

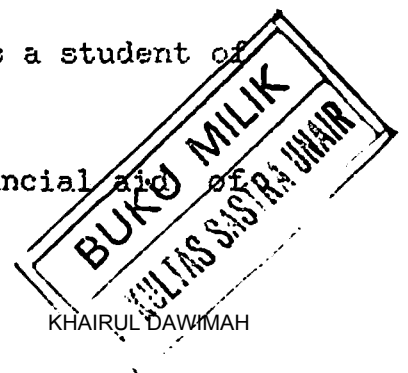
APPENDIX

THE LIFE OF ARTHUR MILLER AND HIS WORKS

Arthur Miller was born in the upper East Side of Manhattan on October 17, 1915. His father, Augustus Barnett Miller was a well-to do manufacturer with little education who was brought to America as a small boy from a small town in Austria. His mother, Isadora, was a daughter of manufacturer too.

He attended a Manhattan elementary school, going for his secondary education to James Madison and Abraham Lincoln high schools in 1932. Graduated from the latter in 1932, young Miller could afford the expense of college at that time. He therefore found a job as a clerk in an automobile-parts warehouse. According to "A New York Post" biographical account, he saved thirteen dollars weekly out of his fifteen-dollar-a-week salary. Two and a half years after leaving high schools he had enough money to pay for his first year at the University of Michigan. Therefore, when he applied to the University, he was refused because of his poor high school record, but his pleas to be accepted because of his desire to write finally admitted him as a student of journalism.

He finished college with the financial aid of



The National Youth Administration supplemented by his salary as night editor of the Michigan Daily. While he was in college, Miller wrote a number of plays. He twice won the five-hundred-dollars Avery Hopwood Award; once in 1936 for "*The Grass Still Grows*" in 1938, and in 1937. He won a second honor for "*The Grass Still Grows*" in 1938, when he was awarded The Theatre Guild National award of Twelve Hundred and Fifty Dollars.

Miller received his Bachelor of Arts degree from the University of Michigan in 1938, and in that year he returned to New York and joined The Federal Theatre Project. Before his first play had been produced, however, the activities of the projects were curtailed. Thereafter Miller wrote for radio; his scripts were heard on The Columbia Workshop (CBS), The Calvacade Of America (NBC), and other similar programs. In a 1947 interview, Miller said (New York Post), "Every emotion in a radio script has to have a tag,. It's like playing a scene in a dark closet".

In 1944 on the recommendation of Herman Shumlin, Miller was engaged by Lester Cowen, a motion picture producer, to visit The Army throughout the country for the purpose of collecting background material for the filming of Ernie Pyele's. It leads him to write down his experience into a book which is entitled

"*Situation Normal*", published in 1944. "Saturday Review of Literary Critic" called it as one of the most important book about the war.

A second book by Arthu Miller appeared in 1945. This was "*Focus*", a novel about anti-semitism. Miller had abandoned playwrighting for fiction writing. In November 1944, his "*The Man Who Had All The Luck*" opened on Broadway, but it was a failure. Miller's second Broadway trials was eminently more successful. "*All My Sons*" was produced in February 1947, won The New York Drama Critic's Circle Award in its first season. It is a drama about a manufacturer of faulty war materials that strongly reflects the influence of Ibsen, however, it was his first important play. Unfortunately, the play may not be presented in United Statesoccupied zones in Europe as a result of a charge that it contained Communist propaganda. The criticism had been rejected by Brooks Atkinson and by ather theatregoers.

Then, his "*Death Of Salesman*" recieved The Pulitzer Prize for Drama in 1949. This moving and powerful study of the salesman Willy Loman, a small man swallowed up in a world of slam and hollow values, caught the imagination of The American Theatre Public as few serious contemporary Americans drama have done.

In "*The Crucible*" Miller turned to the American

past, to the dark of the witchcraft trials in Salem in 1692, to explore the question of liberty of conscience. Although the critics found this a forceful play, written with intense personal conviction, they were generally agreed that it was inferior to *"Death of Salesman"*. It was published for the first time in 1953.

"A Memory of Two Mondays" and another short play *"A View From The Bridge"*, a story of a longshoreman whose passion for his niece destroys his life, were staged on the same bill in 1955. *"After The Fall"* (1964) is concerned with failure in human relationship and its consequences. It was then followed by *"Incident At Vicy"* at the same year. *"The Price"* continued Miller's exploration of the theme of guilt and responsibility to oneself and to others by examining the stained relationship between two brothers.

In the 1950's Miller was involved several times in controversies with congressional committees investigating allegations as to his political views. In 1956 he was cited for contempt of Congress for refusing to tell the names of persons known to him as Communist in 1947.

Miller was one of the writers on the American Federation of Labor radio programs to rally opposition to passage of The Taft Hartley Bill. He was also mentioned as a member of an advisory council which is

preparing a musical comedy for fall 1947 production by the department store joint board of the CIO. In 1947, too, Miller was one of the seventy signatories to a message to French political leaders asserting that Henry Wallace's "visit to French" set a pattern in this one world for the free interchange of opinions between the leaders and the people of all nations of good will.

About his personal life, Miller and his wife, the former Marry Grace Slattery, to whom he was married August 5, 1940, have one daughter Jane Ellen and a son Robert. Unfortunately, they were divorced a few years later. Then, Miller married actress Marilyn Moonroe in 1956, but they were divorced early in 1961.