

A SOUTHPORT DRAMATIC CLUB PRODUCTION

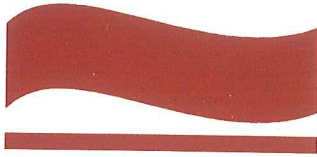
Arthur Miller's
The PRICE

Directed by
**Pat Ball &
Jan Hale**

1st - 9th April 2011



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Southport Dramatic Club



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Directors' Notes

Welcome to tonight's performance of *The Price*. As usual with Miller's plays, the theme is a universal one and that is "Love". Love in many of its different guises, love for a father, a brother, a wife and perhaps, most of all, for oneself.

The team has worked hard to try and do justice to this intelligent and moving play.

We have all learned something about ourselves during our journey with Arthur Miller and we hope you will enjoy our interpretation of one of his finest works.



Pat Ball
Director



Jan Hale
Director

Pat and Jan





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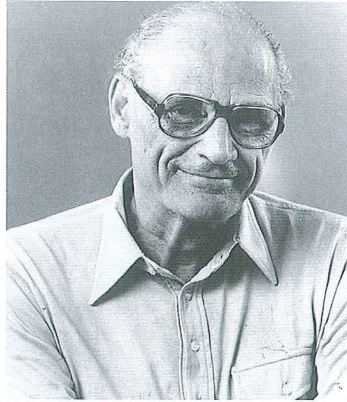
Arthur Miller and his work

Arthur Asher Miller was born on October 17, 1915, in Harlem, New York City, the second of three children of Isidore and Augusta Miller, Polish-Jewish immigrants. His father, a mostly illiterate but rather wealthy businessman, owned a women's clothing store employing 400 people. The family lived on East 110th Street in Manhattan and owned a summer house in Far Rockaway, Queens. They employed a chauffeur. In the Wall Street Crash of 1929, the family lost almost everything and moved to Gravesend, Brooklyn.

As a teenager, Miller delivered bread every morning before school to help the family make ends meet. After graduating in 1932 from Abraham Lincoln High School, he worked at several menial jobs to pay for his college tuition.

In 1940 Miller wrote *The Man Who Had All The Luck* and although it won the Theatre Guild's National Award the play was closed after four performances and disastrous reviews. In 1946 Miller's play *All My Sons*, the writing of which had commenced in 1941, was a success on Broadway (earning him his first Tony Award for Best Author) and his reputation as a playwright was established.

In 1948 Miller built a small studio in Roxbury, Connecticut. There in less than a day, he wrote act 1 of *Death Of A Salesman*. Within six



Arthur Miller

weeks, he completed the rest of the play, one of the classics of world theatre. The play premiered on Broadway on February 10, 1949 at the Morosco Theatre, directed by Elia Kazan, and starring Lee J. Cobb as Willy Loman, Mildred Dunnock as Linda, Arthur Kennedy as Biff, and Cameron Mitchell as Happy. The play was commercially successful and critically acclaimed, winning a Tony Award for Best Author, the New York Drama Circle Critics' Award, and the Pulitzer Prize for Drama. It was the first play to win all three of these major awards. The play was performed 742 times.

In 1952, Kazan appeared before the House Un-American Committee (HUAC). Fearful of being blacklisted from Hollywood,

Kazan named eight members of the Group Theatre, including Clifford Odets, Paula Strasberg, Lillian Hellman, Joe Bromberg and John Garfield, who in recent years had been fellow members of the Communist Party. After speaking with Kazan about his testimony, Miller travelled to Massachusetts to research the witch trials of 1692. This inspired Miller to write the play *The Crucible*, in which Miller likened the situation with the HUAC to the witch hunt in Salem. The play, which premiered on January 22, 1953, was considered only somewhat successful at the time, but today *The Crucible* is Miller's most frequently produced work throughout the world. Miller and Kazan were friends throughout the late 1940s and early 1950s, but after Kazan's testimony to the HUAC the pair's friendship ended and they did not speak to each other for the next 10 years.



Lee J. Cobb and Mildred Dunnock in Arthur Miller's *Death Of A Salesman*



**Arthur Miller with his wife
Marilyn Monroe**

The HUAC took an interest in Miller himself not long after *The Crucible* opened denying him a passport thereby preventing him from attending the opening of *The Crucible* in London in 1954. In June 1956 Miller left his first wife Mary Slattery, and on June 29, he married Marilyn Monroe, whom he first met in April 1951, when they had a brief affair and remained in contact since then.

When Miller applied for a routine renewal of his passport in 1956, the HUAC used this opportunity to subpoena him to appear before the committee. Before appearing, Miller asked the committee not to ask him to name names, to which the chairman agreed.

When Miller attended the hearing, to which Monroe accompanied him, risking her own career, he gave a detailed account of his political activities (leaving out the fact that he was a communist party member). Reneging on the chairman's promise, the committee asked him to reveal the names of friends and

colleagues who had participated in similar activities. Miller refused to comply with the request, saying "I could not use the name of another person and bring trouble on him."

As a result a judge found Miller guilty of contempt of Congress in May 1957. He was fined \$500, sentenced to thirty days in prison, blacklisted, and disallowed a US passport. In 1958 his conviction was overturned by the court of appeals, which ruled that Miller had been misled by the chairman of HUAC.

After his conviction was overturned, Miller began work on *The Misfits*, starring his wife. Miller said that the filming was one of the lowest points in his life, and shortly before the film's premier in 1961, the pair divorced. Nineteen months later, Monroe died of an apparent drug overdose. In 1965 Miller was elected the first American president of international PEN, a position he held for four years.

Around this time Miller wrote the penetrating drama, *The Price*, produced in 1968. It was Miller's most successful play since *Death Of A Salesman*.

***The Price* isn't really about the cost of furniture. It is about the price each of us pays for the choices we make in life. Victor, as a young man, gave up college and a promising career to care for his father, once a millionaire and then broken by reversal of fortune. (A situation Miller experienced with his own father). Brother Walter,**

conversely, went on to make a bundle, never sharing the wealth with the more impoverished members of the family.

In 2003 Arthur Miller was interviewed by BBC for a programme called *The Atheism Tapes*. During this interview he stated that he had been an atheist since his teens. He talked about his atheism from a Jewish perspective. He discussed his view that some cases of anti-semitism comes from Christians who believe Jewish people are disbelievers because they do not believe that Christ was the son of God. He also talked about the overlay of religion and patriotism, particularly with American politics, but also about how many of the wars today come from the mixture of patriotism and religious beliefs. Lastly he explained that he did not believe that there is an afterlife except in the sense that people are remembered by the material possessions that they leave behind or the deeds that they did during their life that still have an impact on the world.

Miller died of heart failure after a battle against cancer, pneumonia and congestive heart disease at his home in Roxbury, Connecticut. He had been in hospice care at his sister's apartment in New York since his release from hospital the previous month. He died on the evening of February 10, 2005 (the 56th anniversary of the Broadway debut of *Death of a Salesman*) aged 89, surrounded by his wife, family and friends.

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HUAC

(House Un-American Activities Committee)

It was in existence from 1938 to 1975, and it was an investigative committee within the United States House of Representatives.

It was formed for the purpose of investigating the Ku Klux Klan activity in the United States and any German American involvement and aid to the Nazi Party. When the Committee began, it was chaired by Martin Dies Jr.. Thus, during this period, it was referred to as the Dies Committee. After the Japanese attacked Pearl Harbour in 1941, the committee also investigated Japanese Americans whom the committee felt might have possible ties to Japan.

After 1945 the committee was made into a standing committee in the House of Representatives. This meant that it was turned into a permanent committee in the House, rather than the temporary status that it

previously had. When it was transformed into a permanent committee, Edward J. Heart became the new chairman of the committee, which was composed of nine representatives, one of which was the later president Richard Nixon. The stated purpose of the committee after it was made into a standing committee was to investigate any threats that attacked the form of government that was guaranteed by the Constitution.

After World War II ended, the United States viewed communism as the primary threat to the government and to democracy in general. Thus the committee focused primarily on individuals with positions of power or influence, and who were suspected communists in the country. The successful trial against Alger Hiss for charges of espionage in 1948 convinced many individuals that the committee was vital.

In 1947, HUAC turned its attention to Hollywood. The committee initiated nine days of hearings due to a belief that there was a significant communist agenda and following in the Hollywood community. Congress continued to investigate individuals in Hollywood that it suspected being tied to communism. When individuals refused to answer questions, they were convicted for contempt of Congress. (as was the case with Arthur Miller).

At the end of the 1950s, the committee gradually declined in its power. By the end of the decade it was denounced as an entirely "un-American" phenomenon. The committee became the subject of political satire, and the public respected the committee less and less. It was abolished in 1975.

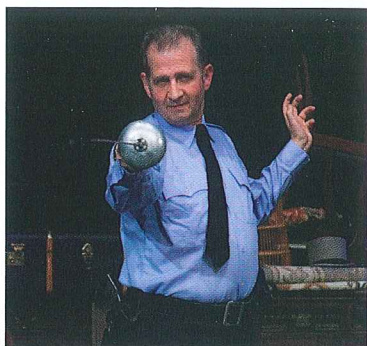


Actors (L-R) Danny Kaye, June Havoc and Humphrey Bogart (standing) and Bogart's wife actress Lauren Bacall (sitting) listen intently to House Un-American Activities Committee Hearings on the presence of communists in the film industry



Arthur Miller giving evidence to the HUAC hearing

The Cast



Iain Robertson



Jacquie Wade



John Sharp



Brandan Gillow

Victor Franz is a 49 year old New York traffic cop who would have followed an entirely different path through life, had circumstances, out of his control, not shaped his destiny. He is intelligent and articulate but stuck in a groove that he does not seem able, or want, to escape from. With retirement from “the force” looming he is uncertain what the future holds for him.

Esther Franz has always craved a more affluent lifestyle than that of the wife of a New York cop who had helped to support his father throughout their married life. She loves her husband, Victor, but is frustrated because he seems unable to see beyond his simplistic moral standards and to take advantage of their last chance to “make some money” with the help of his brother, Walter. No wonder she has turned to alcohol to drown her sorrows.

Gregory Solomon is nearly ninety years old and has had a long and eventful life. He left his native Russia when he was 24 and spent time in several countries before settling in the Jewish Community in New York. He has had many jobs and is now a furniture dealer. He has been married three (or is it four?) times.

Walter Franz is a driven man which he demonstrated early in his life when he left home to pursue his education and career. Those early choices were influenced by his father and he has never forgiven himself for how this impacted on his brother’s life. In coming back to the apartment for the final time he sees a chance to make things right and regain the brother he has lost. He forgets that relationships have two sides and that “sorry” doesn’t always pay *The Price*.

Staging

Stage Managers	Ceri Powell, Colin Haynes
Set Design	Syd Coley
Sound Design	Lewis Scutt
Sound Operators	Lewis Scutt
Lighting Design	Syd Coley
Lighting Operator	Stage Manager
Props	Ann Richards
Wardrobe	SDC Wardrobe
Set Construction	The ever helpful SDC Construction Team
Scenic Artist	Bob Jessamine
Photographs	Fletcherhill Photography
Programme Editor	Jørgen Petersen
Programme Layout & Design	Mitchell & Wright Printers Ltd

Acknowledgement

The director would like to thank:
Dave Stobbs of the "Dunes Fencing Club" for advice and loan of fencing equipment.

The action takes place in a disused attic of a
New York house marked for demolition.

The action between the two acts is continuous.
There will be an interval of 20 minutes between the two acts.

We recommend that you pre-order your drinks
in the bar for the interval.

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- At the end of the performance, exits will be open at both the front and back of the auditorium.
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Trademarks of Miller's Plays

In an interview after his first big success (*All My Sons*) Miller declared that "In all my plays and books I try to take settings and dramatic situations from life which involve real questions of right and wrong"

Here follow key dramatic devices used in his plays to achieve this mission:

The idealist who pays too much for his inability to compromise.

Chris Keller in *All My Sons* insists on dredging up a past that holds unbearable truths. Victor Franz in *The Price*, sacrificed his career dreams to support his father but his virtue has brought the additional cost of resentment and the crippling inability to move forward when given the opportunity.

The great depression.

The greate depression bankrupted Miller's father in real life, Victor Franz's father in *The Price*, the dozens of individuals and families who wander through the scenes of "The American Clock". In *All My Sons* the small time industrialist Joe Keller extricates himself from the cusp of late depression bankruptcy by wartime profiteering.

The theme of man's responsibility to his fellow man.

This was most strongly expressed in *All My Sons* where one man's greed haunts him in the worst possible way - in the death of his son.

The guilt of the survivor Chris Keller (*All My Sons*) unlike his

father, bears no responsibility for the death of his brother and other victims of the war. Yet he is haunted by the fact that he is alive and the others are dead. This theme of the guilt of those who escape, dates back to the playwright's first play - and instant flop - *The Man Who Had All The Luck* and recurs in *After The Fall*.

An ordinary man's tragedy doubling as symbol of larger societal flaw

The story of Willy Loman in *Death Of A Salesman* is a realistic drama about one man's downfall on one level. On a broader symbolic level it is also an examination of the delusions attendant on the pursuit of the American dream.

Brain Teaser

Here are three famous American writers
One of them wrote *The Great Gatsby*
but which one?

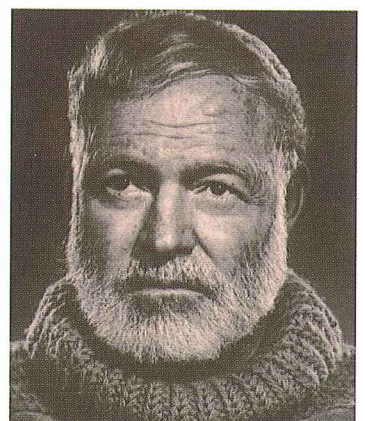
answer on page 19



John Steinbeck



F. Scott Fitzgerald



Ernest Hemmingway

Gallagher and Shean

When the play begins we see Victor stepping into the cluttered attic of his childhood home, filled with furniture that is a testament to better times. A world of memory and regret is in his gaze. Moments later he puts on an old gramophone record - comic vaudeville routine - and the sadness changes to a world of delight.

The record he is playing is with **Gallagher and Shean**, who was a highly successful double act on Broadway in the 1910s and 20s, consisting of Edward Gallagher and Al Shean. The American born Gallagher was relative tall, slim, and bespectacled and sported a minimoustache, while the German born Shean, whose real name was Schonberg, was stockier and clean-shaven

The comedians led separate careers in the vaudeville tradition, but it was when they teamed up that they gained popularity. Gallagher and Shean first joined forces during the tour of the "Rose Maid" in 1912, but they quarrelled and split up two years later. They next appeared together in 1920 through the efforts of Shean's sister, Minnie Marx (mother of the Marx brothers). This pairing lasted until 1925 and



led to their fame.

Gallagher and Shean remain best known for their theme song *Mister Gallagher and Mister Shean*, which was a hit in the 1922

Ziegfeld Follies. Brian Foy, son of stage star

Eddie Foy and eldest member of the *Seven Little Foy*s,

claimed to have written the song, but it is officially attributed to Gallagher and Shean.

The song endured in popularity and was regularly tweaked and updated with additional verses, so several different versions of the song are still extant. Each verse of the song ended with Gallagher speaking a punch line, followed by Shean singing "Absolutely, Mister Gallagher?" and Gallagher replying "Positively, Mister Shean".

Capitalizing on the post-King Tut craze for everything Egyptian, Gallagher and Shean appeared in

Egyptian dress (Gallagher in the pith helmet and white suit of a tourist, Shean in the fez and oddly skirted jacket of a "native" Egyptian colonial.

Gallagher and Shean often had differences during their partnership. The constant backstage hostilities inspired Neil Simon to incorporate them in his successful comedy *The Sunshine Boys*. Ed Gallagher died in 1929; Al Shean worked occasionally thereafter as a solo character actor.

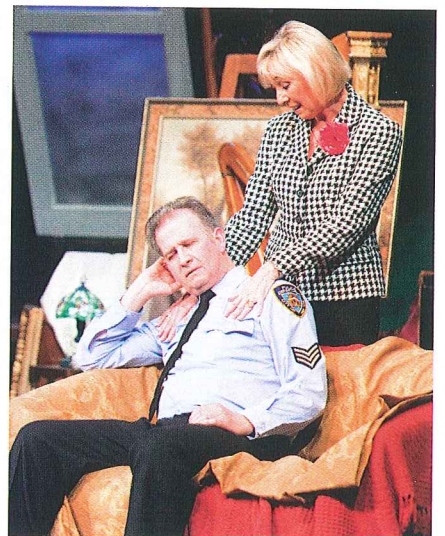
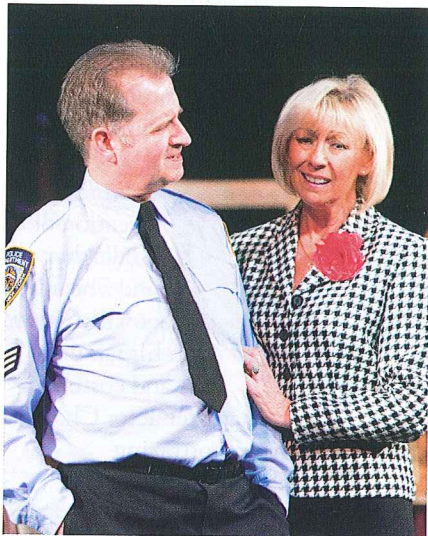
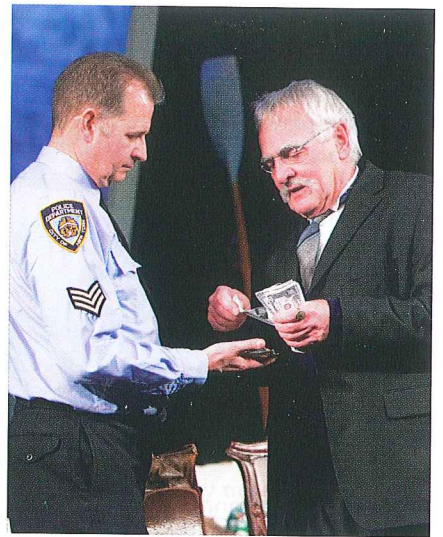
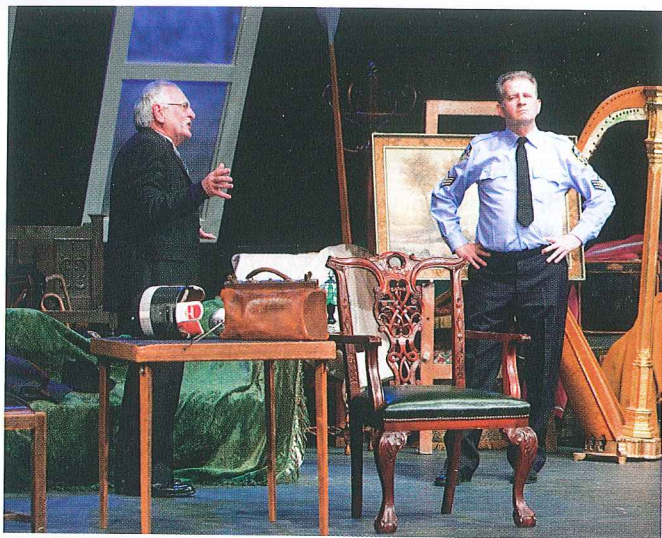
The MGM musical *Ziegfeld Girls* (1941) feature a recreation of Gallagher and Shean's act with Shean in his familiar role and costume, character actor Charles

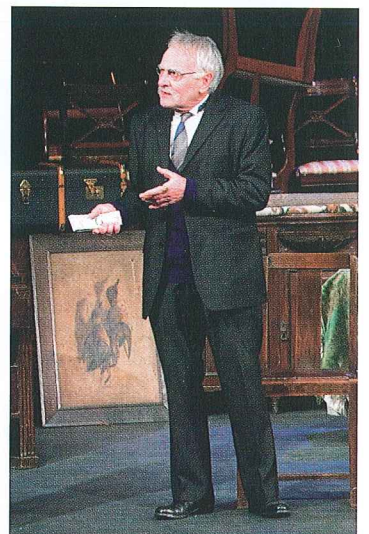


Winninger portraying Gallagher.



Ed Gallagher & Al Shean - Egyptian Set - 1922 Follies







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'If I Were a Bell'

The Great Depression

The Stock Market Crash

After nearly a decade of optimism and prosperity, the United States was thrown into despair on Black Tuesday, October 29, 1929, the day the stock market crashed and the official beginning of the Great Depression. As stock prices plummeted with no hope of recovery, panic struck. Masses and masses of people tried to sell their stocks, but no one was buying. The stock market, which had appeared to be the surest way to become rich, quickly became the path to bankruptcy.



Queuing for soup

Life during the Great Depression

As the depression deepened, cities attracted beaten people from all parts of the country. Farmers whose livelihoods had been foreclosed packed up their families and moved into the cities.

At the peak of the depression, seventeen thousand families were put on the street each month ending up standing in lines waiting for a bowl of soup. Resembling "a gray, black human snake," bread lines often formed as early as 4a.m. on cold

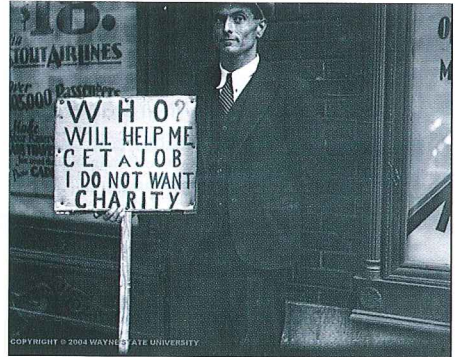
wintery days when men lined up to wait as long as two to three hours before they could sit down inside a soup kitchen and partake of the meagre fare offered. Men who experienced waiting in the line recalled the personal shame of asking for a handout, unable to care for oneself or to provide for others. At the height of the depression Chicago had half a million unemployed, and in New York the jobless figure topped a million. With so many taxpayers both jobless and homeless American cities lost a major source of income. Relief budgets meant to last a year were spent in a few months.

When they could no longer pay the rent and were evicted from their homes, city dwellers used scraps of lumber and cardboard boxes to build shacks that they could live in. These new shantytowns on the edge of the cities were called Hoovervilles, after President Herbert Hoover, since many blamed him for causing the depression, Hoovervilles had no electricity or running water but were

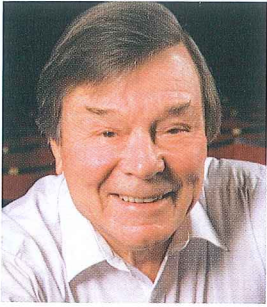


Hooverville

usually built near rivers or water hydrants. They were not supported by the city or government in any way, so moving into such an encampment required no registration or security deposit.



Prospective residents simply looked around and picked a spot. City dumps, construction sites, and trash bins provided materials for constructing shelters; the gutted husks of old cars made acceptable homes, as did stacks of fruit boxes and worn tires. If a shelter was built well enough, a resident could sell it. There was always turnover, since people continually came and went. A good prebuilt home could easily be worth \$50. Despite zoning violations and health hazards, many Hoovervilles were allowed to exist. Some cities even lent tracts of public land for the cultivation of small gardens. Not everybody was tolerant. Many Hoovervilles were raided and burned down by sheriffs and vigilante groups.



Ray Mann

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Dick Barton was hugely popular; it ran for 711 episodes of nightly 15-minute adventures until it bowed out in 1951. This stage version takes the form of an affectionate spoof - a little bit of nostalgia, a little bit of satire and a great deal of joyous nonsense. But it is not all boy's own stuff, we have the glamorous spy Marta Heartburn and the elegant English debutante, Daphne Fritters, to confuse square-jawed Dick and his dynamic pals. Johnny Foreigner is epitomised by the dastardly villain, Baron Scarheart, so this is not a play for the faint-hearted.

To play these fascinating characters and whisk us through a dozen locations, we have a cast of 14 who are currently working their socks off in order to do justice to this remarkable radio phenomenon which had an audience at 6:45, as families gathered in their living rooms awaiting the signature tune *The Devil's Gallop*.

So why not "tune in" and experience the murky, yet spotlessly clean, world of *Dick Barton Special Agent* - a true British patriot. How fitting it is that the play opens on the day of the Royal Wedding!

Ray Mann, Director



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SPECIAL AGENT

**BY PHIL WILLMOTT
DIRECTED BY RAY MANN**



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7.45 PM



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