APPENDIX 1

Biography of Arthur Miller (1915-2005)

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.

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 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 2000. 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. 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.

**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.[13] 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, 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,[16] who in recent years had been fellow members of the Communist Party.[17] After speaking with Kazan about his testimony Miller traveled to Salem, Massachusetts to research the witch trials of 1692. The Crucible, an allegorical play in which Miller likened the situation with the House Un-American Activities Committee to the witch hunt in Salem,[18] 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. 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.

1956 - 1964

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.

When Miller applied 1956 for a routine renewal of his passport, 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 the committee a detailed account of his political activities (leaving out the fact that he was a party member). Reneging on the chairman's promise, the committee asked him to reveal the names of friends and colleagues who had partaken 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. Miller was fined $500, sentenced to thirty days in prison, blacklisted, and disallowed a U.S. 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 premiere in 1961, the pair divorced. Nineteen months later, Monroe died of an apparent drug overdose.

Miller married photographer Inge Morath on February 17, 1962, and the first of their two children, Rebecca, was born that September. Their son Daniel was born with Down Syndrome in November 1966, and was consequently institutionalized and excluded from the Millers' personal life at Arthur's insistence. The couple remained together until Inge's death in 2002. Arthur Miller's son-in-law, actor Daniel Day-Lewis is said to have visited Daniel frequently, and to have persuaded Arthur Miller to reunite with his adult son.
Later career

In 1964 Miller's next play was produced. After the Fall is a deeply personal view of Miller's experiences during his marriage to Monroe. The play reunited Miller with his former friend Kazan: they collaborated on both the script and the direction. After the Fall opened on January 23, 1964 at the ANTA Theatre in Washington Square Park amid a flurry of publicity and outrage at putting a Monroe-like character, called Maggie, on stage. That same year, Miller produced Incident at Vichy. In 1965, Miller was elected the first American president of International PEN, a position which he held for four years.[25] During this period Miller wrote the penetrating family drama, The Price, produced in 1968. It was Miller's most successful play since Death of a Salesman.

In 1969, Miller's works were banned in the Soviet Union after he campaigned for the freedom of dissident writers. Throughout the 1970s, Miller spent much of his time experimenting with the theatre, producing one-act plays such as Fame and The Reason Why, and traveling with his wife, producing In The Country and Chinese Encounters with her. Both his 1972 comedy The Creation of the World and Other Business and its musical adaptation, Up from Paradise, were critical and commercial failures.

In 1983, Miller traveled to the People's Republic of China to produce and direct Death of a Salesman at the People's Art Theatre in Beijing. The play was a success in China and in 1984, Salesman in Beijing, a book about Miller's experiences in Beijing, was published. Around the same time, Death of a Salesman was made into a TV movie starring Dustin Hoffman as Willy Loman. Shown on CBS, it attracted 25 million viewers. In late 1987, Miller's autobiographical work, Timebends, was published. Before it was published, it was well-known that Miller would not talk about Monroe in interviews; in Timebends Miller talks about his experiences with Monroe in detail. During the early 1990s Miller wrote three new plays, The Ride Down Mt. Morgan (1991), The Last Yankee (1992), and Broken Glass (1994). In 1996, a film of The Crucible starring Daniel Day-Lewis and Winona Ryder opened. Miller spent much of 1996 working on the screenplay to the film. Mr. Peters' Connections was staged off-Broadway in 1998, and Death of a Salesman was revived on Broadway in 1999 to celebrate its fiftieth anniversary. The play, once again, was a large critical success, winning a Tony Award for best revival of a play.

In 2001 the National Endowment for the Humanities (NEH) selected Miller for the Jefferson Lecture, the U.S. federal government's highest honor for achievement in the humanities. Miller's lecture was entitled "On Politics and the Art of Acting." Miller's lecture analyzed political events (including the recent U.S. presidential election of 2000) in terms of the "arts of performance", and it drew attacks from some conservatives such as Jay Nordlinger, who called it "a disgrace", and George Will, who argued that Miller was not legitimately a "scholar".

On May 1, 2002, Miller was awarded Spain's Príncipe de Asturias Prize for Literature as "the undisputed master of modern drama". Later that year, Ingeborg Morath died of lymphatic cancer at the age of 78. The following year Miller won the Jerusalem Prize.
In December 2004, the 89-year-old Miller announced that he had been in love with 34-year-old minimalist painter Agnes Barley and had been living with her at his Connecticut farm since 2002, and that they intended to marry. Within hours of her father's death, Rebecca Miller ordered Barley to vacate the premises, having consistently opposed the relationship. Miller's final play, *Finishing the Picture*, opened at the Goodman Theatre, Chicago, in the fall of 2004, with one character said to be based on Barley. Miller said that the work was based on the experience of filming *The Misfits*.

When interviewed by BBC4 for *The Atheism Tapes*, he stated that he had been an atheist since his teens.

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 Barley, family and friends. His death came 6 months before that of Marilyn Monroe's first husband.
APPENDIX 2

Works of Arthur Miller

Stage plays

- No Villain (1936)
- They Too Arise (1937, based on No Villain)
- Honors at Dawn (1938, based on They Too Arise)
- The Grass Still Grows (1938, based on They Too Arise)
- The Great Disobedience (1938)
- Listen My Children (1939, with Norman Rosten)
- The Golden Years (1940)
- The Man Who Had All the Luck (1940)[46]
- The Half-Bridge (1943)
- All My Sons (1947)
- Death of a Salesman (1949)
- An Enemy of the People (1950, based on Henrik Ibsen's play 'An Enemy of the People')
- The Crucible (1953)
- A View from the Bridge (1955)
- A Memory of Two Mondays (1955)
- After the Fall (1964)
- Incident at Vichy (1964)
- The Price (1968)
- Fame (television play, 1970)
- The Creation of the World and Other Business (1972)
- The Archbishop's Ceiling (1977)
- The American Clock (1980)
- Playing For Time (television play, 1980)
- Elegy for a Lady (short play, 1982, first part of Two Way Mirror)
- Some Kind of Love Story (short play, 1982, second part of Two Way Mirror)
- I Think About You a Great Deal (1986)
- Playing for Time (stage version, 1985)
- I Can’t Remember Anything (1987, collected in Danger: Memory!)
- Clara (1987, collected in Danger: Memory!)
- The Last Yankee (1991)
- The Ride Down Mt. Morgan (1991)
- Broken Glass (1994)
- Mr Peter’s Connections (1998)
- Resurrection Blues (2002)
Radio plays

- The Pussycat and the Plumber Who Was a Man (1941)
- William Ireland’s Confession (1941)
- Jed Chandler Harris (1941)
- Captain Paul (1941)
- The Battle of the Ovens (1942)
- Thunder from the Mountains (1942)
- I Was Married in Bataan (1942)
- Toward a Farther Star (1942)
- The Eagle’s Nest (1942)
- The Four Freedoms (1942)
- That They May Win (1943)
- Listen for the Sound of Wings (1943)
- Bernardine (1944)
- I Love You (1944)
- Grandpa and the Statue (1944)
- The Philippines Never Surrendered (1944)
- The Guardsman (1944, based on Ferenc Molnár’s play)
- The Story of Gus (1947)
- The Reason Why (1970)

Screenplays

- The Hook (1947)
- The Misfits (1961)
- Everybody Wins (1984)
- The Crucible (1995)

Assorted fiction

- Focus (novel, 1945)
- The Misfits (short story, 1957)
- I Don’t Need You Anymore (short stories, 1967)
- The Performance (short story)

Presence: Stories (short stories, 2007)

Non-fiction

- *Situation Normal* (1944) is based on his experiences researching the war correspondence of Ernie Pyle.
- *In Russia* (1969), the first of three books created with his photographer wife Inge Morath, offers Miller's impressions of Russia and Russian society.
• *In the Country* (1977), with photographs by Morath and text by Miller, provides insight into how Miller spent his time in Roxbury, Connecticut and profiles of his various neighbors.

• *Chinese Encounters* (1979) is a travel journal with photographs by Morath. It depicts the Chinese society in the state of flux which followed the end of the Cultural Revolution. Miller discusses the hardships of many writers, professors, and artists as they try to regain the sense of freedom and place they lost during Mao Zedong's regime.


APPENDIX III

Summary Death of a Salesman

Willy Loman, an elderly failing salesman whose salary has been taken away and works on straight commission, returns home from a sales trip that he could not complete. He is weary and tired of life on the road. His two grown sons, Biff and Hap have returned home to visit. Biff has lost his way in life and has returned home after 15 years of drifting. Hap, who lives in his own apartment is also home to visit.

Willy has a conversation with his wife, Linda, as he gets ready for bed. Willy cannot understand why Biff is lost, with no job and no money to his name. Willy reminisces about the past and the reader sees for the first time that Willy sometimes lapses into another era, when he talks about opening the windshield on his car. Linda suggests Willy go to the kitchen have some whipped cheese before coming to bed.

Meanwhile, the boys are having a conversation in their old bedroom. They discuss their father and the fact that he is becoming senile in his old age. They have been on a date, and through their conversation we see that Hap holds himself to low moral standards. They talk about success, their hopes, and all the while Willy is downstairs having a conservation with no one. Willy is immersed in one of his flashbacks, where he relives conversations and scenes from the past. The boys are embarrassed for him, and the scene transforms into a fall day, 15 years ago.

Willy standing in the kitchen having a flashback as an observer sees it, to the flashback as Willy sees and lives it. The reader is taken back to Biff's senior year of high school. Biff is the captain of the football team, and he is full of verve and life, much different from the drained and confused present-day Biff.

Biff is in the yard practicing his passing with a new football. Willy asks him where he got it. "... I borrowed it from the locker room," he says. All of the Loman's are good with their euphemistic view of situations. "Coach'll probably congratulate you on your initiative!" replies Willy.

Willy and Linda talk and Willy tells Linda that he feels he is foolish to look at, and this is possibly why he doesn't sell as much merchandise as he could. During this scene, Willy has a brief remembrance of a woman he has had an affair with. She is a young woman who he meets on his sales trips, and he gives her Linda's stockings as presents.

As Willy comes out of these guilty thoughts, Bernard, the next-door neighbor boy, comes in and tells Willy that Biff had better start studying for the Regents or he will not graduate from high school. Willy goes into a rage and begins storming around looking for Biff. As Willy paces around the house ranting, the scene switches back to present-day and Hap comes downstairs and discovers his father talking to no one.
Willy is ranting in the kitchen, and Hap comes downstairs to quiet him down. Willy's mind returns to the present-day. Willy talks of his failure to make the trip to New England. He starts talking about his brother, Ben, now dead. Ben is a mysterious, almost god-like figure, whom Willy idolizes. Ben became rich mining diamonds in the jungles of Africa. Ben had asked Willy to come along, but Willy declined.

Willy begins to accuse Hap that he is too free with his money, his women, and his car. Charlie, the next door neighbor, comes over to see what's wrong. They sit down and play cards, while Hap goes upstairs. During the course of the game, Willy is cheating, and making fun of Charlie. Charlie, who owns a sales firm, offers Willy a job. Willy declines, and the reader gets the sense this conversation has taken place many times. They talk about Biff and how he wants to go back to Texas. Willy ends up insulting Charlie and begins to talk of his brother Ben. Willy begins to slip into another flashback and soon, Charlie is out the door and the scene is back to Biff's senior year in high school on the day Ben visited the family before leaving on a business trip.

They talk about their father, a man who deserted his family. He sold wooden flutes, and for some reason Willy idolizes his father. Willy believes his father was a rich and successful man. Ben challenges Biff to a fight, and Biff ends up on the ground.

Willy tries to show of the prowess of his sons by asking them to go steal some sand from a construction site to rebuild the front stoop. Ben tells them the simple story of how he became successful, and then is gone. The scene switches back to present-day.

Willy is yelling, "I was right! I was right!" as the present-day Linda comes down and finds him in the kitchen. Willy decides to go for a walk and leaves the house. He continues yelling as he walks down the street, lost in the past. Biff comes downstairs and talks to Linda. He wants to know how long Willy has been acting strangely. Linda accuses of Biff of not being home enough, or at least in contact with Willy. Linda says that Willy is all smiles and perfectly fine when Biff writes. It seems that just thinking about a happy future is all it takes for Willy to be content.

Through Linda's dialogue the reader sees that Willy and Biff have been at odds since the summer after Biff graduated from high school. Biff has no respect for his father anymore, although he used to in high school. Happy comes downstairs and joins the conversation.

Linda accuses Biff and Happy of deserting the family. She tells them that Willy is exhausted. He has worked all his life for his boys, and now his sons have turned their backs. Linda shows the boys that Willy has been trying to kill himself. Willy's car accidents are no accidents, and he has fixed a hose up to the water heater in the cellar to suck gas.

Biff tells Linda that he will try his best to please Willy and make do. Hap and Biff begin arguing about why Biff has always failed in the business world. During this argument Willy walks in the door. Biff and Willy begin arguing. As the tension increases, Hap tries to smooth things over by telling Willy that Biff is going to see Bill Oliver - Biff's
previous employer - to see if he'll loan them money to start a sporting goods business. Hap comes up with a fantastical plan to make money and Willy immediately becomes all smiles. Biff is being pushed into something he doesn't want to do, but goes along with it for now just please his father.

It is morning the next day, and the beginning of Act II. Willy is very happy, knowing that his sons are going to see Bill Oliver and become successes. Nothing can ruin this. The boys have left the house, and Willy is preparing to go see his own boss, Howard, to tell him that he does not want to travel anymore and wishes to have a job on the sales floor in New York. As he leaves, Linda tells him that the boys are going to treat him to a big dinner that night at Frank's Chop House.

Willy has a long discussion with Howard, and finally Howard tells Willy that the firm is firing him. Willy is shocked. Howard is the son of the previous owner, who Willy was good friends with. Willy delivers a long monologue about sales, and eventually Howard leaves the office for a few minutes. Ben appears and Willy is transported back to Biff's senior year again. It is the day of the big football game. Biff has been asked to attend three Universities. Willy refuses Ben's business offer once more, and tries to defend his position as a "lowly" salesman. Still immersed in this fantasy, Willy leaves Howard's ranting as he walks down the street to Charlie's office.

At Charlie's office Willy runs into Bernard and they talk for a bit. Willy is almost in tears and asks Bernard what happened to Biff after his senior year. Biff had flunked math and was ready to complete the credit in summer school, but he did not and became a drifter. Bernard tells Willy that after Biff went to go see Willy on a business trip, he came back changed. Willy refuses to talk about what happened on the trip, and soon Bernard is off.

Willy and Charlie talk for a little while. Charlie gives Willy fifty dollars so that he can go home to Linda and pretend that it's his pay. Willy leaves the office almost in tears and we are then taken to Frank's Chop House where the boys are waiting for Willy.

It is now the same evening and Hap has arrived at Frank's Chop House where he and Biff and Willy are going to meet for dinner. Happy starts hitting on a woman at the next table and Biff comes in, distraught. Biff did not land the deal with Bill Oliver that day, and now he has to somehow tell the bad news to Willy. Hap tells Biff that it would be best if they simply lie to Willy and make up a story about how Bill Oliver is going to think it over. Biff does not want to do this. Biff's experience that day with Oliver made him realize everything that is wrong in his life and how to fix it, but he knows Willy will not be pleased.

Willy arrives and Biff begins telling his story. Biff did not actually even see Oliver, in fact he accidentally stole Oliver's fountain pen. As Biff tries to tell the truth, Hap keeps interrupting, trying to turn the story around so Willy will not be upset. Willy ends up leaving the table, and goes to the restroom where he lapses into another flashback. Biff and Happy leave the restaurant with a couple of women.
The reader is taken back to the summer after Biff flunked math his senior year. Willy is in a hotel room on a business trip with a woman he has been having an affair with. Biff has decided to come visit his father to talk to him about flunking the math class and ends up discovering his father's infidelity. We are then transported back to Frank's Chop House, present day.

Willy leaves the restaurant in a daze.

Biff and Hap return home late that evening, after Willy. Linda is awake still, and none too happy that her sons abandoned Willy in the restaurant. She lambastes the boys about their behavior and Biff insists on seeing Willy. Linda will not permit it, knowing that an argument will ensue. Meanwhile, Willy is outside planting the garden and talking to Uncle Ben.

He talks to Ben about how his life insurance money will give Biff the start he needs to be success. They discuss this for a while and Biff comes out to talk to Willy. Biff has decided to simply leave the house and never come back or have any contact with his parents again.

Biff pulls Willy inside so he can say goodbye to both of them. A huge argument occurs. Biff pulls out the rubber hose that Willy has been sucking gas from the furnace with. The climax of the play occurs during this argument, and Biff goes to his room, promising to leave in the morning.

As the house settles down and Linda and the boys get ready for bed, Willy is in the kitchen. Ben appears again and tells Willy that his plan is sound. Willy tells Ben that Biff will finally realize how much he (Willy) is loved when Biff sees all of the hundreds of people that show up to his funeral. Ben leaves and Willy follows him out the door. Willy gets in his car and drives to his death.

The next scene is at the grave site after Willy's funeral. Only Biff, Hap, Linda, Charlie and Bernard are present. The play closes with just Linda onstage talking to Willy.

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