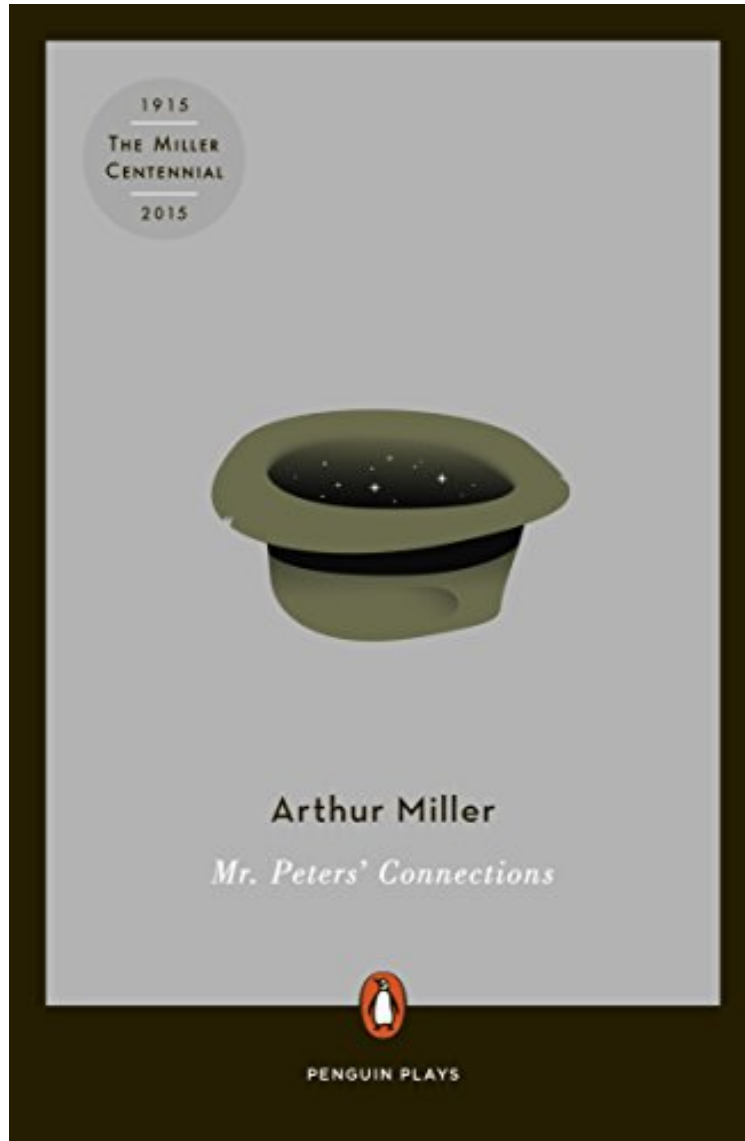


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Arthur Miller

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Arthur Miller : Mr. Peters' Connections (Penguin Plays) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mr. Peters' Connections (Penguin Plays):

2 of 2 people found the following review helpful. Mr. Peters' DreamBy JMackArthur Miller is arguably the greatest American playwright. In his later years, Miller wrote less publicized works that seemed to reflect a sense of lament in old age. This particular play fits that standard.Mr. Peters is caught in an apparent dream in which he is unsure if he or others are awake. In the dream, he encounters his wife, his daughter, his daughter's boyfriend, as well as his long dead brother and mistress. Adele, a seemingly unimportant background character, represents the darker fringes of the big

city the characters inhabit. Mr. Peters is caught between the past and the present in his explorations of his feelings and actions of the past. The story ends on a rather uncomfortable note as the husband of his mistress apparently discovers her infidelity. Which leads Peters to turn to his daughter who is apparently unsure of the father of her baby and console her. This brings to mind the haunting line from page 26, "A man who betrays his wife will betray his country. The story is strange at times yet is very witty about the evolution of society. There are some great one-liners in this brief tale. Miller fans are certain to enjoy this oddity. 0 of 4 people found the following review helpful. Hello! By Reet KaasikI haven't read this book, would You please help me buy one!!!

Produced in May 1998 in New York and starring Peter Falk, Mr. Peters' Connections takes place, in Miller's own words, in "that suspended state of consciousness when the mind is freed to roam from real memories to conjectures, from trivialities to tragic insights, from terror of death to glorying in one's being alive." Within the confines of his mind, Mr. Peters interacts with the living members of his family and his long-deceased brother and lover, as well as the imaginary Adele, a black bag lady, who is a figment of Peters' imagination and one of Miller's most original characters. "A work of rare honesty and dignity" (Fintan O'Toole, New York Daily News), Mr. Peters' Connections uncoils with ferocious, life-affirming intensity.

From Library Journal At the age of 84, 50 years after he received the Pulitzer Prize for *Death of a Salesman*, Miller remains the premiere living American dramatist and one of the three or four greatest of this century. This play, which debuted Off Broadway last year with Peter Falk in the title role, is Miller's strongest play in 30 years. Effectively using absurdist techniques, Miller places Mr. Peters, a retired pilot, in an abandoned bar, where he encounters his deceased brother, an ex-lover and the man he imagines she might have married had she lived, his daughter and her boyfriend, his wife, and a bag lady who, like most of the other characters, may be a figment of Peters's imagination. With all of them, he seeks connection and, if possible, an answer to the question, "What is the subject?" Aor, indeed, whether we even need a subject any longer. These existential questions are old ones; Miller gives them stunning dramatic shape and force. Essential for all American literature collections. A Robert W. Melton, Univ. of Kansas, Lawrence Copyright 1999 Reed Business Information, Inc. From Booklist Often called a naturalist, Miller yet writes plays that are as much about dreams and people lost in them as about reality. Half of Willy Loman's tragedy in *Death of a Salesman* is that he hasn't lived in the real world in decades. Even *The Crucible*, while grounded in the historic colonial Massachusetts, focuses on mass hallucination. Rarely, however, does Miller allow the dream world to invade a play as completely as in this extended one-act set entirely in the mind of snoozing Mr. Peters. It develops like some fevered dream, with long-dead relatives popping in for short visits and people making the most extravagant demands. Sections of it seem like outtakes from earlier Miller plays, especially--in a sequence featuring the protagonist's Marilyn Monroe-like significant other, who ignites the libido of every man she meets--*After the Fall*. More often, it seems more like something from Edward Albee's zoo, which is no bad thing. It is fascinating to see America's greatest living playwright at work in a totally surreal world. Jack Helbig About the Author 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*. 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. More 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. Peter's Connections* (1998). His latest book is *On Politics and the Art of Acting*. Miller was granted with the 2001 Medal for Distinguished Contribution to American Letters. He has twice won the New York Drama Critics Circle Award, and in 1949 he was awarded the Pulitzer Prize.