

Contents

- Early Days, Early Works** Arthur Miller at the
University of Michigan *Enoch Brater* 1
- The *Timebends* World**
Prospect for Performance *Frank Gagliano* 17
- Arthur Miller and the Drama of
American Liberalism** *Mike Sell* 23
- Teaching the Unseen Presence in
Miller's Plays** *Bruce J. Mann* 36
- All My Sons*** Competing Contexts and
Comparative Scales *Patricia D. Denison* 46
- Setting the Scene** *Death of a Salesman*
and *After the Fall* *Austin E. Quigley* 60
- The Symbolist Scenography of
Arthur Miller** *Arnold Aronson* 78
- From Technology to Trope** *The Archbishop's Ceiling*
and Miller's Prismatic Drama *Andrew Sofer* 94
- The Misfits* and American Culture**
Laurence Goldstein 109
- Miller, Monroe and the Remaking of Jewish
Masculinity** *Jonathan Freedman* 135

<i>The American Clock</i> “Epic Vaudeville” <i>Peter W. Ferran</i>	153
“Vaudeville at the Edge of the Cliff” <i>Toby Zinman</i>	164
An Interview with Patrick Stewart <i>Toby Zinman</i>	174
The Late Plays of Arthur Miller <i>Robert Scanlan</i>	180
Manipulating Miller <i>Ruby Cohn</i>	191
In Willy Loman’s Garden Contemporary Re-visions of <i>Death of a Salesman</i> <i>Deborah R. Geis</i>	202
Theorizing <i>Salesman</i> <i>Elinor Fuchs</i>	219
William Bolcom’s <i>A View from the Bridge</i> and American Opera A Discussion <i>Enoch Brater</i>	236
A Conversation with Arthur Miller <i>Enoch Brater</i>	244
Afterword The Legacy of Arthur Miller <i>Mel Gussow</i>	256
Contributors	260
Index	263