

Death of a Salesman  
by : Arthur Miller

## **THE CHARACTERS**

WILLY LOMAN  
LINDA  
BIFF  
HAPPY  
BERNARD  
THE WOMAN  
CHARLEY  
UNCLE BEN  
HOWARD WAGNER  
JENNY  
STANLEY  
MISS FORSYTHE  
LETTA

The action takes place in Willy Loman's house and yard and in various places he visits in the New York and Boston of today.

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## ACT ONE

*A melody is heard, played upon a flute. It is small and fine, telling of grass and trees and the horizon. The curtain rises.*

*Before us is the Salesman's house. We are aware of towering, angular shapes behind it, surrounding it on all sides. Only the blue light of the sky falls upon the house and forestage; the surrounding area shows an angry glow of orange. As more light appears, we see a solid vault of apartment houses around the small, fragile-seeming home. An air of the dream dings to the place, a dream rising out of reality. The kitchen at center seems actual enough, for there is a kitchen table with three chairs, and a refrigerator. But no other fixtures are seen. At the back of the kitchen there is a draped entrance, which leads to the living room. To the right of the kitchen, on a level raised two feet, is a bedroom furnished only with a brass bedstead and a straight chair. On a shelf over the bed a silver athletic trophy stands. A window opens onto the apartment house at the side.*

*Behind the kitchen, on a level raised six and a half feet, is the boys' bedroom, at present barely visible. Two beds are dimly seen, and at the back of the room a dormer window. (This bedroom is above the unseen living room.) At the left a stairway curves up to it from the kitchen.*

*The entire setting is wholly or, in some places, partially transparent. The roof-line of the house is one-dimensional; under and over it we see the apartment buildings. Before the house lies an apron, curving beyond the forestage into the orchestra. This forward area serves as the back yard as well as the locale of all Willy's imaginings and of his city scenes. Whenever the action is in the present the actors observe the imaginary wall-lines, entering the house only through its door at the left. But in the scenes of the past these boundaries are broken, and characters enter or leave a room by stepping »through« a wall onto the forestage.*

*From the right, Willy Loman, the Salesman, enters, carrying two large sample cases. The flute plays on. He hears but is not aware of it. He is past sixty years of age, dressed quietly. Even as he crosses the stage to the doorway of the house, his exhaustion is apparent. He unlocks the door, comes into the kitchen, and thankfully lets his burden down, feeling the soreness of his palms. A word-sigh escapes his lips — it might be »Oh, boy, oh, boy.« He*

*closes the door, then carries his cases out into the living room, through the draped kitchen doorway.*

*Linda, his wife, has stirred in her bed at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior — she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their end.*

LINDA (*hearing Willy outside the bedroom, calls with some trepidation*): Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? (*Slight pause.*) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY (*with casual irritation*): I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. (*The flute has faded away. He sits on the bed beside her, a little numb.*) I couldn't make it. I just couldn't make it, Linda.

LINDA (*very carefully, delicately*): Where were you all day? You look terrible.

WILLY: I got as far as a little above Yonkers. I stopped for a cup of coffee. Maybe it was the coffee.

LINDA: What?

WILLY (*after a pause*): I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know?

LINDA (*helpfully*): Oh. Maybe it was the steering again. I don't think Angelo knows the Studebaker.

WILLY: No, it's me, it's me. Suddenly I realize I'm goin' sixty miles an hour and I don't remember the last five minutes. I'm — I can't seem to — keep my mind to it.

LINDA: Maybe it's your glasses. You never went for your new glasses.

WILLY: No, I see everything. I came back ten miles an hour. It took me nearly four hours from Yonkers.

LINDA (*resigned*): Well, you'll just have to take a rest, Willy, you can't continue this way.

WILLY: I just got back from Florida.

LINDA: But you didn't rest your mind. Your mind is overactive, and the mind is what counts, dear.

WILLY: I'll start out in the morning. Maybe I'll feel better in the morning. (*She is taking off his shoes.*) These goddam arch supports are killing me.

LINDA: Take an aspirin. Should I get you an aspirin? It'll soothe you.

WILLY (*with wonder*): I was driving along, you understand? And I was fine. I was even observing the scenery. You can imagine, me looking at scenery, on the road every week of my life. But it's so beautiful up there, Linda, the trees are so thick, and the sun is warm. I opened the windshield and just let the warm air bathe over me. And then all of a sudden I'm goin' off the road! I'm tellin'ya, I absolutely forgot I was driving. If I'd've gone the other way over the white line I might've killed somebody. So I went on again — and five minutes later I'm dreamin' again, and I nearly... (*He presses two fingers against his eyes.*) I have such thoughts, I have such strange thoughts.

LINDA: Willy, dear. Talk to them again. There's no reason why you can't work in New York.

WILLY: They don't need me in New York. I'm the New England man. I'm vital in New England.

LINDA: But you're sixty years old. They can't expect you to keep travelling every week.

WILLY: I'll have to send a wire to Portland. I'm supposed to see Brown and Morrison tomorrow morning at ten o'clock to show the line. Goddammit, I could sell them! (*He starts putting on his jacket.*)

LINDA (*taking the jacket from him*): Why don't you go down to the place tomorrow and tell Howard you've simply got to work in New York? You're too accommodating, dear.

WILLY: If old man Wagner was alive I'd a been in charge of New York now! That man was a prince, he was a masterful man.

But that boy of his, that Howard, he don't appreciate. When I went north the first time, the Wagner Company didn't know where New England was!

LINDA: Why don't you tell those things to Howard, dear?

WILLY (*encouraged*): I will, I definitely will. Is there any cheese?

LINDA: I'll make you a sandwich.

WILLY: No, go to sleep. I'll take some milk. I'll be up right away.  
The boys in?

LINDA: They're sleeping. Happy took Biff on a date tonight.

WILLY (*interested*): That so?

LINDA: It was so nice to see them shaving together, one behind the other, in the bathroom. And going out together. You notice? The whole house smells of shaving lotion.

WILLY: Figure it out. Work a lifetime to pay off a house. You finally own it, and there's nobody to live in it.

LINDA: Well, dear, life is a casting off. It's always that way.

WILLY: No, no, some people- some people accomplish something.  
Did Biff say anything after I went this morning?

LINDA: You shouldn't have criticised him, Willy, especially after he just got off the train. You mustn't lose your temper with him.

WILLY: When the hell did I lose my temper? I simply asked him if he was making any money. Is that a criticism?

LINDA: But, dear, how could he make any money?

WILLY (*worried and angered*): There's such an undercurrent in him. He became a moody man. Did he apologize when I left this morning?

LINDA: He was crestfallen, Willy. You know how he admires you. I think if he finds himself, then you'll both be happier and not fight any more.

WILLY: How can he find himself on a farm? Is that a life? A farm-hand? In the beginning, when he was young, I thought, well, a young man, it's good for him to tramp around, take a lot of different jobs. But it's more than ten years now and he has yet to make thirty-five dollars a week!

LINDA: He's finding himself, Willy.

WILLY: Not finding yourself at the age of thirty-four is a disgrace!

LINDA: Shh!

WILLY: The trouble is he's lazy, goddammit!

LINDA: Willy, please!

WILLY: Biff is a lazy bum!

LINDA: They're sleeping. Get something to eat. Go on down.

WILLY: Why did he come home? I would like to know what brought him home.

LINDA: I don't know. I think he's still lost, Willy. I think he's very lost.

WILLY: Biff Loman is lost. In the greatest country in the world a young man with such — personal attractiveness, gets lost. And such a hard worker. There's one thing about Biff — he's not lazy.

LINDA: Never.

WILLY (*with pity and resolve*): I'll see him in the morning; I'll have a nice talk with him. I'll get him a job selling. He could be big in no time. My God! Remember how they used to follow him around in high school? When he smiled at one of them their faces lit up. When he walked down the street... (*He loses himself in reminiscences.*)

LINDA (*trying to bring him out of it*): Willy, dear, I got a new kind of American-type cheese today. It's whipped.

WILLY: Why do you get American when I like Swiss?

LINDA: I just thought you'd like a change...

WILLY: I don't want a change! I want Swiss cheese. Why am I always being contradicted?

LINDA (*with a covering laugh*): I thought it would be a surprise.

WILLY: Why don't you open a window in here, for God's sake?

LINDA (*with infinite patience*): They're all open, dear.

WILLY: The way they boxed us in here. Bricks and windows, windows and bricks.

LINDA: We should've bought the land next door.

WILLY: The street is lined with cars. There's not a breath of fresh air in the neighborhood. The grass don't grow any more, you can't raise a carrot in the back yard. They should've had a law against apartment houses. Remember those two beautiful elm

trees out there? When I and Biff hung the swing between them?

LINDA: Yeah, like being a million miles from the city.

WILLY: They should've arrested the builder for cutting those down. They massacred the neighbourhood. (*Lost.*) More and more I think of those days, Linda. This time of year it was lilac and wisteria. And then the peonies would come out, and the daffodils. What fragrance in this room!

LINDA: Well, after all, people had to move somewhere.

WILLY: No, there's more people now.

LINDA: I don't think there's more people. I think

WILLY: There's more people! That's what's ruining this country! Population is getting out of control. The competition is maddening! Smell the stink from that apartment house! And another one on the other side... How can they whip cheese?

*(On Willy's last line, Biff and Happy raise themselves up in their beds, listening.)*

LINDA: Go down, try it. And be quiet.

WILLY (*turning to Linda, guiltily*): You're not worried about me, are you, sweetheart?

BIFF: What's the matter?

HAPPY: Listen!

LINDA: You've got too much on the ball to worry about.

WILLY: You're my foundation and my support, Linda.

LINDA: Just try to relax, dear. You make mountains out of molehills.

WILLY: I won't fight with him any more. If he wants to go back to Texas, let him go.

LINDA: He'll find his way.

WILLY: Sure. Certain men just don't get started till later in life. Like Thomas Edison; I think. Or B. F. Goodrich. One of them was deaf. (*He starts for the bedroom doorway.*) I'll put my money on Biff.

LINDA: And Willy — if it's warm Sunday we'll drive in the country. And we'll open the windshield, and take lunch.

WILLY: No, the windshields don't open on the new cars.