





From a series of 45 collages, 2007-08  
 Left to Right: Piece of Masonite; Stop Thinking  
 Opposite: Not Regular

From a series of 45 collages, 2007-08  
*Voice of Conscience*

# Arthur Miller, a Voice of Conscience in the American Theater, Dies at 89

Continued From Page A1

all over the world. These dramas of social conscience were drawn from life and informed by the Great Depression, the event that he believed had a more profound impact on the nation than any other in American history, except, possibly, the Civil War. "In play after play," the drama critic M.F. Goswami wrote in *The New York Times*, "he holds man responsible for his and for his neighbor's actions."

Ella Kazan, who directed "All My Sons," "Death of a Salesman" and "After the Fall," once recalled in an interview, "In the 30's and 40's, we came out of the Group Theater tradition that every play should teach a lesson and make a thematic point."

The Broadway producer Robert Whitehead, who worked frequently with Mr. Miller, said in reminiscing about their work together that he found a "radical righteousness" in the playwright. "In his work, there is almost a conscious need to be a light unto the world," he said, adding, "He spent his life seeking answers to what he saw around him as a world of injustice."

Broadway theaters showed their marquee lights last night at certain times in his memory.

Mr. Miller, a lanky, wiry man whose dark hair turned to gray in his later years, retained the appearance of a 1930's intellectual whether he was wearing work boots and blue jeans while facing his perch or seated at his word processor — or typewriter, when the power failed at his 300-acre farm in Litchfield County.

Writing plays was for him, he once said, like breathing. He wrote in "Timebonds" that when he was young, he "imagined that with the possible exception of a doctor saving a life, writing a worthy play was the most important thing a human being could do." He also saw plays as a way to change America and, as he put it, "that meant grabbing people and shaking them by the back of the neck."

He had known hard work first-hand as an automobile-purser's warthog during the Depression; in a "called a mouse house," he earned \$15 a month in need in medical expenses the night shift in a yard during World War II.

But Mr. Miller, the husband of the hard-boiled couple of 27 years, was not the same man.

ter the Fall," "The American Clock" and "A Memory of Two Mondays." The crash meant the collapse of the coal business and a move from the apartment overlooking the park to considerably reduced circumstances in the Flatbush section of Brooklyn, where the teenage Arthur worked as a bakery delivery boy and developed a knack for carpentry, which left him fascinated, he said, with "the idea of creating a new shadow on the earth."

He attended James Madison High School, graduated from Abraham Lincoln High School in 1932, and then went to work in the auto-parts warehouse, earning \$15 a week and saving \$13 a week for college. Mr. Miller said he was not much of a student, but he knew by the time he was 18 that he wanted to be a writer. He recalled a terrific urge to tell stories, a talent that he said made him a center of attention.

### Prizes Pay Tuition

When he had put away enough money for his freshman year, Miller went to the University of Michigan with the money to write a play good enough to carry a prize second year at the University of Wisconsin.

He did not manage to win money to go to Harvard, where he had \$1,200 from the University of Wisconsin. He was more than 10 years older than the other students at the time.

With Mr. Miller, every one of the plays he wrote was perfect.

Miller recalled that when he wrote "The Crucible," he hoped it



was a great act in an attempt to be a good citizen. He was tired for a while, although he said that Miller's performance in the play was a triumph. He refused to be an actor and to turn his private life into a public spectacle. He was a man who has a sense of humor. The case is interesting in its own right. It is a story of a man who has a sense of humor. The case is interesting in its own right. It is a story of a man who has a sense of humor.

Mr. Miller's wife and son that he had never seen before. He was a man who has a sense of humor. The case is interesting in its own right. It is a story of a man who has a sense of humor.

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NEZSON ALGREN'S THREE RULES FOR A HAPPY LIFE:

1. NEVER SIT DOWN TO PLAY POKER WITH ANYBODY AT A PLACE CALLED "DOC."
2. NEVER SLEEP WITH A WOMAN WHO HAS MORE PROBLEMS THAN YOU DO.
3. NEVER SLEEP WITH A WOMAN WHO HAS MORE PROBLEMS THAN YOU DO.

"THE WORLD IS AN ILLUSION CREATED BY A CONSPIRACY OF OUR SENSES BY ROGER PENROSE MATHEMATICS CAN BE FOUND IN FELFINI'S 8 1/2 GUIDO IN FELLINIS 8 1/2 I AM SEARCHING BUT HAVE NOT YET FOUND. I DIDN'T WANT TO COMPOSE PICTURES, I WANTED TO FIND THEM." FELLISWORTH KELLY

Arthur Miller was born on West 118th Street in Manhattan on Oct. 17, 1915, to Augusta and Isidore Miller. His father was a coat manufacturer and so prosperous that he rode in a chauffeur-driven car from the factory apartment overlooking the northern edge of Central Park to the Seventh Avenue garment district. For a child, as Mr. Miller remembered in "Timebonds," life included an "a kind of scroll whose message was surprise and mostly good news."

The Depression changed everything for the family, and it became a theme that etched its way through Arthur Miller plays, from "Death of a Salesman" and "The Price" to "All

Charles Isherwood and Jesse McKinley contributed reporting for this article.



Landmarks in Broadway history from the pen of Arthur Miller: from far left, Beth Merrill and Thomas Chalmers in "All My Sons"; the original cast of "The Crucible"; Lee J. Cobb and Mildred Dunnock in the 1961 production of "Death of a Salesman."





Untitled, 1990  
Opposite: detail

*Untitled, 1976*







*Myron*, 1987  
Opposite: *Portrait Noir*, 1991





With Frank Owen, Artist/April 15, 1981



With Dr. Paul Knapfenberger,  
Director, Science Museum of Virginia/  
January 20, 1981

With Marshall Coleman, Attorney General  
of Virginia and Mrs. Coleman/Easter  
Virginia



With Dr. Wm. Rosenblum, Vice-Chairman-Neuropathology,  
Department of Pathology, Medical College of Virginia/  
March 23, 1981



Monticello, Virginia/ Easter 1981  
Richmond, Virginia



With Dr. Wm. Rosenblum, Vice-Chairman-Neuropathology,  
Department of Pathology, Medical College of Virginia/  
March 23, 1981



With newspaper headline/March 31, 1981,  
Washington, D.C.



With "Senior Team"





*We Share the Same Interests*, 1981–82  
Opposite: detail