



AUCKLAND CITY. A MOSAIC OF CULTURES

ARTS ALIVE

AUCKLAND CITY COUNCIL IS PROUD TO SPONSOR AUCKLAND THEATRE COMPANY'S 1999 SEASON

DEATH OF A salesman

It is my pleasure to welcome you to the fifth production of Auckland Theatre Company's 1999 CULTURE OF DESIRE Season, Arthur Miller's DEATH OF A SALESMAN.

This year marks the fiftieth anniversary of Arthur Miller's most celebrated work. Over the last half-century, his story of the decline and fall of a little man with big dreams has touched audiences worldwide, from Broadway to Beijing. Such durability and diversity of appeal is testament to Miller's unsurpassed mastery at capturing some universal truth. In his preface to the fiftieth anniversary edition of the script, Miller describes it thus, that: "being human - a father, mother, son - is something most of us fail at most of the time, and a little mercy is eminently in order given the societies we live in, which purport to be stable and sound as mountains when in fact they are all trembling in a fast wind blowing mindlessly around the earth." Today, these wise and humane words resonate loudly. Modern society consumes lives and destroys families. The pressure to work, earn, save and provide increases in inverse proportion to the opportunities to do so. Futures are defined and fates are determined by a measure of "usefulness" and it is by this measure that Willy Loman fails to make the grade. Given the title of the play, his fate is no mystery. That we are still moved by it is perhaps no mystery either. In the final analysis, we are all human.



This play has a special significance for me. I played Willy Loman as a seventeen-year-old in a school production (Rima Te Wiata starred as The Woman!). It was a life-changing experience, setting me on a career in the theatre. To revisit it twenty years on has been an extraordinary privilege.

Few plays pack such a punch and I would like to thank the cast you are about to see, particularly the Lomans, for their courage and company throughout the intensive rehearsal process. Similarly I extend great thanks for the artistry of Set and Costume Designer John Verryt and Lighting Designer Bryan Caldwell in their creation of Willy's imploding world.

As ever, we salute our cultural partners. We gratefully acknowledge the continuing support of TVNZ, Rydges Hotel, Montana Wines, Newstalk ZB, Air New Zealand, Consultus, Baycorp Holdings Ltd, BDO and Canon. Tonight's performance is made possible through major funding from Creative New Zealand and Auckland City's Arts Alive Programme. ATC is indebted to Paul Minifie and the team at the Maidment Theatre for its support.

On behalf of us all at Auckland Theatre Company, I trust you have enjoyed the season to date and look forward to seeing you at THE BOOK CLUB which opens next month at the Herald Theatre.

Simon Prast
PRODUCER

AUCKLAND
THEATRE
COMPANY



RYDGES
AUCKLAND

Dear Auckland Theatre Company Patron,

As we reach the latter stages of the 20th Century, it seems appropriate to revisit Arthur Miller's great exploration of the American Dream, which was first staged 50 years ago.

For many around the world, the draw of the American Dream is still as tangible as it was in the post-war era when *DEATH OF A SALESMAN* was written. The re-staging of *DEATH OF A SALESMAN* is a timely reminder of how things have and haven't changed.

At Rydges we encourage dreams. After all, hotels are not just functional places to stay but also venues for romance and celebration.

Join us for a drink or meal before or after the show. Our restaurant Circa is now under the guidance of Iain Joyce, an award-winning British chef.

We join you in enjoying this revival of one of the great pieces of American drama this century.

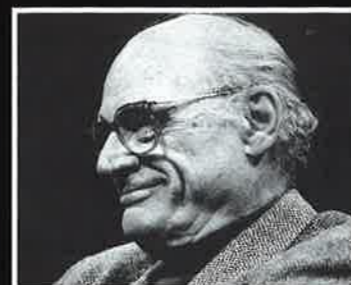
John Clarke
General Manager
Rydges Auckland



where flavours meet

CIRCA
RESTAURANT & BAR

Corner Federal & Kingston Street
Auckland City
AUCKLAND
Telephone 09 - 375 5922
Facsimile 09 - 375 5901
Toll Free 0800 755 900



ARTHUR MILLER

Arthur Miller was born in New York City in 1915 and studied at the University of Michigan. His plays include *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View from the Bridge* and *A Memory of Two Mondays* (1955), *After The Fall* (1963), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972) and *The American Clock* (1980). He has also written two novels, *Focus* (1945) and *The Misfits*, which was filmed in 1960 and the text for *In Russia* (1969), *Chinese Encounters* (1979) and *In the Country* (1977), three books of photographs by his wife Inge Morath. His most recent works include a memoir, *Timebends* (1987), and the plays *The Ride Down Mt Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1993) which won the Olivier Award for Best Play of the London Season, and *Mr Peters' Connections* (1998). He has twice won the New York Drama Critics Award and in 1949 he was awarded the Pulitzer Prize for *Death of a Salesman*. 1999 marks the fiftieth anniversary of *Death of a Salesman*, which is currently playing on Broadway, and has won several Tonys awards including Best Actor for Brian Dennehy, Best Revival of a Play, Best Director, Best Featured actress and for Arthur Miller, a lifetime Achievement Award for his work in theatre.

Excerpts from *DEATH OF A SALESMAN*
by Arthur Miller, 50th anniversary edition,
Penguin Books, 1999

SALESMAN AT FIFTY

As far as I know, nobody has figured out time. Not chronological time, of course - that's merely what the calendar tells - but real time, the kind that baffles the human mind when it confronts, as mine does now, the apparent number of months, weeks, and years that have elapsed since 1948, when I sat down to write a play about a salesman. I say "apparent" because I cannot find a means of absorbing the idea of half a century rolling away beneath my feet. Half a century is a very long time, yet I must already have been a few years past thirty, if my calculations are correct, and this fact I find indigestible.

A few words about the theatrical era that *Death of a Salesman* emerged from. The only theatre available to a playwright in the late forties was Broadway, the most ruthlessly commercialised theatre in the world, with the off-Broadway evolution still a decade away. That theatre had one single audience, not two or three, as is the case today, catering to very different levels of age, culture, education, and intellectual sophistication. Its critics were more than likely to be ex-sports reporters or general journalists rather than scholars or specialists university-trained in criticism. So a play worked or it didn't, made them laugh or cry or left them bored. (It really isn't all that different today except that the reasoning is perhaps more elevated.) That unified audience was the same for musicals, farces, O'Neill's tragedies, or some imported British, French, or Middle European lament. Whatever its limitations, it was an audience that loved theatre, and many of its members thought theatregoing not quite a luxury but an absolute necessity for a civilised life.

For playwriting, what I believe was important about that unified audience was that a writer with ambitions reaching beyond realistic, made-for-entertainment plays couldn't expect the support of a coterie of like-minded folk who would overlook his artistic lapses so long as his philosophical agenda tended to justify their own. That unified audience had come in from the rain to be entertained, and even instructed, if need be, provided the instruction was entertaining. But the writer had to keep in mind that his proofs, so to speak, had to be accessible both to the lawyers in the audience and to the plumbers, to the doctors and the

housewives, to the college students and the kids at the Saturday matinee. One result of this mix was the ideal, if not the frequent fulfilment, of a kind of play that would be complete rather than fragmentary, an emotional rather than an intellectual experience, a play basically of heart with its ulterior moral gesture integrated with action rather than rhetoric. In fact, it was a Shakespearean ideal, a theatre for anyone with an understanding of English and perhaps some common sense.

Some of the initial readers of the *Death of a Salesman* script were not at all sure that the audience of 1949 was going to follow its manipulations of time, for one thing. Josh Logan, a leading stage and film director of numerous hits, *Mr Roberts* and *South Pacific* among them, had greeted *All My Sons* two years earlier with great warmth, and invested a thousand dollars in *Salesman*, but when he read the script he apologetically withdrew five hundred. No audience, he felt, would follow the story, and no one would ever be sure whether Willy was imagining or really living through one or another scene in the play. Some thirty years later I would hear the same kind of reaction from the theatre people in the Beijing People's Art Theatre, where I had been invited to stage the play, which, in the view of many there, was not a play at all but a poem. It was only when they saw it played that its real dramatic nature came through.

In the 1949 Broadway audience there was more to worry about than their following the story. In one of his letters O'Neill had referred to that theatre as a "showshop," a crude place where a very uncultivated, materialistic public cut off from its own spirituality gathered for a laugh or a tear. Clifford Odets, with his first successes surely the most hotly acclaimed playwright in Broadway history, would also end in bitter alienation from the whole system of Broadway production. The problem, in a word, was seriousness. There wasn't very much of it in the audience, and it was resented when it threatened to appear on the stage.

So it seemed. But *All My Sons* had all but convinced me that if one totally integrated a play's conceptual life with its emotional one so that there was no perceptible dividing line between the two, such a play could reach such an audience. In short, the play had to move forward not by following a narrow, discreet line, but as a phalanx, all of its elements moving together simultaneously. There was no model I could adapt for this play, no past history for the kind of work I felt it could become. What I had before me was the way the mind - at least my mind - actually worked. One asks a policeman for directions; as one listens, the hairs sticking out of his nose become important, reminding one of a father, brother, son with the same feature, and one's conflicts with him or one's friendship come to mind, and all this over a period of seconds while objectively

taking note of how to get to where one wants to go. Initially based, as I explained in *Timebends*, my autobiography, on an uncle of mine, Willy rapidly took over my imagination and became something that had never existed before, a salesman with his feet on the subway stairs and his head in the stars.

His language and that of the Loman family were liberative from any enslavement to "the way people speak." There are some people who simply don't speak the way people speak. The Lomans, like their models in life, are not content with who and what they are, but want to be other, wealthier, more cultivated perhaps, closer to power. "I've been remiss," Biff says to Linda about his neglect of his father, and there would be many who seized on this usage as proof of the playwright's tin ear or of some inauthenticity in the play. But it is in Biff's mouth precisely because it is indeed an echo, a slightly misunderstood signal from above, from the more serious and cultivated part of society, a signal indicating that he is now to be taken with utmost seriousness, even remorseful of his past neglect. "Be liked and you will never want" is also not quite from Brooklyn, but Willy needs aphoristic authority at this point, and again, there is an echo of a - for want of a better word - Victorian authority to back him up. These folk are the innocent receivers of what they imagine as a more elegant past, a time "finer" than theirs. As Jews light-years away from religion or a community that might have fostered Jewish identity, they exist in a spot that probably most Americans feel they inhabit - on the sidewalk side of the glass looking in at a well-lighted place.

As it turned out, this play seems to have shown that most of the world shares something similar to that condition. Having seen it in five or six countries, and directed it in China and Sweden, neither of whose languages I know, it was both mystifying and gratifying to note that people everywhere react pretty much the same in the same places of the play. When I arrived in China to begin rehearsals the people in the American embassy, with two exceptions, were sure the Chinese were too culturally remote from the play to ever understand it. The American ambassador and the political officer thought otherwise, the first because he had been born and raised in China, and the second, I supposed, because it was his job to understand how Chinese thought about life. And what they were thinking in New York or London or Paris, namely that being human - a father, mother, son - is something most of us fail at most of the time, and a little mercy is eminently in order given the societies we live in, which purport to be stable and sound as mountains when in fact they are all trembling in a fast wind blowing mindlessly around the earth. - Arthur Miller

Preface from *DEATH OF A SALESMAN* by Arthur Miller, 50th anniversary edition, Penguin Books, 1999.

To add a different flavour to the programme, ATC has developed a new format for our company's biographies. It is based on Proust's Questionnaire and is comprised of the following questions:

1. If you hadn't been an actor/actress what would you have been?
2. What moment in your life decided your career in acting/directing/design?
3. What do you consider your greatest achievement?
4. Most memorable (worst/best/funniest) moment on stage?
5. What was/is/could have been your favourite role?
6. Who is your favourite playwright and why?
7. What is your idea of happiness?
8. What is the quality you most admire in yourself?
9. What is the quality you most admire in a woman/man?
10. What is your favourite journey?
11. What is your motto?

SIMON PRAST Director

1. Probably a lawyer. Would have been a vet or pilot but I'm not good at Maths.
2. Doing this play in my 7th form year at Auckland Grammar.
3. Giving up drinking.
4. Getting my foot stuck in a bucket during a performance of *Via Satellite*. Bruce Hopkins and I lost it and laughed so much we stopped the show. Deeply unprofessional but funny.
5. Brick in *Cat on a Hot Tin Roof*.
6. Arthur Miller. He gives you so much to work with. Very nourishing.
7. A comfy couch and lots of Royal Family doco's on TV.
8. Flexibility.
9. Sense of humour.
10. Anything on a New York subway.
11. Have a cup of tea and a lie down. It will all seem so much better.

Career Highlights
Producer for ATC: 32 productions.



Director: *12 Angry Men, Closer, The Cripple of Inishmaan, Death of a Salesman*.
Actor, TV: *Gloss, Shortland Street, Hercules, Xena, Erebus, Sinking of the Rainbow Warrior*.
Film: *When Love Comes*.
Stage: *Cat on a Hot Tin Roof, Torch Song Trilogy, Amadeus, The Crucible, Hamlet, M Butterfly, The Homecoming, The Seagull*.

JOHN VERRY Designer

1. Lost in the Wilderness.
2. Pack in for *Summer of the Seventeenth Doll* at Theatre Corporate - 1970 something.
3. Being a father.
4. Worst - Opening night and something goes wrong.
Best - Opening night and nothing goes wrong.
Funniest - Taking a curtain call knowing that only 10% of the audience know who you are.
5. Being a designer.
6. All playwrights are fantastic.
7. Getting the good work.
8. My inherent sense of fun.
9. Woman - Acceptance - Man - Acceptance.
10. Home from a Greek Island.
11. A clean workspace is a happy workspace...or...
You get what you pay for.
Career highlights
Any of the Shakespeares.



BRYAN CALDWELL Lighting

1. LIGHTING DESIGNER.
2. The first time I saw a pool of light fade up on an empty stage, I saw a story.
3. Learning how to say "Yes".
4. Getting out of sync with the blackouts for the curtain calls for *A Streetcar named Desire*, and repeatedly blacking out everybody's individual bows. Sorry!
6. Stephen Sondheim, insights you can sing along to.
7. A clean house leading to the



- possibilities of it becoming messy again.
 8. Persistent enquiry.
 9. Man – Wonder – Woman – Self expression.
 10. Intimacy with another.
 11. Here to be there.

Career highlights

Currently designing Auckland Millennial Celebration - THIS IS IT! - in the Domain, have own design company - Perception Station Ltd. Generally Mercury Theatre, Watershed Theatre, Inside Out Theatre, MYT, Auckland Theatre Company, and Opera New Zealand, have been major career moments. Also installations with Tracey Collins at Artspace.

SHERRIL COOPER
Linda



1. A Ventriloquist's Dummy. Or a nun.
2. Playing Millamant in Congreve's *The Way of the World*.
4. Audience then actors getting the giggles in the banana peeling scene in *Same Time Next Year*.
6. Shakespeare for divine genius; Congreve for a love affair with language; Chekhov, the Impressionist with an eye for the absurd; Ibsen the devoted craftsman, who affirmed my transition from dancer to actor; and Miller's brilliance and intellect that make his plays a declaration of social responsibility.
7. Getting it right.
9. Humanity.
10. A moonlight walk with my friend and my dog.
11. Lumen accipe et imperti.

Career Highlights

Callas in *MasterClass*, Marquise in *Les Liaisons Dangereuses*, Elizabeth I in *Mary Stuart*, Hedda in *Hedda Gabler*, Arkadina in *The Seagull*, The Princess of France in *Love's Labour's Lost*, Angel, Whore, Kuia, Ballerina, Garbo in *Alive and Kicking*.

STUART DEVENIE
Stanley



1. Prime Minister.
2. When I realised I couldn't be Prime Minister.
3. Being able to sleep standing up.
4. Trying to ad lib in iambic pentameter in *A Midsummer Night's Dream*.
5. Head of the WTO.
6. The author of whatever play I am working on.
7. Filling out questionnaires.
8. Being able to sleep standing up.
9. Being able to tell the difference.
10. Going home.
11. While there's life, there's hope.

Career Highlights

The New Rocky Horror Picture Show, *Market Forces* (stage & TV), *Uncle Vanya*, *Molly Sweeney*, *12 Angry Men*, *The Cripple of Inishmaan*, *The God Boy*. For Radio New Zealand: *Going West*, *All Visitors Ashore*, *Crime Story* and *Live Bodies*.

CLAIRE DOUGAN
Letta



1. An accountant.
2. Playing Othello - the Moor in 7th Form. If I could make the stretch to a middle-aged black man, I could do anything!!
3. Lady Macbeth - Performing Art School - 1997.
4. Appearing on stage with black rugby socks over my ballet shoes. *Copellia* - Royal New Zealand Ballet.
5. Could have been Henry V, had I been born with the necessary attachments!
6. Shakespeare, because his work explores such a range and depth of emotion.
7. Fine food, fine wine, exquisite company.
8. My generosity.
9. Ambition and passion.

10. The journey home!
11. Live life! - Harbour no regrets!

Career highlights

The Wind in the Willows - ATC, Raymond Hawthorne.
Four Cities - ATC, Cathy Downes.
End of the Golden Weather - P.A.S, Raymond Hawthorne.
Macbeth - P.A.S, Raymond Hawthorne.

LORI DUNGEY
Jenny



1. A Chef or Child Psychologist.
2. Playing Hansel & Gretels' evil step-mother in grade one. I liked the feeling.
3. Being a good sister.
4. Playing Baroness la Fromage in an improvised murder mystery at the Watershed. The audience endowed me as being a contortionist. I put a chair over my head to show off my contortionist skills and it got stuck.
5. With improv you get to try out an endless number of roles.
6. Christopher Durang - my first Equity job.
7. Eating hot pain au chocolat and buying whiteware.
8. Potential for happiness.
9. When my stylish mother had an aneurysm and we were on the way to the hospital, she insisted on putting on her lipstick.
10. To the pool to do aqua-aerobics.
11. You might as well ask, all they can do is say no or Be prepared.

Career highlights

Trash, *Scared Scriptless*, *Hercules*, *Xena*, *By Degrees*, *Suspect: A Game of Murder*.
 Theatresports performer, tutor; Director of Corporate Programme. Bachelor of Fine Arts.

STIG ELDRED
Uncle Ben

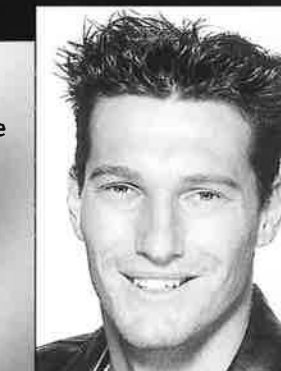


1. A dead Rock 'n' Roller.
2. A part in *The Ghost and Mr Chicken* - starring Don Knotts, at the age of 13 years (Universal Pictures).
3. Inspiring children through Film and Music.
4. Playing the Marquis in *Marat/Sade*, and actually bleeding during the whipping scene with Charlotte Corday.
5. Harold Hill in *The Music Man*.
6. Right now it's Arthur Miller - because I'm working!
7. Seeing my parents again, brownies and milk.
8. I always open the door for a Lady!
9. The Universal Mother.
10. I'm still on it.
11. Live by "Gentleman's Rules".

Career highlights

1) Long John Silver, my first lead-role, starring in the film *Return to Treasure Island*.
 2) Last year's *12 Angry Men*.
 3) Reprising last year's lead role in *Rush - The Musical* which opens in Christchurch on November 5th at Theatre Royal.

MICHAEL HALLOWS
Happy



1. From a young age my ambition was to be a rubbish collector (one can dream).
2. My primary school production of *The Wizard Who Was*, playing the Duke of Marlborough.
3. Learning how to look after myself without the help of my Mum.
4. *Ladies Night II* (Centrepoint Theatre) - A certain lady in the audience licked the calf of my leg three minutes into Act 1.
5. Horace Van der Gelder in *Match Maker* by Thornton Wilder.
6. Arthur Miller - He pays the bills.
7. Being employed.

8. My sense of adventure.
9. Tolerance.
10. Travelling directly south down through Morocco into the Sahara.
11. To thine own self be true.

Career Highlights

Theatre: *12 Angry Men*. Television: *Xena, Hercules, Shortland Street*.

JONATHAN HARDY
Willy Loman

Recently declared a 'star' for his work on the US television production of *Farscape*, Jonathan had an actual star named after him in the Aquila galaxy. He has many years of experience worldwide in theatre, television and film both in front of the audience and behind the scenes. His many theatre performances in the United Kingdom include *Look Back in Anger, The Beggars Opera, Peter Pan, Diary of a Madman, War & Peace, Seneca's Oedipus* and *Comedy of Errors*. In the United Kingdom has been a company member for the White Rose Theatre Company, The Chester Repertory Company, Worthing Theatre Company, The Royal Shakespeare Company, Bristol Old Vic, The National Theatre Company and the English Company of Palma di Majorca. From 1972 he was a member of several Australian theatre companies including the Melbourne Theatre Company, Sydney Theatre Company and the Victoria State Opera. His many Australian theatre productions include *Private Lives, Madame Butterfly, Who's Afraid of Virginia Woolf, The Elixir of Love* and *Once a Catholic*, the highly acclaimed production of *Rosencrantz and Guildenstern are Dead, The Shaughraun, The Crucible, Richard III, Simpatico* and *Breaker Morant*, which he later adapted for film, and most recently *Kiss Me Kate* and, for Black Swan Theatre Company (Perth), *The Year of Living Dangerously*. Television credits include *All Saints, State Coroner, Prisoner, Mission Impossible, The Man from Snowy River* and *The Thorn Birds*. Film credits include *Mad Max I, The Delinquents, Death Warmed Up* and *Down Rusty Down*. Jonathan was Artistic Director of the Mercury Theatre for several years where he rescued opera by taking it under the company's wing. He currently lives in Australia and returns to Auckland Theatre Company for the third time, having performed in *The Cripple of Inishmaan* and the highly acclaimed *12 Angry Men*.



MICHAEL LAWRENCE
Biff

1. Criminal Lawyer
2. It was never planned or decided - it just happened and continues slowly on.
3. Driving an E-type Jaguar from Warkworth to Auckland in 37 mins at the age of 15 - with my father comatose in the passengers' seat.
4. Having my nose broken by an actor during a childrens show and having to open a play that night, with what the audience thought was an extremely bad cold.
5. Richard III.
6. Harold Pinter. The Silences and the Pauses and the underlying psychotic black menace plus humour.
7. Living in London with my wife and children and regular weekend visits to Paris to keep my wife happy.
8. Discipline.
9. Loyalty and Intelligence.
10. London - London - Paris - London.
11. Don't think too much - just do it!

Career highlights

'Pale' in *Burn This*; 'Lee' in *True West*; 'Aston' in *The Caretaker*; 'Lenny' in *The Homecoming*; 'Stanley' in *The Birthday Party*; and 'Mike' in *East*.



JOHN LEIGH
Bernard

1. A Lawyer or a Writer probably. Something that involves wearing glasses anyway.
 2. When my dear friends Alan Brough and David Geary persuaded me to leave an illustrious career waiting tables and get involved with one of their shows. I may never forgive them.
 3. Being able to light a cigarette in a Wellington wind.
 4. One moment that encapsulates all these things was in my first ever play. I cut my finger rather badly on stage. It was bad because I was hurt, funny because there was so much blood actors were slipping over, and good because it was a good story.
 5. I'd like to play Willy Loman one day and Richard III. Y'know, the happy characters.
 6. It's hard to pick a favourite but Arthur Miller is definitely one of them. I think because of his ability to tell great moving stories about realistic people and make comments on society at the same time. A rare talent.
 7. Well, money can't buy you happiness but it sometimes does such a good impersonation it's difficult to tell the difference. (Someone famous said that).
 8. An ability that if all else fails, to totally refuse to look facts in the face which will always get me through.
 9. That they like me.
 10. I get travel-sick so my favourite journeys tend to be within walking distance. Up to the shop and back's a goody.
 11. A thing worth doing is worth doing well. Unless it isn't.
- Career highlights**
1997 - George in *All My Sons* - ATC
1997 - Dave in *Montana's Sunday Theatre Home Movie*, by Fiona Samuel
1993 - 1998 - Lionel Skeggins on *Shortland Street* for 5 years!



PAUL MINIFIE
Charley

1. A postman.
 2. It was a gradual process throughout primary school.
 5. Galileo in *The Life and Times of Galileo*.
 6. Chekhov - He's funny, humane, deep and has a great understanding of what it means to be a human being.
 10. Seririt to Tingatinga.
- Career highlights**
Aotea Centre: *My Fair Lady, The Magic Flute*. Downstage Theatre: *The Life and Times of Galileo*. Mercury Theatre: *A Man for All Seasons, Single Spies*. Theatre Corporate: *Murder in the Cathedral, King Lear, The Three Sisters, Duet for One*. National Tour: *The Rocky Horror Picture Show*.



MICHAEL SACCENTE
Howard

1. Unhappy.
 2. After my first stage performance at the age of 15 years, as Luther Billis in *South Pacific*.
 3. Becoming a father.
 4. In *12 Angry Men* last year, Michael Lawrence, Latham Gaines and myself have a moment when we laugh at another character in the play. We couldn't stop laughing for at least four minutes. Unscripted of course. A very healing experience.
 5. I think one day I would love to play Willy Loman.
 6. Arthur Miller & David Mamet. They write about the human condition.
 7. A healthy, happy family.
 8. My sense of humour.
 9. Honesty.
 10. Crossing America with my wife and dog, camping in every State, swimming in rivers, exploring caves, a great two weeks.
 11. "The outer expression of the inner meaning."
- Career highlights**
Married with Children, Shortland Street, Pio Show, Hercules, Santa Barbara, St. Elsewhere, Howie Mandell Show, Wall St., The Climb, 12 Angry Men, Hat full of Rain, Equus, A View from the Bridge.



ROY SNOW
Waiter

1. I don't know. I've done many things but never been any one. A shearer, a painter, a logger, a writer, a fishing guide. I'm not sure.
2. Shyness.
3. I'm still working on it. I've achieved many things of which I'm proud, few of them involve me alone.
4. Swinging into a tree trunk while playing Robin Hood at Christchurch's summertime festival. Very heroic.
5. Being a Dad.
7. My boys' smile. A quiet night with someone I love. Family. A warm evening mayfly rise on a clear stretch of any river. A beer with a mate.
8. The ability to listen.
9. Passion.
10. The tramp from the Karamea Coast to the Ugly Valley in the Nelson, Buller Wilderness zone.



RIMA TE WIATA
The Woman

1. Dissatisfied.
2. Meeting Jonathan Hardy in 1980.
3. Forgiving the unforgiving.
4. Forgetting the words to 'No Regrets' with the New Zealand Symphony Orchestra.
5. Hallelujah Lil' in *Happy End*.
6. Tennessee Williams - "Mendacity is a system we live in".
7. A compassionate Society.
8. Believing in God.
9. Mana / Compassion.
10. Falling in love and knowing where you took the wrong turn last time.
11. Kia Kaha.



Career highlights

Favourite roles have been in: *Private Lives, Cat On A Hot Tin Roof, Prisoners of Mother England, Happy End, The God Boy, Via Satellite, Cabaret.*

SARA WISEMAN
Miss Forsythe

1. An Explorer.
2. On the set of *Heavenly Creatures*.
3. My friends.
4. Wearing a pink tutu, acting seven years old two years ago.
5. Amy! *Amy's View*.
6. Shakespeare for his passion, baseness, humanity and vocabulary.
7. Sleeping in the sun and not getting burnt.
8. Intuition.
9. Irreverence and honesty.
10. My life.
11. Does it honour me? Does it serve me? Does it make me happy?



Career highlights

Theatre: *Amy in Amy's View*. Film: *Streetlegal*. Short film: *Letters About the Weather*. Bachelor of Performing and Screen Arts.

Auckland Theatre Company
Presents

DEATH OF A salesman

Certain Private Conversations in Two Acts and a Requiem
By Arthur Miller

Death of a Salesman was first performed at the Morosco Theatre on Broadway in 1949.
This is the fifth production of the 1999 Culture of Desire.
Death of a Salesman opened at the Maidment Theatre on 9 September 1999.

Cast in order of appearance

Willy Loman
Linda
Biff
Happy
Charley
Bernard
Uncle Ben
The Woman
Stanley
Howard
Jenny
Miss Forsythe
Letta
Waiter

Jonathan Hardy
Sherril Cooper
Michael Lawrence
Michael Hallows
Paul Minifie
John Leigh
Stig Eldred
Rima Te Wiata
Stuart Devenie
Michael Saccente
Lori Dungey
Sara Wiseman
Claire Dougan
Roy Snow

Director
Designer
Lighting Designer
Wardrobe
Stage Manager
Technical Manager
Props
Set Construction

Simon Prast
John Verryt
Bryan Caldwell
Elizabeth Whiting
Frith Walker
T.O. Robertson
Suzanne Gratkowski
Third Stage Ltd.

There will be a 15-minute intermission
AUCKLAND THEATRE COMPANY

Producer
Associate Producer Marketing
Business Manager
Production Manager
Patron Services
Administration Assistant

Simon Prast
Amy Drury
Susanne Ritzenhoff
Ross Joblin
Leal Butler
Carly Tawhiao

TRUST BOARD

Hinemoa Elder Chair Tim MacAvoy Simon Prast David Haywood
John Taylor Marc Spendlove Dayle Mace

A CHAT WITH

Question: How did you first imagine Willy Loman? Did he have the physical presence of a Lee J Cobb or was he more like Dustin Hoffman?

AM: Well, it was none of those. It was based really on an imaginary figure based on an uncle of mine. It didn't come from any one person.

As for Dustin or Brian, I originally imagined him as a small man with a large wife. But the smaller actors weren't able to convey the emotions...and we eventually wound up with Lee J Cobb, who weighed about 200 lbs.

Question: Were you able to attend the first opening of *Death of a Salesman*, 50 years ago?

AM: Of course. I was there, and I was at all the rehearsals.

I am usually very much involved in rehearsing the play. The first production was — how should I put it — more romantic. The set was a single house with an imaginary feeling to it... it looked like it could be blown away with a slight wind.

The current set is much tougher — more black and white as opposed to color. And the new set revolves and changes — on the first set nothing moved.

It's a matter of taste — I think there's advantages to both.

Question: You've said that there's no way to do straight plays on Broadway anymore, without risking bankruptcy. How should we respond to this? Why is drama so successful in London?

AM: Everything here costs about a third more than it does in London. The British Theater has been kept alive by government subsidy for the arts — which we don't have here. They don't have to

have a sellout hit every time they open a play — so you get more plays and more productions.

Here, investors would rather put their money into a musical than a straight play — more of a surefire hit.

Question: Who was your favorite Willy Loman?

AM: My favorite Willy Loman probably would be Lee J Cobb, who was the

originator of the part. Reason most likely is the original production is when you discover the play... I've had many wonderful actors play the part — George C Scott, Dustin Hoffman — but the heat of the discovery is the first time.

Question: Why do you think *Death of a Salesman* has endured for 50 years? What makes it a classic?

AM: That is a difficult question for me

ARTHUR MILLER

The chat took place on Sunday, February 21, 1999 on America On-line

to answer because I'm so damned close to the play. I imagine people are attracted to the story as a very compelling one and the characters are people they understand and are moved by.

Nowadays, most plays are fragmented... they are not the continuous



unveiling of a story like this one, so people get more involved in the story.

Also, Willy lives in our time... in a system of values that tend to de-value the individual... so that at a certain age he can be tossed away. The answer to it all is economic and political... but the situation of the play is something that many people are worried about... So maybe a combination of all these things is what has made the play so popular here and all over the world.

Question: In our world of corporate takeovers and downsizing there are perhaps more Willy Lomans than ever before. How do you feel about the way America has treated its older citizens?

AM: I was about to say that, from the mail I get from audiences and people, there's no lack of Willy Lomans in the world — people who have been expelled from the production system of the country because of age or because their job is shut down around them.

His situation — his job, his boss, his life — is probably more typical than advertised.

Question: What character in your plays do you most relate to in this stage of your life?

AM: You know I'm distributed... a writer distributes himself among the people he's writing. I'm not sure there's any one person I identify with more than anyone else. I would like to identify with a John Proctor in *The Crucible*... I'd think that's a good person to be... but I don't know if I'm up to that. That's a hard question to answer.

Question: Mr. Miller — how do you relate differently to Willy Loman today than you did when you wrote the character as a young man?

AM: That's an interesting question.

I'm an old man now, and I tend to side with him more

than I used to.

I wrote him when I was 33, and Willy is in his sixties. I think I side with him more now, when he's fighting with his sons. Objectively I am the same as I was when I was 33, but subjectively I side with him more now — it has changed.

Question: How was this opening on Broadway different from the opening 50 years ago?

AM: To my great surprise, it resembled very much the opening 50 years ago... more than it resembled the openings of recent time.

I think part of it was people wanted to see something they knew they were going to like. People got dressed, there was a party atmosphere.

Usually openings are depressing — people are apprehensive about what the critics are going to say. At this opening there was joyfulness — not at the story but as to the fact of the play. It was quite remarkable.

Question: What are you working on right now?

AM: I've got about half a play written. I hope to get the rest of it done sometime. It's a big play — a lot of work — and it'll be about a year before I get to see it done. That's what I'm working on right now.





Question: I consider *Salesman*, *Streetcar* and *Long Day's Journey* all as pleas for sensitivity to society's castoffs. Do you feel that art can sensitize society to this problem more effectively than news reports and such?

AM: I think art can do anything more effectively than news reports.

The mythology we live under is not really derived from the newspaper — it comes from the Bible, from literature, from the mythology from the country from George Washington to Harry Truman. The building blocks of what we believe come from art. The news reports and such skip out of our mind too quickly... it is the things we get from art... and I speak of the Bible as literature as well as a holy book...

that stick with us.

Question: Did you have any input with the production when it moved to New York?

AM: Well, I did make one change in the cast for New York... it is substantially what it was in Chicago.

I gave notes for 3 or 4 days of rehearsal and they were quickly absorbed by the cast... but the fundamental production is what it was in Chicago.

Question: I'm an aspiring writer (novelist more so, but playwriting is a passion of mine as well). Are there any guidelines or tips you can offer on touching up dialogue or writing in general?

AM: You know, I could talk for weeks and end up simply telling you

that the way to write is to write, and to read, and to observe.

There is no easy solution to the problems you face as a writer, except to believe in yourself, believe in your vision, and follow it where it leads. I don't know what else to say.

Question: Who is Willy Loman patterned after?

AM: I think I answered that at the outset... I knew a lot of salesmen in my life... he's sort of pieces of several people — one of whom is an uncle of mine... but eventually you create something that has no root in anything... a creation that comes from your mind. He did in this case.

Question: Mr. Miller — Tell me about your creating process... Do you have an

epiphany or does an idea stew and you mull it over before you put pen to paper?

AM: Both. I keep mulling until an epiphany happens... if it doesn't, I go on to something else.

It is a process of making a deep connection with something, and if it doesn't happen there is no way I know of to make it happen... consequently there are long gaps in the creative process while you wait for this to take place.

Question: Do you think the theater is still capable of supporting and nurturing promising new playwrights?

AM: There seem to be more new playwrights than there ever were. The problem is the organization of the theaters, the playwrights and the audiences. There are plenty of playwrights... what we need is a viable social organization to make the audience and the artistic side mutually supportive. We have not been able to organize the audience so that it can come to the theater... the prices have scared a lot of people away.

I think we have a lot of playwrights waiting to get on, but we don't have the organization that makes that possible.

Excerpts from America On-Line chat, February 1999.
www.deathofasalesman.com/aol-chat-miller.htm



FOUNDING 100
David & Margaret Anderson
Baycorp
Betsy & Michael Benjamin
Sir Roger Bhatnagar
Peter Bolot
Mary Brook
Rosie Brown
Rick & Jenny Carlyon
Erika Congreve
Greg and Debbie Cook
Peter & Fay Cropper
Graeme Edwards
Hinemoa Elder
Lindsay & Lynne Fergusson
Harriet Friedlander
R L & M L George
Jenny Gibbs
Dr & Mrs Stephen Gilbert
John & Trish Gribben
John & Sue Haigh
Joan & Peter Hanson
Paul & Anne Hargreaves
Mr & Mrs Leo Harper
Paul Holmes
Louise & Peter Hoobin
R & M Horton
Richard & Sally Jarman
Perry & Linda Knight
Patrick & Suzanne Learmonth
Lexicon Systems Ltd.
Michael & Libby Limbrick
J & S Maasland
Jim Macaulay
Tim & Antonia MacAvoy
Chris & Dayle Mace
Joanna Masfen
Mr R A McLeod
Mercury Theatre Restoration
Fund
Roger & Barbara Moses
Mark & Diana Newcomb
Sue & Stephen Norrie
S Overton & J Lindemann
Justice Judith Potter
John & Anne Priestley
J & G Ralston

Carolyn & Donald Reid
Geoff & Fran Ricketts
Mal & Vanessa Smith
Dr & Mrs MB Spencer
Dr Kenneth Taylor
John & Sarah Taylor
The Garden Party
Bill & Margaret Thurston
Dame Catherine Tizard
Mr & Mrs. Tomlinson
Pip Muir & Kit Toogood
Don & Denise Turkington
James Wallace
Christine & Harry White
Michael White
Barry Whitfield
Katie & Evan Williams
Jon Ibbotson & Bobbie Wilson
Worley Group

The FOUNDING 100 was established on 27 July 1998. Its aim is to aid and support Auckland Theatre Company by raising funds for activities such as an education programme and theatre workshop that are in addition to the company's core business. Please contact Amy Drury on 309.0390 Ext 3. or write to PO Box 6513 Wellesley St. Auckland for more information.

1999 PATRONS

Platinum
R C & J C James
Dr & Mrs M B Spencer
D J & J M Thorn

Gold
Dr & Mrs Stephen Gilbert
Brian & Jan Keene

David Paykel
Nadine & Ian Perera
Jill & Kerry Stotter

Silver
Allan & Gillian Coulam
P A & P G Davison
Chris & Judy James
Dorothy Kirkwood
Jacqueline Klisser
Jacqueline Knight
Jeremy Younger
Supporting Subscriber

Bronze
Judith Anderson Gallery
M Asher
William Bettie
Judith Bishell
Lucy Bishell
Dr K J Brook
F K & D F Brown
Patricia Browne
Mr & Mrs Burridge
Robert & Claire Chambers
Gretta Christian
Dick & Alison Cobb
Michael Collins
Ben Cragg
Wendy & Russell Croucher
Liz Da Silva
Alf Dickenson
Miss J L Donald
Joyce Doran
Robyn & Russell Evans
S & S Everard
J Ferguson
Anne Ferguson
Mr P Fornusek
Joe Gilfillan
R & L Goodin
John & Trish Gribben
Andrew Guest
Betty Harris
Mr A D & Mrs P G Hayward
Deborah Heaseman
Steve & Lynn Hoadley
P & L Hoobin
Sally Hughes
Mr & Mrs D Hurd

B R & D M Hutchinson
Dawn Hutson
Barbara & Mark Insull
Mrs Susan Jancys
M. Johnston
Robert Johnston & Stella McDonald
Judy & Terry Jordan
Julia Kay
David & Anne Kerslade
Mrs Khanna
Jean Lawry
Miss P M Lee
Marc Lindale
Lynne & John Linton
Adele & Nigel Little
Dave & Roseanne Mandeno
K & D McKay
R F & D F Meyer
Sue Mist
Mr Allan & Mrs Fay Pankhurst
Mrs C Paykel
Elizabeth Pendergrast
Mr & Mrs J Pezaro
The Powells
A R & V R Prew
Ewan Price
Dr. R M Reynolds
D & R Schell
Tom Short
Paul Speary
Jeanie Stanton
Dr M L Vidulich & P J Verner
Steve & Susie Walker
Bettina Ward
Shirley Way
Paulene Weatherby
S Webb
Eileen & Glynne Williams
Mrs B J Wilson
Adrienne Wing
A J Woolford
Sue & John Yeoman
J.F. Ziegler

Auckland Theatre Company wishes to thank all donors, including those who do not wish to be named, for their continuing support.

MAKING WILLY LOMAN

Fifty years ago, Arthur Miller took American theatre into new territory. A look at his personal notebook reveals how he did it.

By John Lahr

On a crisp April weekend in 1948, Arthur Miller, then only thirty-three and enjoying the first flush of fame after the Broadway success the previous year of *All My Sons*, waved goodbye to his first wife, Mary, and their two young kids, in Brooklyn, and set off for Roxbury, Connecticut, where he intended to build a cabin on a hillock just behind a Colonial house he had recently purchased for the family, which stood at the aptly named crossroads of Tophet (another name for Hell) and Gold Mine. "It was a purely instinctive act," Miller, who long ago traded up from that first forty-four-acre property to a four-hundred-acre spread on Painter Hill, a few miles down the road, told me recently. "I had never built a building in my life."

Miller had a play in mind, too; his impulse for the cabin was "to sit in the middle of it, and shut the door, and let things happen." All Miller knew about his new play was that it would be centered on a travelling salesman who would die at the end and that two of the lines were "Willy?" "It's all right. I came back" - words that to Miller spoke "the whole disaster in a nutshell." He says, "I mean, imagine a salesman who

can't get past Yonkers. It's the end of the world. It's like an actor saying 'It's all right. I can't speak.'" As he worked away on his cabin he repeated the play's two lines like a kind of mantra. "I kept saying, 'As soon as I get the roof on and the windows in, I'm gonna start this thing,'" he recalls. "And indeed I started on a morning in spring. Everything was starting to bud. Beautiful weather."

Miller had fashioned a desk out of an old door. As he sat down to it his tools and nails were still stashed in a corner of the studio, which was as yet unpainted and smelled of raw wood. "I started in the morning, went through the day, then had dinner, and then I went back there and worked till - I don't know - one or two o'clock in the morning," he says. "It sort of unveiled itself. I was the stenographer. I could hear them. I could hear them, literally." When Miller finally lay down to sleep that first night, he realised he'd been crying. "My eyes still burned and my throat was sore from talking it all out and shouting and laughing," he later wrote in his autobiography *Timebends*. In one day, he had produced, almost intact, the first act of *Death of a Salesman*, which has since sold about eleven million copies, making it probably the most successful modern play ever published.

"He didn't write *Death of a Salesman*; he released it," the play's original director, Elia Kazan, said in his autobiography, *A Life*. "It was there inside him, stored up waiting to be turned loose." To Miller, there was a "dream's quality in my memory of the writing and the day or two that followed

its completion." In his notebook for *Death of a Salesman* - a sixty-six-page document chronicling the play's creation, which is kept with his papers at the University of Texas at Austin - he wrote, "He who understands everything about his subject cannot write it. I write as much to discover as to explain." After that first day of inspiration, it took Miller six weeks to call forth the second act and to make Willy remember enough "so he would kill himself." The form of the play - where past and present coalesce in a lyrical dramatic arc - was one that Miller felt he'd been "searching for since the beginning of my writing life." *Death of a Salesman* seems to spill out of Willy's panic-stricken, protean imagination, and not out of a playwright's detached viewpoint. "The play is written from the sidewalk instead of from a skyscraper," Miller says of its first-person urgency. But, ironically, it was from the deck of a skyscraper that Miller contemplated beginning his drama, in a kind of Shakespearean foreshadowing of Willy's suicidal delirium. The notebook's first entry reads:

Scene 1 - Atop Empire State. 2 guards. "Who will die today? It's that kind of day...fog, and poor visibility. They like to jump into a cloud. Who will it be today?"

As Miller navigated his way through the rush of characters and plot ideas, the notebook acted as ballast. "In every scene remember his size, ugliness," Miller reminds himself about Loman on its second page. "Remember his own

attitude. Remember pity." He analyses his characters' motives. "Willy wants his sons to destroy his failure," he writes, and on a later page, "Willy resents Linda's unbroken, patient forgiveness (knowing there must be great hidden hatred for him in her heart)." In Miller's notebook, characters emerge sound and fully formed. For instance, of Willy's idealised elder son, Biff, who is a lost soul fallen from his high-school glory and full of hate for his father, he writes, "Biff is travelled, oppressed by guilt of failure, of not making money although a kind of indolence pleases him: an easygoing way of life.... Truthfully, Biff is not really bright enough to make a businessman. Wants everything too fast." Miller also talks to himself about the emotional stakes and the trajectory of scenes:

Have it happen that Willy's life is in Biff's hands - aside from Biff succeeding. There is Willy's guilt to Biff re: The Woman. But is that retrievable? There is Biff's disdain for Willy's character, his false aims, his pretense and these Biff cannot finally give up or alter. Discover the link between Biff's work views and his anti-work feelings.

Although the notebook begins with a series of choppy asides and outline, it soon becomes an expansive, exact handwritten log of Miller's contact with his inner voices. For instance, it reveals the development of Charley, Loman's benevolent next-door neighbour, whose laconic even-handedness was, in Miller's eyes, partly a projection of his own father. Charley speaks poignantly to Biff at Willy's graveside ("Nobody dast blame this man"); what appears in the last scene as a taut and memorable nine-line speech, a kind of eulogy, was mined from words (here indicated in italics) that were part of a much longer improvisation in the notebook:

A salesman doesn't build anything, he don't put a bolt to a nut or seed in the ground. A man who doesn't build anything must be liked. He must be cheerful on bad days. Even calamities mustn't break through. Cause one thing, he has got to be liked. He don't tell you the law or give you medicine. So there's no rock bottom to your life. All you know is that on good days or bad, you gotta come in cheerful. No calamity must be permitted to break through. Cause one thing, always, you're a man who's gotta be believed. You're way out there riding on a smile and a shoeshine. And when they start not smilin' back, the sky falls in. And then you get a couple of spots on your hat, and you're finished. Cause there's no rock bottom to your life.

Here, as in all his notes for the play, Miller's passion and his flow are apparent in the surprising absence of cross-outs; the pages exude a startling alertness. He is listening not just to the voices of his characters but to the charmed country silence around him, which seems to define his creative state of grace...

Where does the alchemy of a great play begin? The seeds of *Death of a Salesman* were planted decades before Miller stepped into his cabin. "Selling was in the air through my boyhood," says Miller, whose father, Isidore, was the salesman-turned-owner of the Miltex Coat and Suit Company, which was a thriving enough business to provide the family with a spaciouse apartment on 110th Street in Harlem, a country bungalow, and a limousine and driver. "The whole idea of selling successfully was very important." Just as Miller was entering his teens, however, his father's business was wiped out by the Depression. Isidore's response was silence and sleep ("My father had trouble staying awake"); his son's response was anger. "I had never raised my voice against my father, nor did he against me, then or ever," wrote

Miller, who had to postpone going to college for two years - until 1934 - because "nobody was in possession of the fare." "As I knew perfectly well, it was not he who angered me, only his failure to cope with his fortune's collapse," Miller went on in his autobiography. "Thus I had two fathers, the real one and the metaphoric, and the latter I resented because he did not know how to win out over the general collapse."

Death of a Salesman is a lightning rod both for a father's bewilderment ("What's the secret?") Willy asks various characters) and for a son's fury at parental powerlessness ("You fake! You phoney little fake!") Biff tells Willy when they finally square off, in Act II). After the play's success, Miller's mother, Augusta, found an early manuscript called *In Memoriam*, a forgotten autobiographical fragment that Miller had written when he was about seventeen. The piece, which was published in these pages in 1995, is about a Miltex salesman called Schoenzeit, who had once asked Miller for subway fare when Miller was helping him carry samples to an uptown buyer. The real Schoenzeit killed himself the next day by throwing himself in front of the El train; the character's "dejected soul" - a case of exhaustion masquerading as gaiety - is the first sighting of what would become Willy Loman. "His emotions were displayed at the wrong times always, and he knew when to laugh," Miller wrote. In 1952, Miller, rummaging through his papers, found a 1937 notebook in which he had made embryonic sketches of Willy, Biff and Willy's second son, Happy. "It was the same family," he says of the twenty pages of realistic dialogue. "But I was unable in that straightforward, realistic form to contain what I thought of as the man's poetry - that is, the zigzag shot

of his mind." He adds, "I just blotted it out."

Every masterpiece is a story of accident and accomplishment. Of all the historical and personal forces that fed the making of *Death of a Salesman*, none was more important than a moment in 1947 when Miller's uncle Manny Newman accosted him in the lobby of the Colonial Theatre in Boston after a matinee of *All My Sons*. "People regarded him as a kind of strange, completely untruthful personality," Miller says of Newman, a salesman and a notorious fabulist, who within the year would commit suicide. "I thought of him as a kind of wonderful inventor. There was something in him which was terribly moving, because his suffering was right on his skin, you see. He was the ultimate climber up the ladder who was constantly being stepped on by those climbing past him. My empathy for him was immense. I mean, how could he possibly have succeeded? There was no way." According to Miller, Newman was "cute and ugly, a bantam with a lisp. Very charming." He and his family, including two sons, Abby and Buddy, lived modestly in Brooklyn. "It was a house without irony, trembling with resolutions and shouts of victories that

had not yet taken place but surely would tomorrow," Miller recalled in *Timebends*. Newman was fiercely, wackily competitive; even when Miller was a child, in the few hours he spent in Newman's presence his uncle drew him into some kind of imaginary contest "which never stopped in his mind." Miller, who was somewhat ungainly as a boy, was often compared unfavourably with his cousins, and whenever he visited them, he said, "I always had to expect some kind of insinuation of my entire life's probable failure."

When Newman approached Miller that matinee, he had not seen his nephew for more than a decade. He had tears in his eyes, but instead of complimenting the playwright, he told Miller, "Buddy is doing very well." Miller says now, "He had simply picked up the conversation from fifteen years before. That element of competitiveness - his son competing with me - was so alive in his head that there was no gate to keep it from his mouth. He was living in two places at the same time." Miller continues, "So everything is in the present. For him to say 'Buddy is doing very well' - there are no boundaries. It's all now. It's all now. And that to me was wonderful."

Willy Loman is a salesman, but we're never told what product he lugs around in his two large sample cases. Once, a theatregoer buttonholed Miller and put the question to him: "What's he selling? You never say what he's selling." Miller quipped, "Well, himself. That's who's in the valise." Miller adds, "You sell yourself. You sell the goods. You become the commodity."

In Miller's final draft, Willy, who will not accept his son's confession of thievery, takes Biff's greatness as a given as he visualises his own suicide. "Can you imagine that magnificence with twenty thousand dollars in his pocket?" he says to Ben. He adds, "Imagine? When the mail comes he'll be ahead of Bernard again." When he goes to his death, Willy, in his mind, is on a football field with Biff, and full of vindictive triumph. ("When you hit, hit low and hit hard, because it's important, boy"). "He dies sending his son through the goalposts," Miller says. "He dies moving." Miller pauses. "I think now that Kazan had it right from the beginning. He said, 'It's a love story.'"

Excerpts from an article by John Lahr in *The New Yorker*, January 25, 1999.

A Delicate Quest

A mythical journey from the egg!!!

Directed by Warwick Broadhead
"NZ's own master of theatrical magic" - NZ Listener

Visually Inventive
& Irresistibly Charming!

Centennial Theatre, Auckland Grammar School
October 8, 9, 10, 15, 16, 17 - 8.00pm
matinée 14 - 2.30pm

TICKETEK PH 307 5000

Refrigeration and Airconditioning Specialist



Mark Bedford
021 666 997
7c Maidstone St Ponsonby

COMING ATTRACTIONS

THE
bookclub

13 October - 20 November
Herald Theatre



Cabaret

11 November - 11 December
Sky City Theatre



www.auckland-theatre.co.nz

SELWYN SPIERS FURNITURE 1997

Furniture for
Architects
Designers
Hospitality

Restaurant chairs kindly lent by Selwyn Spiers

Showroom 4 Osborne Street, Newmarket
Ph: 524 6798 Fax 524 6807

Written by Stephen Sinclair and Stephen Papps
Starring Stephen Papps
Directed by Stephen Sinclair
Lighting Design by Bryan Caldwell

Mike Fahey, Police Constable, penetrates the pub world of petrolheads, perverts and pitbulls... and loses the plot.

Award winning actor Stephen Papps takes us on a journey into the Queens Arms, Panmure, where it all goes down: Sex, Drugs, and Extreme violence.

Mike goes under, Cheryl goes down, Anal is fingered and the Rottweiler gets CPR.....

@Silo Theatre,
lower Grey's Ave

Bookings Ph: 09 373 5151
Tickets: \$18/\$15

Sept 11-Oct 9
Tues/Wed 8:30pm
Thurs/Fri/Sat 8pm

Language may offend



BLOWING IT

an arresting NZ comedy

ACKNOWLEDGMENTS

Auckland Theatre Company gratefully acknowledges the invaluable support of the following

PLATINUM



DIAMOND



GOLD



SILVER



BRONZE



CRYSTAL



ATC receives major funding from



Auckland Theatre Company would like to thank:

- Bill Paynter
- Maya Saccente
- Jack Saccente
- Teresa Sokolich
- The Edge
- Edge Presentations
- Arch and Jane from Inhouse Design
- Marilyn Jones
- First Scene
- Selecon NZ Ltd
- Don MacLeod - Team Sports
- University of Auckland Library
- Gil Sullivan - Auckland Boxing Assoc. Inc.
- Mark Bedford
- Selwyn Spiers
- Kaipara College



The Maidment Arts Centre
University of Auckland

- | | |
|--------------------|------------------------|
| Paul Minifie | Director |
| Lex Matheson | Administrator |
| Violet Ryan | Box Office |
| Andrew Malmo | Technical Manager |
| Antonia Richardson | Technician |
| Justin Hardingham | Front of House Manager |

Cover & rehearsal photos: John McDermott
Title Treatment: In-House - Arch McDonnell
Programme: Pix Design - Bill Paynter
Compiled by: Amy Drury

Directors and Producers



ARTHUR ANDERSEN

You know when you've had a successful show by the applause.

At Arthur Andersen, we love a good show, too. That's why our advisors are committed to helping you direct and produce the best performances every day.

Helping Improve Your Business Performance

<http://www.arthurandersen.com> ©1999 Arthur Andersen. All Rights Reserved.

LINDAUER

Special Reserve

PROUD SPONSORS OF
NEW ZEALAND
THEATRE



BOTTLE PAINTED BY
ANNA HOLLINGS