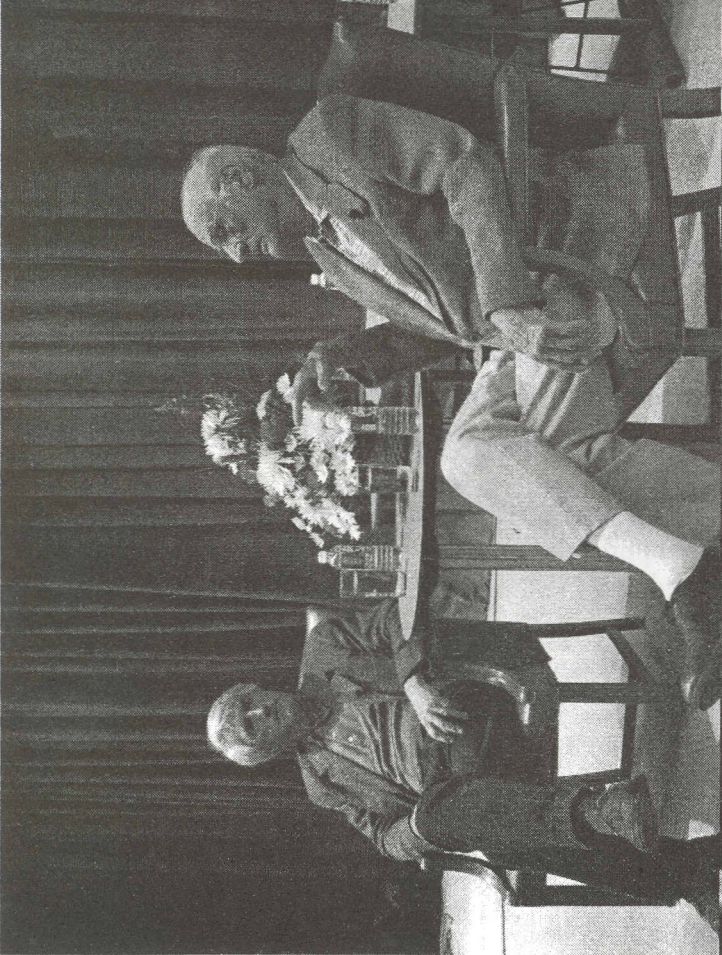
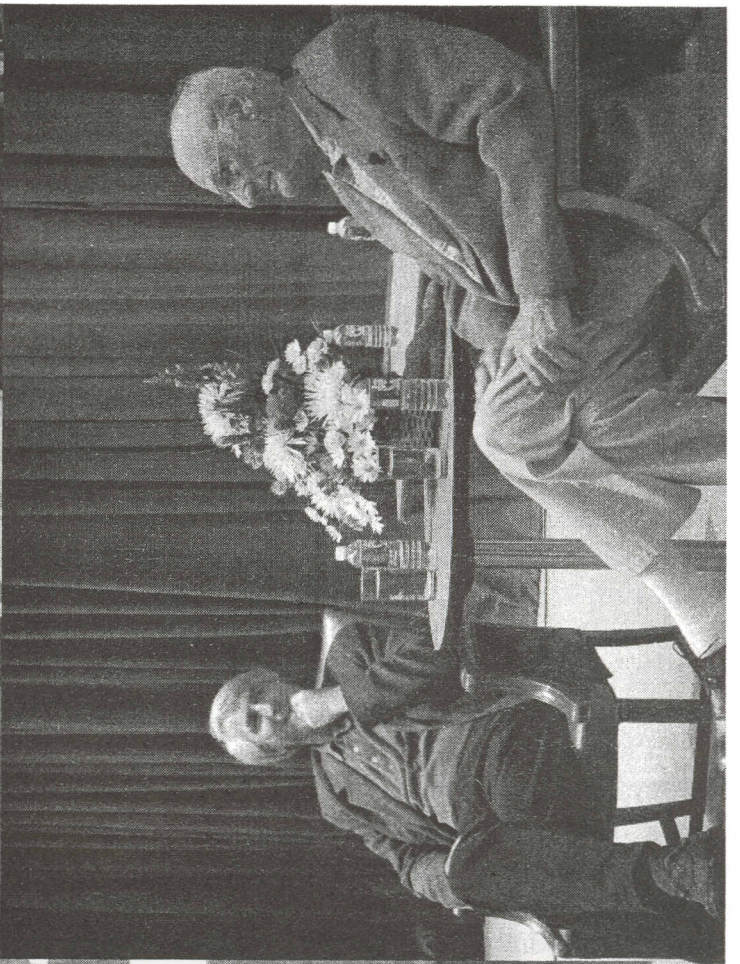
rejection of *The Man Who Had All the Luck*, Miller shared his hindsight. "I couldn't locate myself in that play. Due to the developments of myself and the country...it became a mythological piece of work....It was no longer Realist."

It wasn't until Bigsby queried Miller about a more recent play, *Mr. Peter's Connection*, that Miller's sense of 21<sup>st</sup> century America emerged. In his most poignant remarks of the afternoon, Miller developed a metaphorical image of America and captured the core of what he sees as America's current challenge. Comparing America to a ship without a keel, Miller suggested, "Great ship of State, but it is sort of bumbling around in the ocean." Miller contends that America has a driving energy and a propensity to dream big, which is "expressed in our dynamism. But we are paying for it in our absence of continuity. We can't look back more than a week and find any sort of continuity. It is like we are a ship and plowing the sea. The wake is behind us...briefly, but then it flattens out." The audience seemed captivated by Miller's powerfully simple expression. After tacking to analogize this state of affairs to the current playwriting scene, pointing out that most Americans have no knowledge of the great playwrights of the last fifty years, Miller continued. "There's no past. Every day is today." Cynically, Miller quipped, "What's taught in the schools about history?" Indicating his perception that Americans have only a passing interest in their history and its modern-day implications, Miller expressed no surprise about America's political missteps. He concluded that unfortunately, the American President [Bush] is representative of the majority of our people.

Finally, Bigsby asked Miller about *Resurrection Blues*, his most recently debuted drama, and its connection to politics, religion, and social change. The ensuing discussion evolved into an assessment of both the problems and potential of contemporary theater. Miller raised the scarcity of straight plays on Broadway, exorcised by an abundance of musicals. Miller suggested that a "musical can stand mixed reviews. [These same reviews] kill a straight play." Noting the insurmountable odds facing a contemporary playwright, he stated definitively, "A straight play has to be a masterpiece." Bigsby then posed a question to Miller that elicited his most candid remarks of the conversation. *Is there potential for changing society with theater?* In essence, is there an overriding objective to Miller's writing? Miller spoke thoughtfully. "Art doesn't so much change....[It can] change the color of feeling. Theater can make people more aware of themselves. Give a certain sort of wisdom to someone. I've tried to change the world a couple of times. I don't think I've succeeded." These very modest remarks stood in contradiction to the man who has never been shy about voicing his opinions, sharing his politics, or being active in international free-speech movements.

Closing the interview with a discussion of contemporary American socio-political issues arisen since 9/11, Miller warned of threats to our culture that have come from within our own government. Miller warned that "Our culture exists on a very slim tissue. It can be disintegrated with not very much pressure." One could not help but find in those words echoes of the HUAC interrogations and of Miller's masterwork, *The Crucible*, which offered those same warnings over 50 years ago. Like Miller's view of Brooklyn, vastly changed by time, but in possession of its fundamental beauty, Miller's social criticism has adapted to a new era, but still sustains its themes of the past sixty years.





Chris Bigsby, Arthur Miller and Stephen Marino at the conference. Photographs by Stephen Marino.

# Calls for Papers

## The Tenth International Arthur Miller Conference Miller at 90: The Voice of Moral Authority

At St. Peter's College, Jersey City, NJ

Tentative dates: Friday June 10<sup>th</sup>-Saturday June 11<sup>th</sup>, 2005

Program Chair: Lew Livesay

Saint Peter's College, 2641 John F. Kennedy Boulevard, Jersey City, NJ 07306

Phone: 201 915 9325

e-mail material/questions to MillerTen@spc.edu

The college is located approx. one mile inland, heading west, from the Statue of Liberty. It is 45 minutes by public transportation to the Theatre District in Manhattan.

Abstracts will be due—hard copy or e-mail—by February 1<sup>st</sup>, 2005.

Final papers should be designed for delivery in a twenty minute format.

The theme for the conference allows considerable latitude in looking at Mr. Miller's extensive career and artistry. The society has always considered a wide range of papers, with the one essential being that a paper must illuminate some aspect of Miller's writing. In 2005, we hope to develop a panel that will consider Miller and Film, and at least one other panel that will feature papers comparing Miller works to comparable plays in Irish Drama. Anyone interested in organizing a panel around another theme should contact the Program Chair

## 16th Annual American Literature Association Conference

at Westin Copley Place Hotel, in Boston, MA; May 25-29th 2004

Please send ideas, abstracts, or papers in Word, to Carlos Campo <carlos\_campo@ccsn.nevada.edu> by January 20th, 2005. With the success of this year's teaching panel we would like to do something similar again, if we have people who would like to participate. There will also be a panel of regular papers.

### *Papers on Miller for the Hungarian Journal of English and American Studies*

Scholars working in the broad field of modern English-language drama are invited to contribute papers to one of the 2005 issues of the *Hungarian Journal of English and American Studies* which will be a special issue to celebrate Arthur Miller's 90<sup>th</sup> birthday under the title:

#### **Representations of the Family in Modern English-language Drama**

The prospective issue is open to a variety of perspectives and approaches. Conforming to the latest MLA style with inside references keyed to the Works Cited section, a hard and a soft copy of the contributions should be sent to the guest editor by 31 August 2004. Authors whose first language is not English are kindly asked to have their finished version read by a native speaker of English before submission. In accordance with the policy of the journal, the papers will be read by two referees to decide about their acceptance for publication. Review articles, book reviews and interviews related to the general focus are also welcome.

Mária Kurdi, Guest Editor

Department of English Literatures and Cultures

University of Pécs, Pécs, Ifjúság útja 6, 7624 Hungary

e-mail: Kurdi@btk.pte.hu

Tel/fax: 36 72 314 714

***Panels Presented by the Arthur Miller  
Society at the American Literature  
Association Conference at the Hyatt in San  
Francisco, CA. May 28th, 2004***

*Seminar on "Teaching Arthur Miller: the Usual and  
the New"*

Presenters: Carlos Campo, Community College of  
Southern Nevada, Peter Hays, University of California  
at Davis, and Susan C. W. Abbotson, Rhode Island  
College.

Approaches to teaching *Death of a Salesman*, both old  
and new, were discussed—including the use of  
different movie versions, creating ten minute  
condensations of the text, and taking a closer look at  
the play's gardening imagery. The group exchanged  
various problems and successes they had had teaching  
this and other Miller plays. It was suggested that a  
useful approach to plays like *View From A Bridge* is to  
consider it from different critical schools. A survey of  
student reactions to the play were also discussed. It  
was pointed out that *The Ride Down Mt. Morgan*  
makes a good companion play to *Death of a  
Salesman*, given that Lyman is a more modern Willy  
Loman, but care must be taken over which of the  
published versions is used (indeed, several Miller  
plays are now printed in multiple versions, and  
comparing these is an interesting study too).

Panel Title: "*Naming, Rituals and Music—Beyond the  
Written Texts of Arthur Miller.*"

**Arthur Miller's Naming of Names**

Arthur Miller's association with the "naming of  
names" is mostly known in its political context.  
During the 1950's, Miller would see his friends and  
colleagues—and eventually himself—as a target of  
HUAC. But in a literary context, Miller has been  
"naming names" for more than sixty years. In most of  
his dramatic canon, Arthur Miller uses the names he  
chooses for his characters in a metaphoric fashion. He  
consistently uses this technique of literary onomastics  
so that names consistently resonate in his plays as  
symbols, as irony, and as contrast. One of the more  
interesting features of Miller's use of names is his  
repetition of the same name, or form of the same

name, in his plays. For example, the name "Frank" is  
used five times for five different characters in  
*Salesman*; forms of the name "Catherine" appear in  
six plays.

*Presented by Stephen Marino  
St. Francis College, Brooklyn*

**Arthur Miller's "Clara": The "Fine" Line Between  
Guilt and Blame**

Through a close consideration of the names,  
music and images which Miller uses to enhance the  
dialog of "Clara," this article traces the almost  
ritualistic development of Jack Kroll from secret guilt  
to overt transcendence. Against the positive  
transfiguration of Kroll we are better able to read the  
negative moral stagnation of Detective Lew Fine to  
highlight the delicate balance which Miller recognizes  
as existing between guilt and blame of self and others.  
While Kroll is undoubtedly guilty of many  
deficiencies, it is clear the blame he embraces towards  
the close can be equally aimed at the paralyzed  
concern of such men as Fine, whereby the accuser can  
also be seen as the accused.

*Presented by Susan C. W. Abbotson  
Rhode Island College*

**Music in Miller's Drama**

All but one of Miller's twenty-four published  
and produced plays to date include music, his prolific  
and varied use of it one of his distinctions as a  
playwright. The resulting aural and visual motifs  
appear as textual references to musical instruments  
symbolic of absent characters; serve as leitmotifs; and  
are used to open and close scenes, acts, and the plays  
themselves; establish time period, mood, tone, tempo,  
and rhythm; cover scene changes; establish time  
changes; underscore scenes; and replace sound effects.  
Songs used in plays operate as secondary texts. As  
with their eclectic approach to scenic design, Miller  
and his collaborators have drawn upon numerous  
stylistic movements. Just as Miller has returned to  
specific themes and characters in his plays, so, too, has  
he developed numerous musical motifs, including the  
use of specific instruments, singing, records, laughter,  
and a propensity to incorporate jazz. Finally, the  
paper suggests ways in which music for Miller's and  
others' dramas can be developed.

*Presented by Jane Dominik  
San Joaquin Delta College*

Arthur Miller's *The Reason Why*:  
An Interview with Eli Wallach, February 9, 2004  
by Joseph Kane

In late August of 1968, Arthur Miller served a delegate to the Democratic National Convention in Chicago. Nixon, though, was elected for the first time, took office on January 20, 1969, and the war in Vietnam raged on. At the time, more than a half million American troops deployed. On March 18, 1969, Nixon began the secret bombing of Cambodia. Massive antiwar demonstrations took place in Washington in October and November. November 16 saw the revelation of the My Lai massacre, which took place the year before. November 17 saw the publication of book Miller's book featuring photographs by his wife, Inge Morath, *In Russia*.

During this turbulent time of the mid-to-late 1960s, Arthur Miller composed several one-act plays: *Behind the Times*, *Fame* and *The Reason Why*. When producer Gino Giglio approached Miller with the idea of making a film of *The Reason Why*, Miller jumped at the idea, as Giglio related in a November 17, 1969 article in the *New York Times*. Miller told him, "Yes, like last week, if you know what I mean." The film stars two great veteran actors Eli Wallach as Charles and Robert Ryan as Roger, as well as, in a brief vocal appearance, Miller's sister, actress Joan Copeland. The film is a conversation between two friends, largely about hunting, and the killing of dozens of woodchucks that were doing damage to one of the character's garden.

The play/movie may be viewed as a metaphor attempting to explain the United States' involvement in the Vietnam War. Wallach's character, telling Ryan's character about his ongoing war with the woodchucks, delivers such lines as "I was in league with the hawks," "It was only a limited war in the beginning" and, as he killed more and more, "I kept hoping they'd get the message and go back up into the fields again but they kept right on coming." He relates that killing the animals became an "addiction." He added that, after one of the animals was killed, he felt "all emptied out afterwards." Miller's social conscience is revealed not too far below the surface when Charles and Roger start discussing the financial cost of war. Charles states, "For what it costs to kill these days, you could put a tractor on every farm in the world and send all of their kids to the University of Texas."

Arthur Miller told the *Times* that the ideas explored in his play had something to do with Vietnam, but only partially. He added that "the play is sort of a metaphor. What I wanted to put down were the facts, the way we're made, the impulses of the human animal toward war, violence and murder. We have to be aware of what's inside us; otherwise we'll destroy ourselves and the world." Eli Wallach explained, "When Miller writes something, it has a quality, a meaning, which is more than I can get to do in films. Man doesn't know why he kills, destroys—the most violent thing on this beautiful earth is man." Robert Ryan declared that "A scene of this nature can say more than all the speeches in the world."

Giglio arranged the modest financing for *The Reason Why*—the entire budget for the 10-person crew was just \$14,000. The shooting was done on the Millers' property in Connecticut and they also provided lodging for the actors. The *Times* reports that the Millers provided lunch for everyone on the day of the shoot, consisting of "sandwiches of cold roast beef, prepared by Mrs. Miller, rolls of cheddar cheese, coffee, cider and fruit."

At the time of shooting the movie, Wallach had just finished an appearance on the comedy-variety show, *Laugh-In*, that

aired on October 20, 1969 and Ryan was appearing on Broadway at the time in *The Front Page*. *The Reason Why* was shot less than four years before Ryan's death in 1973 and just a couple of years before his tour-de-force performance in the film version of Eugene O'Neill's *The Iceman Cometh*. Apparently, *The Reason Why* is so rare that no mention whatever is made of it in Franklin Jarlett's book, *Robert Ryan: A Biography and Critical Filmography*. *The Reason Why* runs just 13:30 minutes and is directed by Paul Leaf.

Reached by telephone recently, Eli Wallach relates his remembrances about the making of *The Reason Why* (1970):  
KANE: Recently, we've discovered this rare film, *The Reason Why*  
WALLACH: I've never seen it.

KANE: Really! Could you tell a little about what you remember from the experience of making it? I know that it was a one-day shoot (like Wallach's recent cameo experience in Clint Eastwood's *Mystic River* [2003]).

WALLACH: It sure was. We went up to Miller's home in Roxbury, Connecticut—the night before—Robert Ryan and I. We stayed in the house. The next morning, at *sun-up*, we started shooting. And at sunset, it was over.

KANE: Who originally approached you with the idea of doing it? Was it the producer, Gino Giglio?

WALLACH: Yeah, I think he called and asked if I wanted to do that. I read it and said, "Yeah."

KANE: There is a woman's voice in the beginning . . .

WALLACH: Yeah, that's Joan Copeland; that's Arthur's sister. Ryan and I played a scene where we talked about the woodchucks coming out. Now the interesting aspect of it was that, Ryan and I were going to do, on stage, *The Reason Why* with another play of his called *Fame*. And then at the end of the play, there would be an announcement: "And now, the film version." And then the screen would come down and we would show *The Reason Why*—as a movie. That was the plan, except that Ryan died shortly after.

KANE: How did you come to know Robert Ryan?

WALLACH: Well, he was a *wonderful* actor. I knew him in New York, y'know, theatre people, it's a kind of family. Going up, we rode up together. And we just talked about the situation because, if Miller writes *Crucible*, you know its connections to what was going on in America today—during the McCarthy period. And when he talks about the woodchucks coming out, he's talking, in essence, about the Vietnamese coming out of the jungles and fighting for their country.

So, unfortunately, we couldn't show the movie version, but I did both plays, *Fame* and *The Reason Why*, with Richard Kiley. So we *did* do them on stage.

*The Reason Why* was screened for the first time for members of the Arthur Miller Society at Paula Langteau's 8th International Arthur Miller Conference in October 2003 in Rhinelander, Wisconsin and again at Steve Marino's 9th International Conference in Brooklyn, New York in April 2004. A listing, though it is incomplete, of further information on Arthur Miller's *The Reason Why* (1970), as well as a list of most of the film projects that Miller has been associated with, may be found on the Internet Movie Database website (imdb.com).

During this interview, Mr. Wallach also discussed many other aspects of his long-time relationship with Arthur Miller and his work. Additional portions of the interview will appear in future issues of the *Arthur Miller Society Newsletter*.

# NOTES AND QUERIES

(A column through which we hope to share ideas, opinions, and ask questions--please send in anything you feel might be of interest to include in future editions)

## Crucible script

An inquiry from a bookshop in Plainfield, Vermont which recently bought a collection of books, many on drama, from the estate of a gentleman who was once, we were told, a drama critic for the old Herald Tribune in New York City, named Bert McCord.

Ben Koenig, owner of the store, is researching a mimeographed script in a simple gray binder. It has no title page but is definitely the script for *The Crucible*. It seems like a working script from the New York original production. The outer cover has a label from "Anne Myerson Manuscript Typing & Mimeographing Service." There are several sections crossed out. These sections do not appear in the revision of the play which was published after the play opened. There are also some changes in which one character is delivering the dialogue and this character was later changed to a different character. Almost all the pages have act-scene-page numbers on top. Several pages apparently were added with new dialogue. On one of these pages is the handwritten name, "McNeil" and all of the crossed out passages concern Tituba. Since the actress Claudia McNeil was a replacement for Tituba's part, then this is, perhaps, her copy of the script.

Does anyone have any information that would help Ben authenticate or allow him to compare his copy with another? Where might something like this be archived? Contact: The Country Bookshop, 35 Mill Street, Plainfield, VT 05667, Phone and fax: 802-454-8439 e-mail: <bookshop@TheCountryBookshop.com>

## Symbolism of the Pen in *Death of a Salesman*

A teacher from New York who was teaching a *Death of a Salesman* Unit in 11th grade was asked about the symbolism of the stealing of the fountain pen. All of the teachers he knew had been suggesting it represents taking a piece of success, is a symbol of success, and that Biff steals it when faced with adversity. He saw a possible connection between this and the common Jewish practice of Bar Mitzvah, when the boy becomes a man and passes into maturity and manhood. In the time that the play takes place, a common gift to the barmitvah'd boy was a fountain pen. In fact, the newly made man would address his audience and announce, 'Today I am a FOUNTAIN PEN.' He wonders if the pen might not,

therefore, symbolize Biff's realization of his maturity.

He finally can 'see the sky'. He sees the light, the mask of fantasy has been taken off, and he then goes on a mission to make everyone around him stop lying and face the truth as he now can.

## Questions looking for answers...

Here are some queries recently sent in—if anyone knows the answers to any of these, e-mail to [abbotson@hotmail.com](mailto:abbotson@hotmail.com), phone 401 461 1668, or write: 15 Concord Ave., Cranston, RI 02910.

Who said that Arthur Miller "is the only playwright to influence the American theatrical landscape for the entire twentieth century" ?

Which Miller play is dedicated to Robert Ferris?

Where did Miller write/say something along the lines of: "Let history stay in the history books . . . the theater is for . . . something"

Where/when did Miller say something to the effect that most human endeavors are bound to failure, but a great deal of good things happen along the way?

## Arthur Miller— A Chronicler of Our Times

By Aysha Vişwamohan

If history can be defined as a documented fact of civilization, Arthur Miller can justify his position as the chronicler of our age. Whether it is the Depression (*The American Clock*), McCarthyism (*Crucible*, *After the Fall*), anti-Semitism (*Incident at Vichy*, *Playing for Time*), the Watergate (*The Archbishop's Ceiling*), or the excesses of the Reagan-Nixon era (*Ride Down at Mt. Morgan*), Miller's plays invariably offer the readers a slice of the times we live in. While discussing his views on the Vietnam War and the Theater of Absurd, Miller confesses, "behind the play—almost any play—are more or less secret responses to other works of the time," and admits that *The Price*...was "a reaction to two big events that had come to overshadow all others in that decade." (*Echoes Down the Corridor*, 297).

A fascinating feature of Miller's output is his non-literary essays. He observes: "Looking through the scores of essays I have published...I find myself surprised at how many were involved with the political life of the times...By political I don't mean the question of who should be elected to office but rather the life of the community and its apparent direction." (*Echoes*, ix). With reference to this postulation, one has to consider Miller's views on delinquent behavior ("The Bored and the Violent"), blacklisted artists in authoritarian regimes ("What's Wrong with This Picture", "Dinner with the Ambassador"), political machinations ("Making Crowds"), concern with the environment ("Ibsen's Warning"), and the censors ("The Good Old American Pie"). If his account of

Mandela (“The Measure of the Man”) is an affirmation in man’s indefatigable spirit, equally heart-warming is his defense of the “fallen-from-grace” President Clinton (“Clinton in Salem”), where he likens the Clinton-situation to the witchcraft hysteria in Salem. Elsewhere, with a unique sense of perspicacity, he discusses Cuba and Castro; the attack on the twin towers, and the need for tolerance toward members of all religious communities.

How keenly Miller observes us, is obvious in his recent play, *Resurrection Blues*, where he questions: what would happen if a revolutionary Christ-like figure suddenly emerged from among the people. Miller assumes that the head of the state would not only have him crucified, but would also sell the worldwide television rights to an advertising agency for \$25 million.

In *Resurrection Blues*, the dramatist ridicules the greed and materialism which afflict our society. Set in a Latin American country there is an enormous gap between rich and poor, with 2% of the population owning 96% of the wealth (which again, is a telling commentary on situations in most countries). In addition to attacking the absurd social/economic inequalities, Miller also explores the gross commercialization of television, where a crucifixion would be interspersed with ads for falling hair, gum disease, underarm deodorants, diapers, ear wax and rashes. What’s worse is the fact that even the people, for whom the savior is willing to die, are eager to capitalize on the event. Thus, many villages clamor to become the location for the crucifixion, as it would catapult the status of their village as a tourist attraction. In fact, the greater the shock value, the better it would be for the economy. And as the dictator says, “Shooting doesn’t work! People are shot on television every ten minutes... nail up a couple of these bastards.” The play concerns itself with commodification of capital punishment, along with the notion of infotainment, as witnessed by our growing fascination for the television (also see, “Privatize Executions”). In a recent interview, Miller says, “...*Resurrection Blues* becomes an eerie reflection of our culture as a whole—our morals, ethics, and compassion for others. The airing of a worldwide broadcast of a crucifixion would certainly peak an audience’s interest. But whose responsibility is it to determine what is morally acceptable?” (Etemad). It is worth noting that even as Miller nears his ninetieth year, his preoccupation with humanity has not diminished one bit.

Miller once stated, “...it is remarkable how similar the fundamental preoccupations are around the world. The dilemmas of my characters turn out to be quite familiar elsewhere” (“Global”). This assertion is valid because as a contemporary chronicler, Miller shows a mirror not merely to his own, but to all societies, and emerges as a universal dramatist in exactly the same way as when he wrote *Death of a Salesman*. His immense creative output is enough to redefine his position not just as one of the greatest playwrights, but also as an important socio-political thinker of our times. And this is from where the relevance of studies on Miller stems.

## References

- Miller, Arthur. *Echoes Down the Corridor: Collected Essays 1944-2000*. Ed. Steven Centola. New York: Penguin, 2001.
- . “Global Dramatist.” *New York Times*. July 21, 1957. Retrieved from the internet.

## Plays as Political Allegories: *The Ride Down Mount Morgan and Tughlaq*

By Ashis Sengupta

Historical/political allegory, according to Abrams, has in it characters and actions which, while signified literally, represent in turn historical/political personages and events (*Glossary of Literary Terms* 4). Allegory as a narrative mode has fallen into “critical disrepute,” thanks to the modernist hostility to “the intentionalist...assumptions” that it makes as well as to the poststructuralist rethinking of the notions of reference and representation (Fowler Ed. *DMCT* 5-6). Nevertheless, it continues to flourish in prose fiction and drama, with changes in its conception and practice, though. Since a text is no longer considered as having “the power of closing off its performance or reading,” “the conditions of signification” follow from its open-endedness (Chase, “de Man, Paul,” *John Hopkins Guide to Literary Theory and Criticism*). The reader’s experience of allegory, in this view, can be an experience of the provisionality/undecidability of figural meaning. However, the act of reading remains a possible way of positing rather than discovering the literal and figural dimensions of a fictional narrative, notwithstanding the text’s indeterminacy which interferes with its self-knowledge.

*The Ride Down Mount Morgan* (1991) by Arthur Miller and *Tughlaq* (1964[1975]) by Indian playwright Girish Karnad share several significant features as political allegories. While the former probes into the paradoxes of American politics under Reagan’s leadership, the latter focuses on those of Indian leadership during the Jawaharlal-Indira regime. Miller draws the character of a bigamist to make his political statement; Karnad turns to the career of a fourteenth-century sultan of Delhi to make his. Both Lyman and Tughlaq are immensely capable of action, and both are sincerely convinced of the righteousness of what they do. Each strongly believes, and is partly able to make others believe, in his visions of self-integrity and stakes everything to translate them into reality. However, both of them want the world to conform to their visions and therefore ignore every kind of difference and dissent. To come back to the real-life models, Reagan, the most successful American politician of the late twentieth century, sought to rebuild America as the world’s strongest nation when it was in fact undergoing a crisis of confidence. He sold the American dream of heroic individualism to strengthen the country’s economy and adopted foreign policies with a view to establishing America as a “benevolent” force in the world. But despite his zeal and intellect, he ended up as a failure for not examining his values in any greater depth than Lyman. When he left office, America had record budget deficits and a bruised self-image to the international community due to the Iran-Contra scandal. On the Indian side, Nehru saw himself as the architect of an independent nation and wanted to release the “vast stores of suppressed energy and ability of his people” in order to give “her the garb of modernity” (*Discovery of India* 50). But with the nation’s increasing “disenchantment with visionary leadership and the consequent emergence” of a politics of power relations between religious and ethnic groups, *Tughlaq* appeared to be a more accurate portrayal of “the brilliant but authoritarian...political style” of Indira Gandhi (Dharwadker, *PMLA* 110.1: 50). She too sought to modernize and discipline India, but with such zeal that she came to abuse power by

imposing herself on her people.

*The Ride Down Mount Morgan* is “a completely political play,” says Miller. Lyman is “the apotheosis of the individualist who has arrived at a point where the rest of the world has faded into insignificance” (qtd. in Bigsby, *Modern American Drama* 122). This type of character, Miller adds, is not new: “it’s just that Ronald Reagan gave it the imprimatur of society” (qtd. in Griffin, *Understanding Arthur Miller* 175). Lyman is “a man of high integrity,” Miller observes, “but no values.” And it is a great “paradox.” He does create “a socially responsible corporation” which has liberal policies toward minorities. But he is also “intent on not suppressing his instinctual life, on living fully in every way possible.” He will “confront the worst about himself and then proceed from there” (qtd. in Bigsby, *Cambridge Companion to Arthur Miller* 171-72). Metaphorically, the accident Lyman meets with blows off his cover and necessitates a scrutiny of his past. However, it is far from an objective reconstruction as the past is presented to us through the wild fantasies of Lyman. His present, too, is largely shaped by his conscious rationalizations. Since he inhabits a world where others are but projections of his desires and fears, he legitimizes “an imperial self” detached from all responsibility (Bigsby, *Modern American Drama* 121). Lyman acknowledges his wildness but then justifies it as the proof of life in him. He is “the quintessential Eighties man,” Miller observes, “who ... keeps saying he’s telling the truth about himself, but [who] in fact [has] had to conceal everything” (qtd. in *Modern American Drama* 122). Reagan also understood the need for a laudatory rhetoric that would restore the nation’s faith in its old myths of innocence and success. However, the moral rhetoric both Reagan and Lyman appropriate only disguises the moral decay of the “Me” generation.

Karnad writes in his program note to the 1975 production of *Tughlaq*: “Our interpretation of the play is one in which the politics of the entire [national] situation are all-important and the violence of the...play is evident” (*Enact* [Sept-Oct]). Karnad’s protagonist appears to be an idealist; yet in the pursuit of his ideals, he perpetrates their opposites. Tughlaq dreams of a kingdom that would be a land of justice and peace, communal harmony and progress. He is even ready to announce his mistakes to the whole world and be judged in public. Tughlaq is always conscious of his role as shaper of history, as Prime Minister Nehru was ever preoccupied with India’s “tryst with destiny.” However, the sultan’s lofty view of himself and his empire is not only expressive of the juridical and cultural ideals of Indian monarchy but also complicitous with the idea of unquestionable royal authority. Power can be violent and coercive when the idea of government (a structure of actions upon other actions for desired outcomes) is frustrated. Contrary to his earlier self-projection as a humble king, Tughlaq starts killing his kin and critics for the sake of what he calls “an ideal.” While Tughlaq earlier subjected his credulous people to his authority by his emotional theatrics, he now exercises his power rather crudely to make them follow his whims. The basic motive behind some of the sultan’s radical measures might have been effective administrative control, but he neither probed the ground reality nor recognized the public will as of any importance at all. Instead he wanted to reduce history to a kind of autobiography. Ms. Gandhi comes closer to Karnad’s protagonist as a mixture of paradoxes, choosing coercive strategies “out of a compulsion to act for the nation.” After a State High Court set aside her election to

Parliament in 1975, she declared a national emergency on the grounds that she was “the only person” “to lead [the country]” (qtd. in Moraes, *Indira Gandhi* 220). Like Tughlaq, she chose evil in the self-destructiveness of her authoritarianism (Dharwadker 52).

Neither the fictional Lyman in Miller nor the “historical” Tughlaq in Karnad evokes any contemporary figure consistently, and sometimes they each evoke only themselves. Moreover, as a fictional narrative/historical fiction possesses meaning “independent of specific topical contexts” (Dharwadker 56), one character cannot either substitute completely for another. Yet few will perhaps miss the allegorical structures of both plays even as the allegorical signs in them point to things that differ from their literal meanings.

*N.B. The third paragraph of this short essay has been adapted from a section Sengupta wrote on The Ride Down Mount Morgan in “The Late Plays of Arthur Miller: Problematizing the Real,” which has been included in the forthcoming Miller and Middle America, edited by Paula Langteau (UPA).*

### New Archival Resource

Report by Susan C. W. Abbotson

A common complaint among Miller scholars is the difficulty of tracking down primary materials for study. The extensive collection at the Harry Ransome Center, for example, is difficult to access and has yet to be catalogued. Here is some news that may be welcome concerning materials now being collected for easy public access by the Museum of Television and Radio.

The New York City-and Los Angeles-based Museum of Television & Radio has an extraordinary collection of radio and television programming on file, including “ABC Theatre,” and “Hallmark Hall of Fame,” and “Producers’ Showcase,” and “The Best of Broadway,” and “The Play of the Week,” and “Broadway Television Theatre,” and “Pulitzer Prize Playhouse.” More recently, there are the Tony Awards telecasts and the various Broadway productions that have been televised, most of these somewhat reinvented for the small screen.

They also have various versions of *Death of a Salesman*: the Broadway productions, starring Lee. J. Cobb, and Dustin Hoffman are already in their catalogs, and the Brian Dennehy version is soon to be added on the receipt of new grants, when they also hope to add a 1954 radio version of the play. All of these are (or will be) available to the public. Indeed, due to a generous grant from the Laura Pels Foundation, they are now establishing a special Arthur Miller Collection, consisting of Miller’s work in television and radio. Among the Miller works the museum is hoping to obtain are the 1973 PBS production of *Incident at Vichy*, *The American Clock* (TNT, 1993), Playwrights Theatre: “Clara” (A&E, 1991), Theatre 625: *Focus* (U.K, 1966), *The Crucible* (BBC, 1980), and *An Enemy of the People* (WNET, 1996), in addition to a sampling of the more than

60 Arthur Miller plays that have been produced for radio, dating all the way back to the 1940s. There are also, *The Man Who Had All the Luck*, which aired on radio in 1944, and a 1947 Theatre Guild of the Air production of *The Story of Gus*.

Once established, this collection should far exceed the holdings on Miller now available at the New York Public Library for the Performing Arts at Lincoln Center. The lion's share of the library's compilation is live productions that were filmed exclusively for the library's archives, as opposed to those shot for a TV audience.

### Review of *Broken Glass*

By Francis Beckett

In November 1938, a Jewish New York woman tries to go out and suddenly finds she cannot move her legs. The doctor cannot find anything physically wrong with her.

So what's on Sylvia Gellburg's mind? Each day she reads of Jews being persecuted in faraway Germany. Old men are being forced to scrub Berlin pavements with toothbrushes, and the Jews around her do not seem to care. Her husband, who regards his Jewishness as something to live down, thinks German Jews may have brought their troubles on themselves. (A lot of people said that in the thirties, in then UK as well as in America.) Her doctor, who is also Jewish, says it is a passing fad and is bound to end soon, because Germans are cultivated people with fine literature. Her sister, when Sylvia talks about the Nazis, simply says: "Oh, *that!*"

Of course, Arthur Miller is far too good a playwright to rely on ideas alone. Sylvia's husband made her give up work, and he has not been able to make love to her for years. She lusts after her doctor, who was something of a sexual predator when young and probably still is.

But at its heart, *Broken Glass* is a play about Jewishness, and Mandy Ribekow-Evans as Sylvia never lets you forget it. Hers is a delightful, sensitive performance, all the more powerful for being a little understated. She lies in her bed, or sits on her wheelchair, dominates the theatre with the intensity of her reactions, and never once resorts to histrionics, for she does not need them.

Sylvia's husband Phillip is in many ways the central character. He's made his career in a firm which employs no other Jews – he's "buried himself in the goyim" as another character puts it. The challenge for an actor is that he's in many ways an unattractive character, but the play will not work unless the audience cares what happens to him.

It's a challenge to which Andy Wilson rises magnificently. From the first moment we meet him, when he is rudely berating the doctor's wife for calling him "Goldberg," we care. Wilson can speak, or sit and listen,

but he never stops being Phillip Gellberg, puzzled husband of a woman who is much brighter than him, the over-eager servant of a louche and greedy WASP. We feel we know him well enough to shake him and try to make him look clearly at the world. It's a truly remarkable performance.

Rusty Ashman is completely convincing as the doctor, a sexual sophisticate, and integrated Jew who has "married out." "What Jew rides a horse?" says one of the other characters when he appears, magnificently, in riding clothes. The contrast, as they sit together, between him and the crumpled, black-suited, unhappy Gellberg is heart-wrenching. Ashley Collins makes the very most of her chance with the doctor's wife, still in love, still sexually jealous of him, still suspicious (and with cause, we suspect) of his relationship with his female patients.

Roger Rose plays Gellburg's employer with all the casual arrogance of great wealth. He's assured, relaxed, a little patronising. Little as we see of him, Rose enables us to get to know him. Sylvia's sister is played by Pauline Rosenthal, and according to the programme notes, it's the first time she has ever acted, anywhere. If so, it's a remarkable debut. She got right into the skin of this rather silly and superficial woman. We quickly knew her well enough to be frustrated at her inability to see anything beyond the enfolding walls of her own home.

Bernard Smith's direction was thoughtful and understated, the work of someone who is taking care with a play he loves. American accents were not overdone, simply indicative – enough so you would know it was American, not so much that an English cast would start labouring over them.

Everything was done with care. When Sylvia's scenes ended with a blackout, she did not get up and walk out under cover of darkness; a stagehand was sent to carry her. And in the intervals between scenes, a curtain opened and a lone cellist – Alexis Ashman – caught and maximised the mood of that part of the play. She was, in many ways, the best thing about the evening. Lighting (David and Debbie Lane) and stage management (Andrew Craze) reflected the careful, thoughtful, understated mood.

It was performed in Upstairs at the Gatehouse, Highgate's theatre pub, a delightful theatre space which, to me, throws into sharp relief the drawbacks of the bare, institutional hall in the Suburb. I saw the show on the Thursday, which was certain to have the lowest attendance of the run, and it was almost full. What's more, most of the people there were not GST members. We'd achieved that rare thing, an audience that doesn't depend on the presence of all Rabbit's friends and relations.

I suspect there's more of a potential audience in Highgate than in the Suburb, and that a pub theatre is a more attractive place to spend an evening than a school hall. I suspect too that if we choose plays with one eye on the people who live hereabouts, we have a better chance of



getting them to come and see us.

With *Broken Glass* we had a play which stood a good chance of getting an audience in a Jewish part of London. And slightly higher prices won't stop people coming if we are giving them what they want, where they want to: they will not then worry too much about £8 for non members, and £3 for members. And if you can offer a production of this quality, no one is going to feel cheated afterwards.

**Arthur Miller: Genius! The Artist and the Process  
by Bruce Glassman.**

**Englewood Cliffs, NJ: Silver Burdett, 1990. 117pp.**

*Reviewed by Susan C. W. Abbotson, Rhode Island College.*

Considering the frequency with which both *Death of a Salesman* and *The Crucible* are taught in High Schools, it is only surprising that it took so long for someone to write a biography of Arthur Miller explicitly aimed at “juveniles.” This is very readable, and written in a jaunty style that engages the reader, but there are troubling aspects which make me wonder if our juveniles might not deserve something better.

In eleven brief chapters, Bruce Glassman takes us from Miller's “Harlem Day,” through to *Danger Memory!* offering an overview of Miller's life and career over this period. Clearly feeling a need to keep his younger audience interested, there are times when events become over-sensationalized, and Miller's life is presented as a series of coincidences and lucky chances much like that of David Beeves (for instance, do we really need to know that critic John Anderson died three weeks after advising Miller not to give up playwrighting?). Also, some of the potentially titillating aspects of Miller's life (such as his aborted singing career and, of course, Marilyn) are dwelt on too long.

More problematic are a series of misleading assertions; Miller's uncle, Manny Newman, becomes an unrelated neighbor from whom Miller once borrowed a hammer, misreading an aside from *Timebends*, working titles for *Death of a Salesman* become *Death Comes to the Archbishop* and *Death and the Maiden* (*The Inside of his Head* isn't even mentioned), *Creation of the World and Other Business* rather than “Some Kind of Love Story” is the play we are told which was inspired by the Reilly case, and there is an unnecessary implication that Miller only married Inge Morath because he got her pregnant! Such remarks color the veracity of the book as a whole. Glassman includes a number of quotes from Miller for which he offers no citation, so where these come from (and indeed other information on offer here), be it archival material, personal interview(s), or something else, is never indicated.

Miller's formative years are described as “unremarkable” (9), rather than the stereotypical artist's period of struggle and pain. Glassman strongly encourages his reader to view Miller's immediate family as the raw material for most of his characters, and declares that Miller's discovery of Marxism was to “greatly influence the rest of his life” (16), and *The Crucible* made Miller “a spokesman for the leftist cause” (65). Similarly blown out of proportion is Glassman's continuous insistence on Miller's perennial “uncertainty as a writer; after *Death of a Salesman*, “[Miller] was struck with a sinking feeling that he

would never find another thing about which to write. It was a feeling that would come and go in him for the rest of his life” (20). Telling us that “Miller was never able to walk away from the guilt he felt about his success” (41), further likens him to David Beeves, but comes across as facile.

The descriptions of the plays are potted, mostly a brief summary and broad strokes as to Miller's creative process, and the intended examination of common themes, usually a couple of sentences summing up a central overriding theme for each play—all get increasingly sketchy as we get into the 1970s and beyond. A bibliography of only six books, and not ones that have been carefully chosen is sadly inadequate, and the chronology, which offers social context by including major world events, is also sketchy regarding the production of later plays, making Miller's work look less produced than in fact it has been.

One positive to the book is the array of photographs included. There are plenty of pictures in each chapter to illustrate both Miller's work in the theater, changing family situation, and the general historical period under discussion (indeed the ratio of space devoted to photographs vs. text is around 3:5). There is also a splendid color picture portfolio in the center of the book with scenes from plays, posters/playbills, and candid shots of Miller I had not seen before. Although clearly more interested in Miller's ethical/political/psychological development than artistic (the book's title is also misleading), Glassman does include reference to most of Miller's work, even the Michigan plays, and some of his aborted efforts in the 1960s (despite the radio plays being dismissed in two words as “patriotic plays” without even naming any titles), so this study will at least expand its uninformed reader's knowledge a little, but remain uncertain as to whether its advantages outweigh its faults.

The way Glassman makes such a big deal of Miller being unable to give a clear answer as to how he wrote such a good play as *Death of a Salesman* seems to purposefully set him up for a fall, suggesting that “genius can be just as arbitrary as failure” (53). We soon get the sense that Glassman views Miller's political involvement as more important in his later years than anything he has written. While outwardly objecting to what he considers the unjust unpopularity of Miller's work, Glassman seems to tacitly agree the work is unworthy of attention as he summarizes *American Clock* as “unconventional” (102), *Playing for Time* as “hard-minded” (106), *Archbishop's Ceiling* as “highly intellectual” and “too sophisticated” (106), and the earlier one-acts as “hard to understand, with hidden meanings and vague allusions to seemingly unrelated events” (107). Of the later plays, only *Clara* seems to meet with approval. For all Glassman opines about Miller's future, his conclusion implies that he sees Miller's career in the theater as long dead.

**The Facts on File Companion to American Drama  
by Jackson R. Bryer and Mary C. Hartig Eds.  
New York: Facts on File, 2004. xiv; 562pp.**

*Reviewed by Susan C. W. Abbotson, Rhode Island College.*

Tired of going to the library to spend hours browsing the reference shelves or plowing through mostly irrelevant sites on the internet to find the salient details on American dramatists and their plays? Want an accurate, detailed reference guide to answer all those niggling questions and dates about who did what, when,

where and why? Wait no more, as husband and wife team, Jackson Bryer and Mary Hartig have put considerable time and effort into providing us with just the guide we need. Covering American drama from its humble beginnings through to the twenty-first century there are entries here on all of the major playwrights, movements, and individual plays you've ever heard of (and some which may just be new). Great efforts have been made to reflect both the entire span of American drama as well as its sheer diversity.

Bryer and Hartig allow us to realize that American drama did not just spring to life with O'Neill, but has been developing since the eighteenth century. They outline this truth succinctly and with clarity in their introduction, and then embellish it with numerous entries on key plays and playwrights from the early years (from Thomas Godfrey and Royall Tyler through to Augustin Daly and James Herne). As they explain, "While some of these earlier plays may be of uncertain literary and theatrical value," they remain, "stepping stones to the undeniably greater works that came after them" (vi).

Quoting several misguided critics, who have long ignored the vibrancy of American drama, and commenting on the irony that these same plays and dramatists have often enjoyed a better reputation in Europe than on their own native soil, Bryer and Hartig point out that "American drama has often been regarded as the poor stepchild in the family of American literature" (v); this whole book is testament to the obtuseness of such a belief. Bryer and Hartig clearly feel American drama has been and continues to be an exciting arena of ethical inquiry and innovation, as well as cultural, social and political interest. It is supported by a magnitude of theaters across America (more than one hundred professional and semi-professional producing companies in New York City alone, and at least fifty each in cities like Chicago and Washington DC), which collectively belie the insignificance of American drama, and assure its continued growth in the future.

Obviously, Arthur Miller is well represented, with a succinct two page bibliography and entries on seven of his major plays (about the same amount given to contemporaries such as Edward Albee, Sam Shepard and August Wilson). Only Eugene O'Neill and Tennessee Williams take up more space, but the lengthy three page entry on *Death of a Salesman* balances that out, as most entries on plays only take up a page or less. Miller's entry covers his life and works from his Depression era beginnings through to *Resurrection Blues*. My only complaint would be the surprising omission from the bibliography of Stephani Koorey's invaluable annotated bibliography *Arthur Miller's Life and Literature* (2002), a far more detailed and up-to-date guide than John Ferres's *Arthur Miller: A Reference Guide* from 1979, and no mention of Terry Otten's *The Temptation of Innocence in the Dramas of Arthur Miller* (2002), or Stephen Marino's *A Language Study of Arthur Miller's Plays* (2002), both excellent studies that, again, cover far more than some of those early studies from the 1960s and 1970s which are included.

While many of the entries have been written by the book's editors, a number have also been provided by an array of evidently knowledgeable scholars (87 in all). The book also contains useful appendixes listing the winners of various major drama prizes, and a general bibliography for American drama which supplements the bibliographies on individual plays and playwrights throughout the book.

**Sue Abbotson** is the editor of this newsletter and is currently working on *Masterpieces of Twentieth Century American Drama* for Greenwood Press. She has published a number of essays and books on Miller.

**Francis Beckett** is a journalist by profession and a member of the Garden Suburb Theater, in Highgate, London, UK.

**Nicole De Sapio** earned her M.A. in English Literature from George Mason University in August 2003. The paper she presented at the 2004 Arthur Miller Conference was based upon her Master's Thesis, entitled "The Positions of Arthur Miller and August Wilson in the Tradition of Drama Begun by Henrik Ibsen." Nicole is interested in dramaturgy as a profession and has already worked as dramaturge for productions of two Miller plays, *A View from the Bridge* and *The Crucible*. As a dramaturge Nicole hopes to promote production of Miller's less frequently presented works.

**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 completing a dissertation on the staging of Miller's plays. She was the founding editor of the Arthur Miller Society newsletter.

**Anne Heintz** is currently living in New York City. She is working for Learning through an Expanded Arts Program as a coordinator for Brooklyn and Queens. Her show C.O.U.P.: Coalition of Unwilling People recently played as part of an international cabaret at LaMama. She is currently writing a collection of essays about her Fulbright experience in Melbourne, Australia.

**Kimberley Jenkins** earned two B.A degrees from the University of Delaware and St. Peter's College, respectively. She also holds a M.A.T from St. Peter's College. In her tenth year of teaching, Ms. Jenkins now teaches International Baccalaureate English at Thomas A. Edison High School in Alexandria, Virginia. An independent scholar, she has conducted research on Arthur Miller, Clifford Odets, F. Scott Fitzgerald and the House Un-American Activities Committee often with connections to her classroom.

**Joseph Kane** teaches at Jerstad-Agerholm School in Racine, Wisconsin. A long time member of the Arthur Miller Society, he has two chapters coming out in the new book, *Arthur Miller: The Living Legend*. The chapters are "Arthur Miller's Life in Literature" and "Arthur Miller: Comedian." The new Miller book is edited by M.A. Syed of India and is due out in August 2004.

**Paula Langteau** serves as the Dean of Instruction at Nicolet College (through the end of July) and will be taking the position of Campus Dean/CEO of the University of Wisconsin-Marquette August 1. A past-President and the founding Vice President of the Arthur Miller Society, Paula serves on the Executive Board. In 2003, she hosted the 8th International Arthur Miller Conference in Northern Wisconsin. She has published the essay, "The Absurdity of Miller's *Salesman*" in *The Achievement of Arthur Miller: New Essays*, edited by Steven R. Centola, and is editing the forthcoming volume, *Miller and Middle America: New Essays on Arthur Miller and the American Experience*, pending publication with the University Press of America.

**Lew Livesay** has taught composition, literature, and MBA communications at St. Peter's College, NJ, since the early eighties. He has also been a Vice-President at Smith-Barney, specializing in equity research. He is also the current Vice-President and upcoming President of the Arthur Miller Society.

**Jeffrey D. Mason** published "Arthur Miller's Ironic Resurrection" in *Theatre Journal* (December, 2003). At the University of Oregon, he holds appointments as professor of theatre arts, head of the Department of Theatre Arts, and the Robert F. and Evelyn Nelson Wulf Professor of the Humanities.

**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 edited "The Salesman Has a Birthday": Essays Celebrating the Fiftieth Anniversary of Arthur Miller's "Death of a Salesman" (UP America 2000), and recently published *A Language Study of Arthur Miller's Plays: The Poetic in the Colloquial* (Mellen 2002). He is the Arthur Miller Society's current president.

**Ashis Sengupta** is Reader in English at the University of North Bengal (INDIA). His work on Arthur Miller includes his Ph.D. dissertation (1994) and a good many articles/short essays in journals/edited volumes of international repute. Recipient of the Olive I. Reddick Award (1995) and fellow at the Fulbright American Studies Institute in New York (2002), (contd. next column)

he has published several other articles on Tennessee Williams, David Mamet, James Baldwin, Toni Morrison, and on Indian drama in English. Sengupta visited the National University of Malaysia recently to give a lecture on contemporary Indian English drama. He also writes for a leading Indian newspaper. His email address is: ashmit\_2003@yahoo.com.

**William Smith** teaches English at Red Bank Regional High School in New Jersey. While studying English Literature at Drew University, Will wrote his Master's thesis about Arthur Miller's wood figurations. He presented two papers culled from this thesis at the 2003 Arthur Miller conference that will be contained in Paul Langteau's forthcoming book, *Miller and Middle America*. Will is a member of the Arthur Miller Society and recently reviewed Martin Gottfried's biography of Arthur Miller for its newsletter. A singer-songwriter, Will also has released two CDs of original music and performs regularly.

**Aysha Viswamohan** did a Ph.D. dissertation on the works of AM. With a PG Diploma in Teaching English, and an M.Phil. in ELT, Aysha now teaches English in the Humanities Department of Indian Institute of Technology (IIT), Madras. Aysha has published a novella, *It Happens Like This*, and a book on Miller, *Arthur Miller: The Dramatist and His Universe*, which is currently in print.

## Contributing Information Instructions

Information and requests to submit articles are encouraged at any time, including those regarding book, film, and production reviews, as well as announcements of upcoming productions, events, and conferences, and brief notes and queries regarding Mr. Miller's work. MLA style with files in Word please. Submission address:

The Arthur Miller Society Newsletter  
c/o Susan C.W. Abbotson  
15 Concord Avenue  
Cranston, RI 02910

Via e-mail to: abbotson@hotmail.com  
Call: 401 461 1668 for further information

## Current Members

Sue Abbotson, Estelle Aden, Janet Balakian, Frank Bergmann, Christopher Bigsby, Martin Blank, Richard Brucher, Jackson R. Bryer, Carlos Campo, Charles Carpenter, George Castellitto, Steve Centola, Allan Chavkin, Robert Combs, George, Crandall, Jane K. Dominik, Robert Feldman, Herbert Goldstein, Elsie Haley, Harry R. Harder, Samuel Hatch, Peter Hays, Kimberley Jenkins, Joseph Kane, Stefani Koorey, Paula Langteau, Lewis Livesay, Stephen Marino, George Monteiro, Brenda Murphy, Sylvie Nappey, Beverly Newton, Ana Lúcia Moura Novais, Gerald O'Grady, Terry Otten, Matthew Roudané, June Schlueter, Ashis Sengupta, William Smith, William B. Thesing, Robert Tracy, Jon Tuttle, Michael Vezzali, Julia Weidenbach.

# *The Arthur Miller Society*

## **Annual Membership Fee:**

- |   |  |
|---|--|
| <input type="checkbox"/> \$20 per year for individuals in U.S. and Canada | <input type="checkbox"/> \$10 per year for students        |
| <input type="checkbox"/> \$25 per year for joint memberships              | <input type="checkbox"/> \$25 per year for oversea members |
| <input type="checkbox"/> \$30 per year for libraries                      | <input type="checkbox"/> \$45 per year for institutions    |

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone # \_\_\_\_\_ E-Mail \_\_\_\_\_

Mail to: The Arthur Miller Society  
c/o George Castelitto  
28 Elizabeth St.,  
Dover, NJ 07801.

## ***The Arthur Miller Society***

***Newsletter*** c/o Susan C. W. Abbotson

Department of English  
Rhode Island College  
600 Mt. Pleasant Ave.  
Providence RI 02908