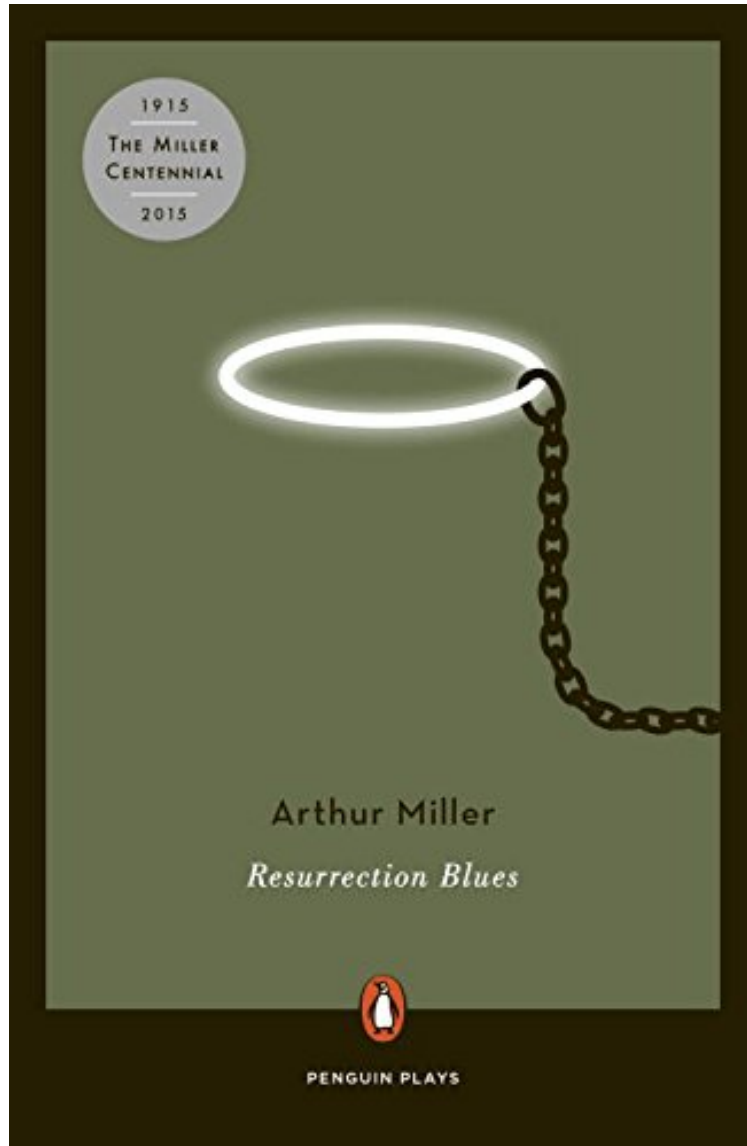


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Resurrection Blues: A Prologue and Two Acts

Arthur Miller

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Arthur Miller : Resurrection Blues: A Prologue and Two Acts before purchasing it in order to gage whether or not it would be worth my time, and all praised Resurrection Blues: A Prologue and Two Acts:

1 of 1 people found the following review helpful. Devine InterventionsBy JMackIn the mold of Monty Python's "Life of Brian", "Resurrection Blues" is a biting satire that mocks American materialism through the exploitation of religion and less industrialized countries. Although readers may not laugh out loud at this satire, they are certain to smile at how clever Arthur Miller was in composing this work.Civil war has destroyed a fictitious Latin American country for

years, with little interest from the outside world. A Guerilla leader, who many believe to be the returned Jesus Christ, has been captured by General Felix Barriaux's army. For the profits gained in television rights, the general plans to have the alleged deity crucified on a live broadcast. Yet as the time of the crucifixion draws near, mysterious occurrences mount, and the general begins to have second thoughts. Is it really profitable to crucify this illusive guerilla leader? Some may find the portrayal of the deity to be offense. One must remember that this is fiction and a satire. It is not intended to mock religion or Jesus. Yet the indecisiveness of the character in the story may run contradictory to one's values. Even religion is not off-limits from satire. I would suggest that religion is not being mock so much as the exploitation of religion in this clever work. In this respect, I suspect "Resurrection Blues" would not offend most readers.

0 of 0 people found the following review helpful. Especially at this moment in history, this is an ...By Allan Mahnke

Especially at this moment in history, this is an important play. It deserves to be performed and read more than it seems to be.

6 of 7 people found the following review helpful. "A crucifixion always quiets things down."By Luan Gaines

What would Jesus do? Miller's play brings that phrase to mind as a repressive Latin American country prepares for the grand spectacle of a crucifixion. A popular rebel has captured the attention of the common people. That miracles have been performed is common knowledge, people changed by their encounters with this man. General Felix Barriaux orders a crucifixion, certain that a prompt response to the temporary celebrity of this man is the perfect lesson for the citizens, an assertion of the state's power. While perusing an agreement contract from a US advertising group proposing to film the event for seventy-five million dollars, the general is confronted by his cousin, wealthy industrialist Henri Shultz, who has recently been at his daughter's side after her failed suicide attempt. Henri's daughter has been profoundly influenced by the man her country wants to crucify and Henri himself is desperate to convince Felix of the foolishness of his plan: "People are desperate for someone this side of the stars who feels their suffering himself." Felix is dazzled by the money offered for filming the crucifixion, unwilling to believe Henri's assertions that there will be commercial breaks for the sale of sundry products. Seventy-five million dollars can purchase significant changes for a poor country. Anticipating trouble from the man's followers, the general has ordered troops to the site, prepared to ward off any violence or interruptions. A cross is erected, nails at the ready, when the rebel escapes custody. No undue chaos erupts at this news; the man can be easily recaptured. Stanley, an apostle, appears, explaining that even the rebel is uncertain, on the one hand compelled to meet his fate, but on the other wishing only for the life of a mortal man, ambivalent about accepting the mantle of son of God. The American director and producer arrive on the scene, the director rhapsodizing over the striking view, imagining American-made SUV's filmed against the backdrop of mountains and blue sky, but she balks when she learns she will be filming a man's death, her aesthetic principles affronted. The whole project is fraught with problems, Felix's display of power in danger of failure. Miller has perfectly captured the dilemma faced by a world where every event has a price, the ubiquitous media at the ready, history repeating itself in more modern garb. A simple crucifixion intruded upon by cameras and artistic temperament, the main character is unwilling to commit to his part in the play. At the crux of all is opportunity: the general is caught between avarice (on behalf of his country) and fear of the citizen's reactions; the Americans envision enormous profits at the box office from exclusive rights, the greatest coup in modern reality television; those inspired by the actions of the rebel are sorely tempted by the advantages of such an event, rising property values, increased tourist traffic to the region. Suddenly greed becomes the great motivator, an insidious infestation that has taken root in the modern world. Staring into the new face of humanity, Henri is abject about the future, where profit determines morality: "The world will never again be changed by heroes." Luan Gaines/ 2006.

Arthur Miller's penultimate play, *Resurrection Blues*, is a darkly comic satirical allegory that poses the question: What would happen if Christ were to appear in the world today? In an unidentified Latin American country, General Felix Barriaux has captured an elusive revolutionary leader. The rebel, known by various names, is rumored to have performed miracles throughout the countryside. The General plans to crucify the mysterious man, and the exclusive television rights to the twenty-four-hour reality-TV event have been sold to an American network for \$25 million. An allegory that asserts the interconnectedness of our actions and each person's culpability in world events, *Resurrection Blues* is a comedic and tragic satire of precarious morals in our media-saturated age.

A funny, pertinent and sharptoothed satire aimed at the materialist maladies of modern America ("The Guardian", London)

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.