

APPENDIX 1

BIOGRAPHY OF ARTHUR MILLER

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Web: <http://www.neh.gov/about/awards/jefferson-lecture/arthur-millerbiography>

"The American Dream is the largely unacknowledged screen in front of which all American writing plays itself out," Arthur Miller has said. "Whoever is writing in the United States is using the American Dream as an ironical pole of his story. People elsewhere tend to accept, to a far greater degree anyway, that the conditions of life are hostile to man's pretensions." In Miller's more than thirty plays, which have won him a Pulitzer Prize and multiple Tony Awards, he puts in question "death and betrayal and injustice and how we are to account for this little life of ours." For nearly six decades, Miller has been creating characters that wrestle with power conflicts, personal and social responsibility, the repercussions of past actions, and the twin poles of guilt and hope. In his writing and in his role in public life, Miller articulates his profound political and moral convictions. He once said he thought theater could "change the world." *The Crucible*, which premiered in 1953, is a fictionalization of the Salem witch-hunts of 1692, but it also deals in an allegorical manner with the House Un-American Activities Committee. In a note to the play, Miller writes, "A political policy is equated with moral right, and opposition to it with diabolical malevolence." Dealing as it did with highly charged current events, the play received unfavorable reviews and Miller was cold-shouldered by many colleagues. When the political situation shifted, *Death of a Salesman* went on to become Miller's most celebrated and most produced play, which he directed at the People's Art Theatre in Beijing in 1983. A modern tragedian, Miller says he looks to the Greeks for inspiration, particularly Sophocles. "I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing-his sense of personal dignity," Miller writes. "From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his 'rightful' position in his society." Miller considers the common man "as apt a subject for tragedy in its highest sense as kings were." *Death of a Salesman*, which opened in 1949, tells the story of Willy Loman, an aging salesman who makes his way "on a smile and a shoeshine." Miller lifts Willy's illusions and failures, his anguish and his family relationships, to the scale of a tragic hero. The fear of being displaced or having our image of what and who we are destroyed is best known to the common man, Miller believes. "It is time that we, who are

without kings, took up this bright thread of our history and followed it to the only place it can possibly lead in our time-the heart and spirit of the average man." Arthur Asher Miller, the son of a women's clothing company owner, was born in 1915 in New York City. His father lost his business in the Depression and the family was forced to move to a smaller home in Brooklyn. After graduating from high school, Miller worked jobs ranging from radio singer to truck driver to clerk in an automobile-parts warehouse. Miller began writing plays as a student at the University of Michigan, joining the Federal Theater Project in New York City after he received his degree. His first Broadway play, *The Man Who Had All the Luck*, opened in 1944 and his next play, *All My Sons*, received the Drama Critics' Circle Award. His 1949 *Death of a Salesman* won the Pulitzer Prize. In 1956 and 1957, Miller was subpoenaed by the House Un-American Activities Committee and was convicted of contempt of Congress for his refusal to identify writers believed to hold Communist sympathies. The following year, the United States Court of Appeals overturned the conviction. In 1959 the National Institute of Arts and Letters awarded him the Gold Medal for Drama. Miller has been married three times: to Mary Grace Slattery in 1940, Marilyn Monroe in 1956, and photographer Inge Morath in 1962, with whom he lives in Connecticut. He and Inge have a daughter, Rebecca. Among his works are *A View from the Bridge*, *The Misfits*, *After the Fall*, *Incident at Vichy*, *The Price*, *The American Clock*, *Broken Glass*, *Mr. Peters' Connections*, and *Timebends*, his autobiography. Miller's writing has earned him a lifetime of honors, including the Pulitzer Prize, seven Tony Awards, two Drama Critics Circle Awards, an Obie, an Olivier, the John F. Kennedy Lifetime Achievement Award, and the Dorothy and Lillian Gish prize. He holds honorary doctorate degrees from Oxford University and Harvard University. Throughout his life and work, Miller has remained socially engaged and has written with conscience, clarity, and compassion. As Chris Keller says to his mother in *All My Sons*, "Once and for all you must know that there's a universe of people outside, and you're responsible to it." Miller's work is infused with his sense of responsibility to humanity and to his audience. "The playwright is nothing without his audience," he writes. "He is one of the audience who happens to know how to speak."

APPENDIX I
SUMMARY OF PLAY ALL MY SON BY ARTHUR MILLER

All My Sons takes place in a small American town in August, a few years after World War II. The events of the play occur on a single set, the back yard of the Keller home, where a tree has recently been torn down by a storm. The Kellers are solidly middle-class and have a working-class background. They are not rich, but they are financially comfortable, and there is a sense throughout the play that they worked hard to reach this state of stability. At curtain rise, Joe Keller and Dr. Jim Bayliss are in the yard. Keller is a middle-aged father, uneducated but sensible and generally unexceptional. Jim, the local doctor, is making small talk with his neighbor. After some talk about the weather, another neighbor enters. Frank Lubey is younger, pleasant, and profoundly superstitious. Keller is reading the want ads in the Sunday paper, and he is quietly impressed by all the different types of business there are nowadays. Frank notices the broken tree, and Keller replies sadly that it fell the previous night. His wife has not yet seen it. Frank refers obliquely to the fact that the tree was planted in memory of Keller's son Larry, who would have turned 27 this month. Frank knows Larry's birthday because he has been preparing a horoscope for Larry at the request of Keller's wife Kate (referred to in the stage directions as "Mother" throughout). She wishes to know if November 25th, the day on which Larry went missing in the war, was a favorable day for her son. According to those who believe in these things (that is, Frank and Universitas Sumatera Utara 51 Kate, but not Keller), it would have been fairly impossible for Larry to die on a favorable day. Keller mentions that a girl named Annie is upstairs sleeping, and the mention of her makes Jim and Frank excited. Jim is new to the neighborhood, so he has never met Annie, and Frank is eager to see an old acquaintance. Sue Bayliss, Jim's wife, stops by to tell Jim that a patient is on the phone. Jim implies that the patient in question is a hypochondriac, and Sue suggests that he should be happy to take his doctor's fee whether the patient is really sick or not. Sue mentions that Annie should stop by later to see what they have done to the house she used to live in, and they exit. Lydia Lubey, Frank's wife, enters to complain of a broken toaster, and then Frank exits. Lydia lingers for a moment to ask if Annie is still unmarried (she is). Lydia finds that hard to believe, and Keller replies bitterly that it is because of the war that Annie is single and that he has one son instead of two. She exits. Chris Keller enters. He is an affectionate young man of 32, who clearly adores his father. They wonder what Mother will say about the broken tree. A little boy named Bert runs in. He

and Keller have an extended make-believe game in which Keller is the police inspector and Bert has been deputized to arrest other children in the town. After being told that there is a jail in the basement of the house, Bert leaves to continue his patrol. Chris and Keller resume conversation about the tree. Early that morning, during the storm, Chris saw his mother standing outside beside the tree when it cracked. She had been crying very hard and wandering around at night, like she did shortly after Larry died. Although Larry has been missing for several years, Mother Universitas Sumatera Utara 52 still thinks that he is alive somewhere. Chris thinks it is dishonest that he and Keller allow her to hold onto this dream, while they themselves are rather certain that Larry is long dead. Keller is resistant to making this fact final, however, because they cannot prove that their son is dead, at least not to his wife, without a body or a grave. Chris sits him down and says that he asked Annie to visit because he is going to propose to her. Keller is lukewarm about the idea, because Annie was Larry's girl. From Mother's perspective, Larry is not dead, so Annie is not available to Chris. But Chris insists that there is no other girl for him, even though they have not seen each other since the war. He declares an ultimatum: if his parents will not accept his marriage to Annie, then he and Annie will just get married and move elsewhere. Keller is shocked that Chris would leave behind the family business. Mother appears. She is somewhat younger than her husband, and she is very loving. She says that it is funny that Larry's tree blew down in his birthday month, and this shows that he is coming back. Uncomfortable, Chris tries to change the subject and talk about how good Annie looks. Mother says that she loves Annie because she did not run off with another man as soon as her beau was declared missing. Mother has a headache, perhaps from a bad dream in which she saw Larry reaching to her from the cockpit of his plane. She sees this as more evidence that they had been hasty in putting a memorial tree up for him. Chris says that maybe they should be trying to forget Larry, and Mother is furious. Chris exits to get her some aspirin, and Mother asks Keller if Chris intends to propose to Annie. He answers noncommittally. Mother says that if Annie is still single, that means that she has been waiting for Larry, and they dare not take her faith away. Mother gets somewhat hysterical, claiming that if Larry is not coming back, Universitas Sumatera Utara 53 then she will kill herself. She says that Keller in particular should still believe--but Keller does not understand why he in particular should believe. Bert reappears, but Mother shoos him away, saying that they must end that jail business. Ann and Chris enter. She is beautiful and strong-willed. Their entrance cuts short the argument. Jim and Sue briefly enter and are introduced to Ann. Before she leaves, Sue tells Ann that she should never, not even in her mind, count her husband's money. Ann and the Keller discuss their plans for the evening, and

Mother mentions that the room Ann is staying in was Larry's room. She is shocked, because the closet is full of clothes and the shoes are shined. There is an awkward moment, and Mother pulls Ann aside to gossip. Ann says that her parents are not getting divorced. Mother asks if Ann goes out much, and Ann knows that she is really asking if she is still waiting for Larry. She says that she is not. Mother insists that deep in her heart she must think he is still alive. Ann asks why Mother still believes, and Mother says it is because "certain things can never be," not in a world with a God. Frank enters and asks Ann about her brother George, the lawyer. He also asks when her father expects parole, and Ann clams up. After Frank leaves, she is dismayed to realize that the town is still talking about her father, even though he has been gone and in prison for years now. Keller claims that no one talks about the case any more, because when he got out of prison he walked down the street with his head held high. It is slowly established that Keller and Ann's father Steve had been in business together during the war, and they had sold a shipment of cracked cylinder heads to the Air Force, which made twenty-one P-40s crash. The two were tried, and Steve was found guilty and sent to jail, but Keller went home. Ann is surprised that Keller does not hold any grudges against her father, even though her father had tried Universitas Sumatera Utara 54 to blame the whole thing on him. Ann does hold a grudge, though; she has not spoken to her father since then. Chris agrees and calls Steve a murderer. For all they know, Ann says, one of those cracked cylinder heads could have been in the plane that crashed with Larry inside. Mother is angered by this remark, and she insists that it all has nothing to do with Larry. Keller says that Steve was a little man who followed orders when the army called for the cylinder heads, and that the incident was just a mistake, not murder. The parents exit, and Ann says that she will not stay. Chris changes her mind by confessing his love. But their embrace is unsatisfactory to Ann, and Chris explains that he feels uncomfortable in his happiness because he survived the war, while all the other men in his company did not. Ann says that Chris should be happy with his good fortune and proud of his money and his business. Keller enters and says that George, Ann's brother, is on the phone. Ann exits to answer the phone. Keller expresses puzzlement that George is calling from Columbus, where his father's prison is. Keller is suspicious that George and Ann are trying to open up the case again, and Chris is angered by the insinuation. Keller changes the subject and says he wants to rename the business for Chris, but Chris is uneasy with the proposition. Keller suspects that Chris is ashamed of their money, and he insists that it is good money, moral money. Ann returns and says that George will be coming that night. She and Chris leave. Mother enters and is shaken by the fact that George needs to speak to Ann. She asks what it is Steve has to tell George that has required

George to take an airplane from New York to see him. Keller insists there is nothing, and Mother twice questions his resolve on that matter. Mother finishes with a warning that Keller ought to be smart. Universitas Sumatera Utara 55 The second act takes place later the same day. Mother tells Chris that she fears that George is coming to open up the case again. Mother leaves, and Ann tells Chris that they ought to tell her about the engagement soon. Chris leaves, and Ann gossips with the neighbor Sue for awhile. Sue complains that her husband resents her for having put him through medical school, saying that "you can never owe somebody without resenting them." Sue says that Jim wants to do medical research and that Chris is the one who put idealistic thoughts of helping the world into her husband's head. She thinks that Chris makes other men feel guilty about their lives, while Chris lives on his father's business--she implies that this is not clean money Chris enters, and Sue speaks cordially to him, then leaves. Ann tells Chris that Sue hates him and says that everyone thinks Keller is guilty. Chris says that there is no suspicion in his mind whatsoever, asking if she thought he could possibly forgive his father if he had been guilty. Keller enters, and they lightheartedly banter about his lack of education. Keller says that everybody is getting so educated that there will be no one left to take away the garbage. "It's gettin' so the only dumb ones left are the bosses ... you stand on the street today and spit, you're gonna hit a college man." Keller changes the subject and offers to give Ann's father a job when he gets out of jail, ostensibly so that he will not freeload on the newlyweds. Keller takes it as a personal insult when Ann implies that she would never have anything to do with Steve, father or not. Keller leaves. Jim announces that George is about to enter, and he warns Chris that George has blood in his eye--he should not fight this out in front of his mother. George enters, and there is some cordial but strained small talk for awhile. Eventually, George cuts to the chase and tells Ann that she is not going to marry Chris, because his father ruined Universitas Sumatera Utara 56 her family. George explains that he went to the jail to tell their father that Ann was getting married, and he discovered that they had been wrong all along. They did a terrible thing in cutting their father out of their lives. Steve had been alone at work when the cracked cylinder heads came in, so he called Keller. Keller told him to weld the cracks and send the parts on to the army, but Steve was afraid to do it alone. Keller claimed that he had the flu and could not go into work. This excuse made it possible for him later to deny any involvement in the shipment. Chris says he heard all this before in court, but George says it was different hearing it directly from his father, a "frightened mouse" of a man who would never do such a thing on his own volition. Chris counters that he certainly would, and because he was such a frightened mouse he would throw the blame on someone else because

he was not man enough to take the heat. George accuses Chris, saying that he must know the family secret, and that this is why his name is not on the business. Chris warns him not to start a fight. Mother enters; there is a general pause. She gushes over George for a while, and he responds kindly, since they have always gotten along. Lydia stops by (she and George were old sweethearts), and it saddens him to see her. Everyone is happy and friendly until Keller enters. George says that his father is not doing well, and Keller is sympathetic. George tries to be hostile, but he keeps getting disarmed by Keller's friendliness. Keller says he is sad to hear that Steve is still angry at him and that Steve never knew how to take the blame. He rattles off a list of incidents in which Steve tried to blame others to save face. George knows that this is true, and his anger is diffused. He decides to stay for dinner after all, and he comments that everything looks the same and everyone looks well. Universitas Sumatera Utara 57 Mother responds proudly that her husband has not been sick for fifteen years. Keller hastily adds the exception of his flu during the war. Mother takes a moment before she realizes what he is talking about, and George notices the awkwardness. His suspicion is reawakened. Frank enters and announces that he has finished Larry's horoscope. The day he disappeared was his favorable day, so Larry probably could not have been killed on that day. Mother insists that Larry is alive, and she says that she has packed Ann's bag and it is time for her to go. George keeps insisting on returning to Mother's slip-up on the matter of Keller's flu during the war, and George tries to get Ann to leave with him. She says she will not leave till Chris tells her to, and Chris throws George out. Ann runs after him, after all, to try to calm him down. The Kellers are left alone. Chris yells at his mother for packing Ann's bag, but she replies that everybody has to wait for Larry to come home. She is very insistent on this point. Chris says that he has let Larry go a long time ago. Mother cries that Larry is alive, because if he is dead, then Keller killed him. "As long as you live, that boy is alive. God does not let a son be killed by his father." She runs out. Chris turns to Keller, finally understanding. Keller does not deny it; he ordered those cracked cylinder heads to be shipped out. Yet, they did not go into the type of plane that Larry flew. Chris says that Keller killed twenty-one men, and Chris then calls him a murderer. Keller explains that it was a matter of business: you work forty years, and in one moment, one failed shipment, the contracts can be torn up and you can lose everything. He thought that the military would notice the cracks anyway and that if they did not, he would warn them. But it was too late--the news was all over the papers that the planes had crashed, and the police were knocking on the door. Universitas Sumatera Utara 58 Chris is flabbergasted that his father suspected the planes would crash. Furious and betrayed, he asks why his father would do such a thing. For him, his father replies--for Chris, for the

family, for the business. Enraged, Chris rants about his father's small-mindedness, in particular his lack of empathy with his countrymen and the human race. "No animal kills his own, what are you? What must I do to you?" He stumbles away, weeping, as his broken father cries out to him. It is now the middle of the night. Mother is outside on a rocking chair, waiting for Chris to come home. Jim appears and asks about the fight. He knows the truth about Keller and Steve--he figured it out a long time ago. Mother says she thought that Chris sort of knew, as well, and she did not realize it would be such a shock to him. Jim says that Chris would never know how to live with a thing like that. But he will come back, because every man has to compromise his ideals sometime. Chris probably just wanted to be alone to watch "the star of his honesty" go out. Jim points out that he returned to his wife after having left her to do medical research, because he is a good husband; likewise, Chris will return because he is a good son. Jim leaves. Keller enters. Mother tells him that when Chris returns, Keller will have to explain himself, making sure that Chris knows that Keller understands the gravity of his offense. That is, she wants Keller to offer to go to prison, should Chris ask him to. Keller does not like this plan, because he thinks he made the choice for the sake of his wife and son. Furthermore, he spoiled them rather than making them earn their keep. Mother says that these points do not excuse his crime. Keller insists that nothing is greater than the family, but there is something still greater in Chris's mind. Keller says starkly that Chris will forgive him, because "I'm his father and he's my son, and if Universitas Sumatera Utara 59 there's something bigger than that I'll put a bullet in my head." Keller says that Larry would have understood; Larry had a head for business. Ann enters and presents a plan to the Kellers. They have made Chris feel guilty for loving her, so she insists that Mother tell Chris that Larry is dead and she knows it, so that they can go away and be happy. "You had two sons. But you've only got one now," she says. But Mother refuses, because she knows in her heart that Larry is alive, and she knows that Chris and Ann must feel the same in their hearts. Ann says that she knows that Larry is dead. "Would I have looked at anyone else if I wasn't sure?" she asks rhetorically. Mother senses that there is something Ann is not saying. Ann removes a letter from her pocket. It is a letter from Larry, which she never intended to show anyone unless it was necessary to allow her and Chris to get married. He wrote it right before he disappeared. As Mother reads the letter, she begins to moan, and Ann insists that the circumstances forced her to show the letter, since Mother would not believe Ann's word. Chris returns and says that he will leave town because he cannot bear to be around his father with the knowledge he now has. He could jail him if he were human any more, but "I'm like everybody else now. You made me practical." Ann says she will go with him, but he says no,

because in her heart she will always be asking him to send his father to jail. She says he should do what he has to do, but he cannot find a reason to make Keller suffer; after all, putting him behind bars will not raise the dead. Keller returns and Chris walks away, saying that he has nothing to say to him. Keller asks what is bothering Chris--too much money? Then give it to charity. Chris can do what he wants with it; the money is his. Chris responds that the issue is what Universitas Sumatera Utara 60 Keller wants to do. Keller rejoins that Chris cannot tell him to go to jail, because Keller clearly does not belong there. Besides, no one worked for free during the war. Wartime is profit time, and if he has to go to jail then half the country has to go with him. Chris understands but had thought Keller was better than the average, being his father. Chris feels unable to look at Keller or himself. Ann gives Chris the letter, though Mother tries to stop him, or at least stop him from telling Keller what is in the letter. But Chris reads the letter aloud. Larry's letter is from the day he died. He had just seen the papers and heard about his father and the planes crashing. Larry felt full of guilt and anger, and wrote that he could not face anybody. He wrote that he was about to go out on a mission and that he would be reported missing. The letter implies suicide. Larry's letter to Ann adds that he loves her but that she must not wait for him. Keller is quiet. He understands. He calls for the car and is ready to go upstairs to get a jacket. Mother tries to stop him, saying that Larry would not have sent him to jail. But Keller says that this is exactly what Larry is saying in the letter. "I think to him they were all my sons"--all the pilots who died. He goes upstairs. Mother turns to Chris and pleads with him not to take Keller to jail, but Chris says that nobody could stop Keller now. Mother says that the war is over--all these things are over--he cannot take away her husband. Chris responds that Keller should not just feel sorry; Larry died not just for that. She asks what more could be done, and Chris gives her a way to become better: "Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know that, you threw away your son because that's why he died." Universitas Sumatera Utara 61 A gunshot is heard in the house. Chris runs inside and tells Ann to find the doctor. Mother stays outside and moans her husband's name. Chris comes out in tears and says, "Mother, I didn't mean to-" But she interrupts him and tells him not to take the blame for his father's suicide. "Forget now. Live." Universitas Sumatera Utara 62

APPENDIX II BIOGRAPHY OF ARTHUR MILLER Arthur Asher Miller (October 17, 1915 – February 10, 2005) was an American playwright and essayist. He was a prominent figure in American theatre, writing dramas that include awards-winning plays such as *All My Sons*, *Death of a Salesman*, and *The Crucible*. Miller was often in the public eye, particularly during the late 1940s, 1950s and early 1960s, a period during which he testified before the

House Un-American Activities Committee, received the Pulitzer Prize for Drama, and was married to Marilyn Monroe. Arthur Miller Early life Arthur Miller was the second of three children of Isidore and Augusta Miller, who were Polish-Jewish immigrants. His father, an illiterate but wealthy businessman, owned a women's clothing store employing 400 people. The family, including his younger sister Joan, 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. At the University of Michigan, Miller first majored in journalism and worked as a reporter and night editor for the student paper, the Michigan Daily. It was during this time that he wrote his first work, *No Villain*. Miller switched his major to English, and subsequently won the Avery Hopwood Award for *No Villain*. He was mentored by Professor Kenneth Rowe, who instructed him in his early forays into Universitas Sumatera Utara 63 playwriting. Miller retained strong ties to his alma mater throughout the rest of his life, establishing the university's Arthur Miller Award in 1985 and Arthur Miller Award for Dramatic Writing in 1999, and lending his name to the Arthur Miller Theatre. In 1937, Miller wrote *Honors at Dawn*, which also received the Avery Hopwood Award. In 1938, Miller received a BA in English. After graduation, he joined the Federal Theater Project, a New Deal agency established to provide jobs in the theater. He chose the theater project although he had an offer to work as a scriptwriter for 20th Century Fox. However, Congress, worried about possible Communist infiltration, closed the project in 1939. Miller began working in the Brooklyn Navy Yard while continuing to write radio plays, some of which were broadcast on CBS. On August 5, 1940, he married his college sweetheart, Mary Slattery, the Catholic daughter of an insurance salesman. The couple had two children, Jane and Robert. Miller was exempted from military service during World War II because of a high-school American football injury to his left kneecap. Robert, a writer and film director, produced the 1996 movie version of *The Crucible*. Arthur Miller Early Career In 1940 Miller wrote *The Man Who Had All the Luck*, which was produced in New Jersey in 1940 and won the Theater Guild's National Award. The play closed after the four performances and disastrous reviews. In his book *Trinity of Passion*, author Alan M. Wald conjectures that Miller was "a member of a writer's unit of the Communist Party around 1946", using the pseudonym Matt Wayne, and editing a drama column in the magazine *The New Masses*. In 1946 Miller's play *All My Sons*, the writing of which had commenced in

1941, was a success on Broadway (earning Universitas Sumatera Utara 64 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, a town that was to be his long time home. There, in less than a day, he wrote Act I of *Death of a Salesman*. Within six weeks, he completed the rest of the play, one of the classics of world theater. *Death of a Salesman* 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 Activities 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 traveled to Salem, Massachusetts to research the witch trials of 1692.[9] *The Crucible*, an allegorical play in which Miller likened the situation with the House Un-American Activities Committee to the witch hunt in Salem, opened at the Beck Theatre on Broadway on January 22, 1953. Though widely considered only somewhat successful at the time of its initial release, today *The Crucible* is Miller's most frequently produced work throughout the world and was adapted into an opera by Robert Ward which won the Pulitzer Prize for Music in 1962. Universitas Sumatera Utara 65 Miller and Kazan remained close friends throughout the late 1940s and early 1950s, but after Kazan's testimony to HUAC, the pair's friendship ended, and they did not speak to each other for the next ten years. HUAC took an interest in Miller himself not long after *The Crucible* opened, denying him a passport to attend the play's London opening in 1954. Kazan defended his own actions through his film *On the Waterfront*, in which a dockworker heroically testifies against a corrupt union boss. Miller's experience with HUAC affected him throughout his life. In the late 1970s he became very interested in the highly publicized Barbara Gibbons murder case, in which Gibbons' son Peter Reilly was convicted of his mother's murder based on what many felt was a coerced confession and little other evidence. *City Confidential*, an A&E Network program about the murder, postulated that part of the reason Miller took such an active interest (including supporting Reilly's defense and using his own celebrity to bring attention to Reilly's plight) was because he had felt similarly persecuted in his run-in with the HUAC. He

sympathized with Reilly, whom he firmly believed to be innocent and to have been railroaded by the Connecticut State Police and the Attorney General who had initially prosecuted the case. In 1956 a one-act version of Miller's verse drama, *A View From The Bridge*, opened on Broadway in a joint bill with one of Miller's lesser-known plays, *A Memory of Two Mondays*. The following year, Miller returned to *A View from the Bridge*, revising it into a two-act prose version, which Peter Brook produced in London. In June 1956 Miller left his first wife Mary Slattery, and on June 29, he married Marilyn Monroe. Miller and Monroe had first met in April 1951, when they had a brief affair, and had remained in contact since then.

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