

ARTHUR MILLER'S

ALL  
MY  
SONS

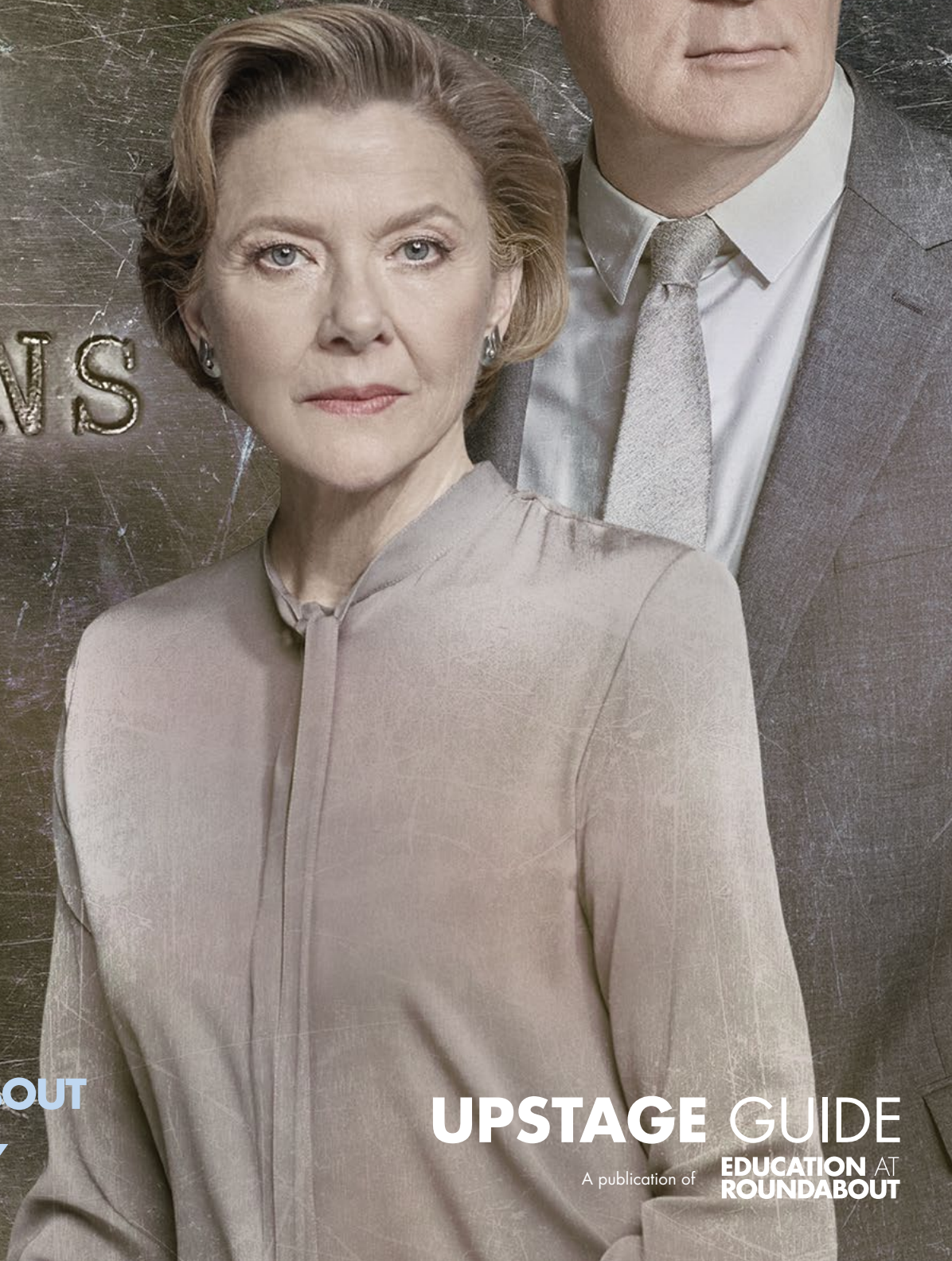


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ROUNDBOUT  
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UPSTAGE GUIDE

A publication of EDUCATION AT  
ROUNDBOUT

# UPSTAGE SPOTLIGHT



## ARTHUR MILLER'S **ALL MY SONS**

Directed by Jack O'Brien

Award-winning actors Annette Bening and Tracy Letts return to Broadway in the play that launched Arthur Miller as the moral voice of the American Theater. In the aftermath of WWII, the Keller family struggles to stay intact and to fight for their future when a long-hidden secret threatens to emerge—forcing them to reckon with greed, denial, repentance and post-war disenchantment across generations.

## A NOTE FROM **ARTISTIC DIRECTOR TODD HAIMES**

Arthur Miller has always played a special role in my life in the theatre. It was while first reading Miller's *Death of a Salesman* at age 14 that, transfixed by his unforgettable characters and gut-wrenching storytelling, I knew that I would dedicate my career to the stage. Years later, I would be lucky enough not only to mount many of Miller's plays at Roundabout, but also, unbelievably, to count as a colleague and friend the man I had only admired as a young adult.

What keeps Miller's canon of work so timelessly urgent is the disparity he captures between the promise of the "American Dream" and the reality of life for those caught in their nation's elaborate machinery of wealth and greed. Like the businessmen of *Salesman*, the Puritans of *The Crucible*, and the immigrants of *A View from the Bridge*, the Keller and Deever families of *All My Sons* must rediscover true morality in a society that wields power in all the wrong ways.

The collisions at the core of this masterful play — between love and deceit, comfort and complicity, family and country — touch every American war, every American business, and every American household. The drama that results is spellbinding, and our remarkable team of artists has brought it to life with bold and captivating electricity.

### **WHEN**

August 1947

### **WHERE**

The backyard of the Keller home in the outskirts of an American town

### **WHO**

**Joe Keller:** a business owner

**Kate Keller:** Joe's wife

**Chris Keller:** their surviving son, works in the family business

**Ann Deever:** former girlfriend of Joe and Kate's late son, daughter of Joe's former business partner

**George Deever:** Ann's brother

**Dr. Jim Bayliss:** a neighbor

**Sue Bayliss:** a neighbor

**Frank Lubey:** a neighbor

**Lydia Lubey:** a neighbor

**Bert:** a young boy from the neighborhood

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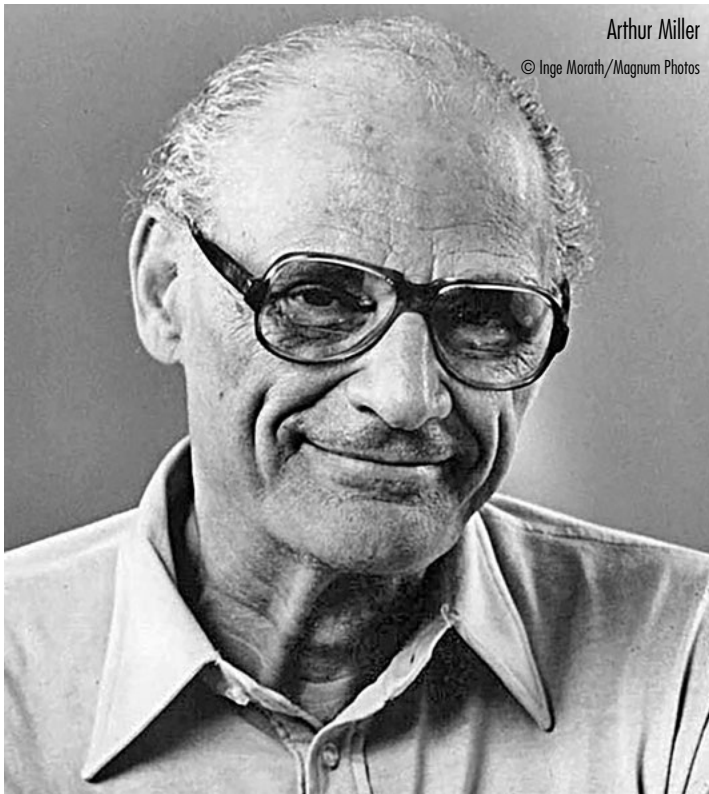
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# AN INTRODUCTION TO ARTHUR MILLER



Arthur Miller

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## MILLER'S EARLY LIFE

Arthur Miller was born in October 1915, on West 110th Street in New York City, to parents of Polish-Jewish descent. His father Isidore, an immigrant who never learned to read, had risen from traveling salesman to prosperous coat manufacturer, and his mother Augusta was an avid reader and educator. Prior to 1929, the family—including Arthur's older brother and younger sister—lived comfortably, and young Arthur was driven in a chauffeured car. But the stock market crash and the Great Depression changed everything. The Millers moved to Brooklyn, living in drastically reduced circumstances, experiences that would influence young Arthur Miller and inform many of his plays.

Miller attended James Madison High School and graduated from Abraham Lincoln High School in 1932. After high school, he worked odd jobs, including carpenter, delivery boy, and clerk for an auto parts warehouse, to save for college. He attended the University of Michigan, where he wrote for the student paper and majored in English. There Miller was mentored by playwright and professor Kenneth Rowe, who taught classic plays and their dramatic structure. In 1936, Miller won the school's Avery Hopwood Award for his first play, *No Villain*. The \$250 prize helped him pay for school and encouraged him to pursue playwrighting.

## THE WAR AND MILLER'S WRITING

After graduating in 1938, Miller returned to New York to write radio plays for the Federal Theater Project. He married Mary Slattery, his college sweetheart, in 1940. When the United States entered World War II in 1941, Miller was declared unfit for combat due to an old football injury. His brother, however, was drafted. Miller remained in Brooklyn, writing by day and repairing ships at the Brooklyn Navy Yard by night.

Miller took notes on the laborers he worked with and featured them in short stories like "Fitter's Night" that framed them as "heroes," pondering the men's role in the broader war effort. His war-related writing continued when Miller received government and Hollywood contracts to work on the 1945 film *The Story of GI Joe*, a dramatization of war correspondent Ernie Pyle's front-lines columns.

Although Miller's 1944 Broadway debut, *The Man Who Had All the Luck*, closed after four performances, he hit the bigtime in 1947 with *All My Sons*. Influenced by Miller's time on the Navy Yard and research into the lives of soldiers, this tragedy resonated with a war-weary, Depression-pummeled nation. It ran for almost a year and earned Miller his first Tony Award® for Best Author.

Miller next wrote *Death of Salesman*. His creation of Willy Loman, an aging salesman confronting his own failure, resulted in an American masterpiece. Under the direction of Elia Kazan (who had also directed *All My Sons*), *Salesman* premiered on Broadway in February 1949 and won the Pulitzer Prize, the Tony Award, and the Drama Critics' Circle Award.

## THE CRUCIBLE AND GOVERNMENT CRITICISM

With *The Crucible* in 1953, Miller dramatized the 1692 Salem witch trials as an allegory for McCarthyism. Miller wrote the play as a rebuke against Kazan, who had betrayed mutual friends by naming them as Communists to the House Committee on un-American Activities (HUAC). Although the original production was not as successful as his previous plays, it has since become one of Miller's most frequently produced plays around the world. When Miller himself was called before the HUAC in 1956, he refused to "name names" and was cited for contempt of Congress. The ruling was overturned two years later.

### MONROE, MORATH, AND MILLER'S LATER WORK

Miller initially met Marilyn Monroe in 1951 through Kazan, who was dating her at the time. Their friendship turned into a romance, and in 1956, Miller divorced his first wife to wed Marilyn, hailed by Norman Mailer as the union of "the Great American Brain" and "the Great American Body." Throughout their marriage, Monroe worked steadily while struggling with addiction and personal problems, but Miller wrote very little. An exception was his screenplay for *The Misfits*, penned for Monroe. Miller and Monroe divorced in 1961, and she died of an overdose the following year.

Though the next few decades did not yield the hits of the postwar years, Miller remained a presence in the theatre. His 1964 play *After the Fall* was thought by many to have been inspired by his marriage to Monroe; however, Miller denied this, stating, "The play is a work of fiction. No one is reported in this play." Miller reunited with longtime collaborator Elia Kazan for its premiere. Other works included *Incident at Vichy*, *The Price*, and *The American Clock* (inspired by his family's experiences during the Depression). He also scripted the 1980 TV movie *Playing for Time*, based on the true story of Jewish musicians in an Auschwitz orchestra during the Holocaust.

Outside of the theatre, Miller worked for the rights of international writers as president of PEN International. He spoke against the Vietnam War in 1965, participated locally in Connecticut politics, and served as a delegate to the Democratic National Convention in 1968. Miller

married Austrian-born photographer Inge Morath in 1962, and the couple had two children, Rebecca and Daniel. He collaborated with Morath by writing the texts for three books. Miller's own memoirs include *Salesman in Beijing* (1984) and his autobiography, *Timebends* (1987). The marriage lasted until Morath's death in 2002.



Marilyn Monroe and Arthur Miller

In the 1990s, three new plays, *The Ride Down Mount Morgan*, *The Last Yankee*, and *Broken Glass*, brought renewed attention. Miller's themes of success and failure continued to resonate and find a new audience for revivals of his earlier work, including a 1996 film of *The Crucible*, a 2005 Tony-winning production of *Death of a Salesman*, and, most recently, acclaimed reinterpretations of *A View From The Bridge* and *The Crucible* from director Ivo Van Hove.

### DEATH AND LEGACY

By the time of his death at age 89, Miller's work was being performed somewhere around the world on any given day of the year. Miller died of heart failure on February 10, 2005, which coincided with the 56th anniversary of *Salesman's* original Broadway opening,

surrounded by family and friends. The BBC obituary praised Miller as "a man of the highest integrity, both in his work and in his personal life, Arthur Miller was an old-fashioned liberal, who never accepted the American dream at face value." Besides his many plays, his legacy includes The Arthur Miller Foundation for Theater and Film Education, chaired by Rebecca Miller, which promotes access to theatre and film education for NYC public school students. •

# INTERVIEW WITH DIRECTOR JACK O'BRIEN



**Education Dramaturg Ted Sod spoke with Jack O'Brien about his work on *All My Sons*.**

**Ted Sod:** Your memoir, *Jack Be Nimble*, is subtitled *The Accidental Education of an Unintentional Director*. How did you transform from being an unintentional director to an intentional one?

**Jack O'Brien:** I fell in love with Rosemary Harris and Ellis Rabb's APA Repertory Company when I was at the University of Michigan. APA (Association of Producing Artists) was the resident theatre company for the brand-new professional theatre program there, and it was activated just about the time I went into graduate school. I'd never seen anything like them. I was just drunk with admiration and fealty, and I followed them everywhere. I matriculated to New York City shortly after I graduated, and they were in residence off-Broadway. I really pestered Ellis until he made me his assistant. For about six years, I was the only assistant they had and/or could afford, which meant I was taking the director's notes for Ellis Rabb, Alan Schneider, Eva Le Gallienne, and John Houseman. I had a postgraduate indoctrination no one else in my generation had. I was submerged in this company that had residencies at the Lyceum Theatre on Broadway and in Los Angeles; Ann Arbor, Michigan; and Toronto as well. So by the time it was over, there didn't seem to be any turning back. Houseman graciously invited me to direct at Juilliard, and around that time APA disbanded. I was tapped to direct the bicentennial production of *Porgy and Bess*. They wanted Hal Prince, but he was committed. The conductor, John DeMain, finally said, "There's this guy that I think is really talented." That was 40 years ago, and it not only created my career, but it introduced me to nearly 10 years of opera work. Opera directing commitments are at least five years in advance, and theatre's trajectory is more like six to eight months. So, I took a chance and cut my ties and had 10 years refining my work on the road before Craig Noel invited me to work at The Globe Theatre in San Diego.

**TS:** You directed a television version of *All My Sons* in 1987. How did that come about? Was Arthur Miller involved in that version?

**JO:** One of my closest personal friends is Lindsay Law, who was in charge of programming American Playhouse on PBS, and he guided me into directing for television. We filmed *All My Sons* in Toronto. The cast included James Whitmore, Michael Learned, Aidan Quinn, Joan Allen, and Zeljko Ivanek. Arthur came up to Toronto to work with us, and he was simply wonderful. I had gone originally to meet with him to seek his blessing and his advice. He later professed it to be his favorite version of the play, and I never knew what this meant, but I took it as a compliment: he said, "It's the most lyric production of the play I've experienced." I was very proud of it. *All My Sons* is a great play. When we're all dead and buried, rather than the more popular *Death of a Salesman*, I believe Miller may be most remembered for being the author of this particular play.

**TS:** It is, in fact, the fourth Broadway production. Roundabout has done it twice before Off-Broadway. Once, in 1997, directed by Barry Edelstein with John Cullum playing Joe. And earlier, in 1974, Gene Feist directed it with Hugh Marlowe as Joe. What do you think it is about this play that audiences respond to viscerally?

**JO:** Buried in that play is the DNA of who we were as Americans at the conclusion of World War II. We were struggling with our international reputation. We had come late to the defense of the most vulnerable



Jack O'Brien  
Photo by Jenny Anderson

countries in Europe. We played a key role with our incredible, almost naïve, positivism. It cost us dearly, but we took responsibility for what we did. I am referring to the Marshall Plan, where we forged our reputation for being not only citizens of the world, but also caretakers. That seemed to resonate with a young country that was proud, that had distinct values, that knew right from wrong and good from bad. We were a moral society and we were naïve; but it was real, and this play touches on all those issues to remind us who we once were and what we need to change in order to be better. I can barely get through the play without being overwhelmed. I think it's profoundly touching, and it resonates within most of us because we see our parents, we see our grandparents, and we see the past from which we seem to have resolutely descended.

**TS:** Miller is a brilliant craftsman in terms of how he interweaves all these characters and their histories. I keep thinking about the denial in the play. It's so present for me: the mother's denial, the father's.

**JO:** Oh, God, yes. We're all culpable in that aspect.

**TS:** I wonder if the themes of the play will resonate with an audience in 2019.

**JO:** I'd be very surprised if they didn't. First of all, as you say, it's brilliantly written. It's just a stunning piece of craft, but it's truly about us as Americans. At the moment, we don't seem to want to own up to being responsible for each other. We would rather be either cynical or step away and be selfish, greedy. We're bloated and we're basically turning our backs on the inherent philosophical bent of the American spirit. I think the play uncovers that and asks you to take a stand,



frankly. What we learned when we did the play for television, and what I'm about to go through with this new group of people, is that it's a bit of a mystery play. You have to know who knew what and when they knew it in order to figure out how events like the ones divulged in the play could have happened. I have such respect for what Miller wrote. My only concern is to get that onto the stage. It's not something you need to interpret. It's not something you need to apologize for or, in the worst possible phrase, make relevant. It is relevant by the fact that it's the handiwork of one of our greatest writers and it just needs to be heard as honestly as possible.

**TS: What kind of an atmosphere do you create in the rehearsal room? Can you give us some insight into your process as a director? How do you collaborate with actors?**

**JO:** It's a complicated thing to describe, but basically I like to stay out of the way as much as possible and listen to the actors, respond to them, edit them. I think of myself as their first audience. I'm not a dictatorial director at all. I like to create an atmosphere of inclusion where everyone gets to express what they feel and think, and we evolve from there.

**TS: Do you have history with other Miller plays? When you were at The Old Globe, did you direct any plays written by Arthur Miller?**

**JO:** No. Mark Lamos directed *Resurrection Blues* at The Old Globe just before I left as artistic director. I thought it was a wonderful production. For American Playhouse, I also directed Arthur's adaptation of Ibsen's *An Enemy of The People*. Miller's work has a very strong moral code, and being responsible for your actions and owning them is something we're not really good at these days.

**TS: How are you collaborating with your design team?**

**JO:** I reached out to the very same team that did such an exemplary job with the production of *The Sound of Music* I directed recently. We know each other well, and we had a wonderful time working on the Rodgers and Hammerstein musical, so it's a joy for us to be able to get back together. We're doing it as faithfully to the period as we possibly can.

**TS: Will there be original music?**

**JO:** Yes. Bob James, who has been a frequent collaborator of mine, is composing original music for this production. He also did the scores for Stoppard's *The Hard Problem* as well as *Two Shakespearean Actors* and *The Invention of Love*, which were all done at Lincoln Center.

**TS: Do you have any advice for a young person who says they want to direct for the stage?**

**JO:** In order to be a director, you have to be a lot of other things first. I think it's the last thing you do, because you are basically the overseer. I think you back into directing. One needs to experience all the elements that go into putting a play up in front of an audience first. I also believe that if one seriously wants to have a career directing, get the hell out of New York.

**TS: Is there a question you wish I had asked about the play, your career, or about Arthur Miller that I didn't?**

**JO:** No, I don't think so. I'm in the honorable position of having something that I feel very strongly about fall suddenly and fortuitously into my hands. I'm grateful for it and eager to get started. •



Tracy Letts, Annette Bening, and Director Jack O'Brien  
in rehearsal for *All My Sons*

Photo by Jenny Anderson

# THE WAR AT HOME: SHIFTING VALUES ON THE HOMEFRONT

World War II changed not just the political and military landscape of the world, but also family and community structures at home in the United States. The America that Joe and Kate Keller grew up in fostered different values than that of their sons. These differences left post-war communities divided and families searching for common ground.



## THE PROGRESSIVE ERA FAMILY



## THE DEPRESSION ERA FAMILY

A boy (second from right) working as a "picker" poses with coworkers at the entrance to a mine in Gary, West Virginia, in 1908  
Photo by Lewis Wickes Hine



Joe and Kate Keller were young adults in what was considered the "Progressive Era." At the time, most communities and families were culturally homogenous: people rarely married outside their race, religion, or even their neighborhood. Additionally, as child labor laws were not put in place nationally until 1938, formal education was an option, but not a priority, for many families. Teenagers and children were expected to do their part to help support the family, and that often meant that children left school as soon as they were physically and intellectually ready to enter the workforce.

A group of berry pickers at work, likely in a cranberry bog in Burlington, New Jersey, in 1938  
Photo by Arthur Rothstein



Chris Keller turned 18 during the Great Depression. In this era, high rates of unemployment, along with the government's push for labor reform, kept children and teenagers out of the workforce. As a result, many stayed in school longer or worked in their own homes as the economic crisis left families struggling to make ends meet. Marriages were delayed, and couples had fewer children because families could not financially support children.

ONLY  
**51%**

of United States citizens 19 and younger were enrolled in school of any sort

Americans over 25 had, on average only completed formal schooling through

**8th  
GRADE**

**75%**

of United States citizens 19 and younger were enrolled in school, up from the 51% in 1900, when his father went to school.

Childhood workforce participation plummeted to

**3.3%**

for all 10- to 13-year-old males

**17.7%**

of all 10- to 13-year-old males were already involved in the workforce

**5.5% and 3.8%**

**OF MEN**

**OF WOMEN**

in the United States had completed 4-year college.



Joe Keller: I don't know, everybody's gettin' so Goddam educated in this country there'll be nobody to take away the garbage. It's gettin' so the only dumb ones left are the bosses... It's a tragedy: you stand on the street today and spit, you're gonna hit a college man.

New educational and occupational opportunities instilled confidence in the concept of the American Dream. It became common for children to leave home, go to college, and settle in new cities or suburbs in pursuit of a life beyond the class confines of their parents.



## THE POST-WAR FAMILY

A father reads the newspaper while two children watch television, E. 53rd Street, New York City, 1950  
Photo by Gottscho-Schleisner, Inc. Library of Congress



In the years following WWII, the flourishing economy gave rise to what was considered to be the "Golden Age of Capitalism." The housing boom spawned by soldiers returning from war combined with the spike in defense spending to spark an economic resurgence. College enrollment soared as WWII veterans were assisted by the Servicemen's Readjustment Act, commonly known as the G.I. Bill, which provided education benefits.

CHRIS: I'll get out. I'll get married and live some place else. Maybe in New York.

KELLER: Are you crazy?...You've got a business here. What the hell is this?

CHRIS: The business! The business doesn't inspire me.

KELLER: Must you be inspired?

CHRIS: Yes. I like it an hour a day. If I have to grub for money all day long at least at evening I want it beautiful. I want a family, I want some kids, I want to build something that I can give myself to.

IN FALL 1949, ABOUT

**2.4  
MILLION**

students enrolled in colleges, which made up 15% of all 18- to 24-year-old Americans.

Despite the enrollment upswing, the proportion of women on campus dropped down to 30% as men returned from war and women were encouraged to return to more traditional homemaker roles.

In the 1940s and 1950s, the median educational attainment of 25- to 29-year-olds rose to

**12.3  
YEARS**

The school enrollment rate for 7- to 13-year-olds reached

**99%**

in the late 1940s.

Suddenly, the business that Joe had spent his life building for Chris and Larry started to look more like a boundary than an opportunity. Likewise, though Ann was still expected to marry and support her husband, her education supported her notions of independence far more than was ever possible for Kate. While the war abroad had ended, the generational conflict at home pressed on.

# INTERVIEW WITH ACTOR HAMPTON FLUKER



**Education Apprentice Leia Squillace spoke with Hampton Fluker about his work on *All My Sons*.**

**Leia Squillace: Where were you born and educated? What made you decide to become an actor?**

**Hampton Fluker:** I was raised in Atlanta, Georgia. I was really into sports, but then I did a play called *Ragtime* in high school and realized that I really enjoyed the stage more than I enjoyed the field. I wasn't well-versed in theatre, but my high school director, Eric Brannen, who was a big influence in my life, told me to continue doing it. It wasn't until I started applying to college that I realized that I didn't want to do anything else besides act. Boston University was my dad's alma mater, and so when I realized that BU had an acting program, I ended up going there.

Boston University taught me a lot about the craft of acting. It really opened up my whole world because I really didn't know much. It was a humbling experience. My classmates, some of the best actors I'd ever seen, surrounded me, and I really got to learn, grow, and discover with them. It was a community of students with a passion to tell stories. Seeing their work inspired me to keep on exploring and growing, and it still does.

One of my favorite teachers at BU was Betsy Polatin. She taught me about Alexander Technique. She really taught me to breathe and be centered. That's a gift. Truly. Betsy's awesome! And Lydia Diamond, I never had the honor of being taught by her, but her support and guidance in school is something I am truly grateful for.

**LS: Can you share some of your initial thoughts about George Deever? His first appearance is in the second act of the play. What does it mean for you as an actor to play a character who is spoken of before the audience sees him?**

**HF:** I love it! It gives me more information as an actor. As an audience member I love when I hear about a character before I see them. It makes for a really explosive meeting, or at least a meeting that makes you question your preconceived notions of who someone is. When I think about George, I think about the concept of coming home. To go home is a push and pull. You have to be around the people that raised you, but sometimes you disagree with a lot of what you've become aware of through your years away from home. When he comes home, I feel there's a softness and contradiction there. I think playing a character where there's contradiction in that person's heart is always the most interesting thing. George, to me, is a person who is coming home and he doesn't know how to handle it. He's trying to be strong, but I think he feels very weak because he knows a truth that no one else is admitting to, which puts him in a bind of truth-seeker but also truth-holder. I'm really excited and honored to be able to play him and to learn more about him throughout the process.

**LS: Can you give us some insight into your process of finding George? What kind of research and preparation will you do?**

**HF:** I always like to go into rehearsal semi off-book. So before rehearsal, I spend a lot of time with the script so I can feel free to explore. And then, honestly, I try to let it go and just play with the other actors once rehearsal starts. That's why rehearsal is so fun for me. I get to really observe and learn and grow in rehearsal. So much can change and that's exciting.



Hampton Fluker

**LS: What does Arthur Miller's work mean to you?**

**HF:** Miller is one of the greatest playwrights ever and one of the first playwrights I came across in high school before I knew that I wanted to be an actor. His work always struck me as extremely honest and filled with subtext. Miller allows for deep exploration of what it means to be human and there is a lot of fun in that. In my opinion, his work pushes an actor not to "act." As a student of acting, that's always my goal. *All My Sons* was the first play of his that I read, and it's truly unbelievable, in a beautiful way, that I get to be a part of telling this story. It's kinda strange how things work out.

**LS: How does producing a play that was written in 1947 by a white American playwright continue to speak to us today, and to you individually as an actor of color, in 2019?**

**HF:** Well, why do we still do Shakespeare? We do his work hundreds of years later because there is universality in the specificity of the characters and the stories that transcends race, gender, religion, or sexual orientation. The same is true, in my opinion, for some of Arthur Miller's work. George Deever speaks to me because he is filled with contradictions, as am I, as are we all. That is a human connection that is precious and exciting to explore. My race, in my short career, has never and should never prevent that exploration. There's a magic to that exploration. I love it. But, that being said, it is never easy to navigate personally or spiritually as an actor of color in a predominately white theatre tradition, including Broadway. Until there is more diversity in the American theatre canon, questions like these will have to be grappled with and continuously asked.



Hampton Fluker in rehearsal for *All My Sons*

Photo by Jenny Anderson

**LS: What do you look for in a rehearsal process, and what makes for the best collaboration with your fellow actors, director, and production team?**

**HF:** Honestly, if everyone is having fun and exploring and trying new things for the sake of the story. This is my first time doing Broadway, and I'm so excited to learn everything! Just being in that rehearsal room and listening to the other actors and playing off of one another will be a great experience. There is so much I don't know, and I'm looking forward to all the lessons I'll take away from this production.

**LS: How does working on this play differ from working on a new play where the playwright is still alive and in the room?**

**HF:** I've worked on plays where the playwright is in the room, and it's wonderful to get to collaborate on a piece and bring that person's ideas to reality. It's a great example of giving and receiving. Collaboration is one of the reasons I knew I wanted to be an actor. The feeling of creating something together in a safe space always attracted me to theatre. *All My Sons* is no different when I really think about it. Arthur Miller, unfortunately, is no longer with us, so we have to trust that what's on the page is what he meant and try to honor that as best we can and collaborate in spirit.

**LS: How do you keep yourself inspired as an artist?**

**HF:** I try every day to take pause. I try and really just pay attention to everyday things and find a lot of new hobbies. I cook, run, play with my dog, and really try to keep it simple and easy because there's a lot of art in that for me. Basically, I really try to stay present everyday so I can really appreciate every moment. That has been a new practice I've been focusing on, and it makes a huge difference and it keeps me inspired in art and in other areas of my life. Also, my friends and loved ones who succeed in the expression of their art and their path, that's maybe the most inspiring thing for me ever. At the end of the day, art to me revolves around community and finding joy in other people. Their stories, their narratives, and their expressions of it...to be included in my friends' and loved ones' stories is inspiring to be a part of. I think that's art, and for me that's where my need to be an actor comes from.

**LS: What advice do you have for students who are interested in pursuing a career in acting?**

**HF:** Listen to people when they say it's hard, but don't obsess over that. Anything that you really want to do is going to be hard. You'll know if you can do anything else, so if all you can think of is being on stage, or directing, or being around it, then that's what you should do. And breathe! And listen! And laugh at yourself when you're not perfect. •

# MORALITY AND CONNECTEDNESS

## WHAT IS THE RIGHT THING TO DO?

Twenty-first century New Yorkers are confronted with **moral decisions**—choices that reflect one's understanding of right and wrong—every day. Some are small: choosing not to cheat on a math test, or responding to homeless individuals on trains. Some are larger and more nuanced: protesting for racial justice, going public with accusations of harassment, or working to change laws.

Joe Keller's trouble, in a word, is not that he cannot tell right from wrong but that his cast of mind cannot admit that he, personally, has any viable connection with his world, his universe, or his society.

—ARTHUR MILLER

Arthur Miller is often called a **moral playwright** because he explored how our individual understanding of right and wrong comes into conflict with the values of the broader society in which we live, and how that conflict shapes our understanding of what is true. At the heart of this exploration is Miller's understanding of connectedness: our actions affect others. We are all in this world together and, therefore, all bear responsibility for what happens. We are all part of "a great web of meaning" that makes up civilization.

**SPOILER ALERT!**



**JOE  
KELLER**

### **CHOICE**

Sells defective airplane parts and lets his business partner take the blame

### **MORALITY**

Places family survival over responsibility to the broader community

**KATE  
KELLER**

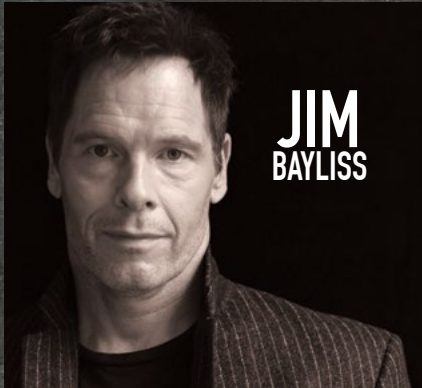
### **CHOICE**

Refuses to acknowledge that her son is dead or that her husband is culpable in the deaths of soldiers

### **MORALITY**

The image she has of her family—successful, alive, and harmonious—is more important than the truth

# ALL MY SONS



**JIM  
BAYLISS**

### **CHOICE**

Blames his wife and family obligations for having to practice medicine rather than engage in poorly-paid medical research

### **MORALITY**

Preserving his vision of himself as a self-sacrificing scientist is more important than acknowledging the truth about his life choices



**CHRIS  
KELLER**

### **CHOICE**

Offers to drive his father to police station to turn himself in

### **MORALITY**

Responsibility to his country and fellow humans takes precedence over his relationship with his father and the survival of his family



**ANN  
DEEVER**

### **CHOICE**

Conceals letter from Larry; cuts off contact with her incarcerated father but is willing to have a relationship with Joe

### **MORALITY**

Values building a future with Chris over revealing the truth of Larry's death to the Keller family

The fortress which *All My Sons* lays siege to is the fortress of unrelatedness. It is an assertion not so much of morality in terms of right and wrong, but of a moral world's being such because men cannot walk away from certain of their deeds.

—ARTHUR MILLER

## OTHER MILLER CHARACTERS

**JOHN  
PROCTOR**

**THE CRUCIBLE**

### **CHOICE**

Allows himself to be executed rather than confess to a crime he didn't commit

### **MORALITY**

Holds truth and personal honor above survival and providing for his young family

**WILLY  
LOMAN**

**DEATH OF A SALESMAN**

### **CHOICE**

Commits suicide in order to pass on life insurance money to his sons

### **MORALITY**

Likeability and material success, "the American Dream," is all that matters

**EDDIE  
CARBONE**

**A VIEW FROM THE BRIDGE**

### **CHOICE**

Breaks code of silence by reporting illegal immigrants to the police

### **MORALITY**

Values his lust for his niece over his own community

# INTERVIEW WITH ACTOR TRACY LETTS



**Education Dramaturg Ted Sod spoke with Tracy Letts about his work on *All My Sons*.**

**Ted Sod:** Where were you born and educated? You are not only an award-winning actor, but an award-winning playwright as well. Where did you get your acting and playwrighting training? Did you have any teachers who had a profound influence on you?

**Tracy Letts:** I was born in Tulsa, Oklahoma, and grew up in a small town in southeastern Oklahoma. My parents taught at a small state university there. I was educated in public schools. I didn't go to college. I learned how to act and write from peers, from mentors, from observation, from experience. My parents were hugely influential on my creative life. They both had wonderful and surprising second careers, my father as an actor and my mother as a writer. They were both funny and mercurial and passionate and curious. Gifted storytellers.

**TS:** Why did you choose to do the role of Joe Keller in Arthur Miller's *All My Sons*?

**TL:** I've been trying not to act on stage—it's too damn hard. In fact, this is the longest I've gone without being on stage since I was fifteen years old. But when the offer came to play Joe Keller, I said, "I don't think I can call myself an actor anymore if I don't do this." It is one of those plays that made me—not just me, so many of my fellow artists—aspire to do this work.

**TS:** What do you think the play is about? Why do you feel it is important for audiences to experience this play now?

**TL:** The play is about responsibility, one's responsibility to the world versus one's responsibility to oneself. I think that's a vital theme for any American to contemplate in 2019. Vital.

**TS:** What kind of preparation or research did you have to do in order to play Joe?

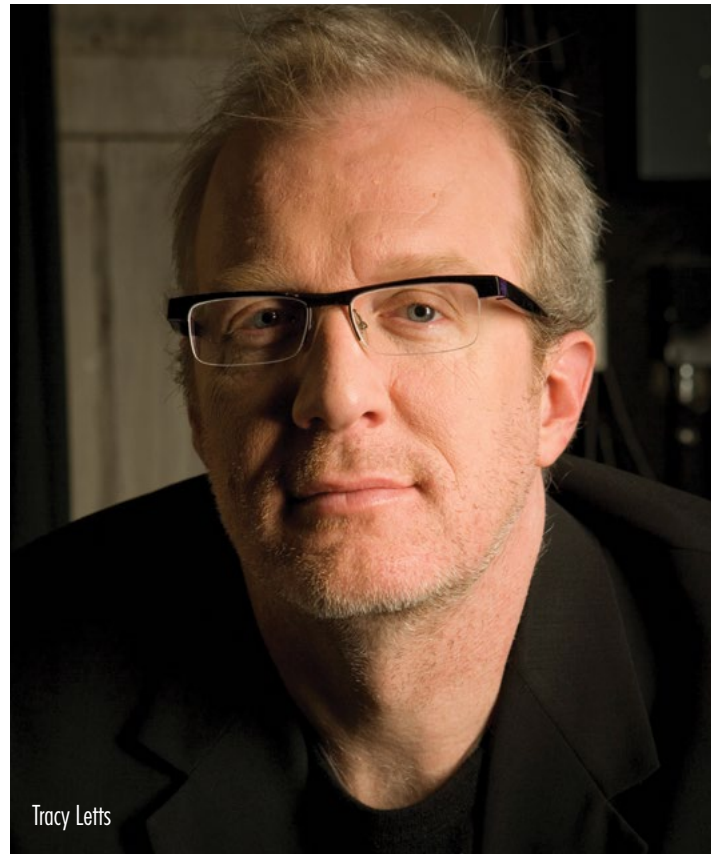
**TL:** It depends on the gig, but I'm not a big research guy. In the past, I've immersed myself in books and trips to the library and too much time on the internet. I don't find it all that helpful. In a well-written play, the dramaturgy is on the page. I have to figure out how the guy walks and talks.

**TS:** How is this character relevant to you? What do you find most challenging/exciting about this role?

**TL:** Miller's greatest gift as a dramatist might have been his ability to create characters who represent larger societal forces but still live as idiosyncratic, flesh-and-blood people. Joe is a man in full, not just an idea. I love the things about Joe that make him human...his humor, his love of family, his appreciation for beauty, his attendance to simple pleasures, his insecurity, his terrible grief.

**TS:** You are the author of *August: Osage County*, which is also a family drama. As a writer, were you influenced by the plays of Arthur Miller? Which plays of his have the most resonance for you as a writer?

**TL:** Every playwright working today has been influenced by Arthur Miller, whether they admit it or not, whether they like it or not. My favorite Miller play is *All My Sons*.



Tracy Letts

**TS:** Some academics say Miller was the "moral voice" of America when he wrote this play. And that he was the heir apparent to the Greeks and Ibsen. Do you agree? Why or why not?

**TL:** Eh. "Moral voice," "heir apparent." That's all legacy jazz, and I don't get into it. I like what I like. Having said that, it's not exactly going out on a limb to claim that *All My Sons* is a foundational American play.

**TS:** What is important to you when you are collaborating on a role with a director?

**TL:** A good eye. Actable notes.

**TS:** How do you keep yourself inspired as an artist?

**TL:** I struggle with it, frankly. I can't tell you the number of times in the last couple of years that I've wondered, "Why did we bother writing *All My Sons* and *To Kill a Mockingbird*? Artists have been telling stories of love and compassion, of responsibility and reconciliation, since humans acquired language. Right now, from where I stand, it doesn't seem to have done us much good. What happened? How have we failed?" And then I splash some water on my face and pour a cup of coffee and head back to the typewriter. I don't know what else to do.

**TS:** What advice can you give young people who say they want to act or write for the theatre?

**TL:** Read fiction. Don't watch garbage. Make your own work. Don't create what other people want you to create. Don't create what you think will sell. If you're a writer working on an original piece, take some time to think about what you're making. A lot of time gets wasted on



bad ideas that probably should have been killed in the planning stage. Read reviews if it helps you make your next thing. Don't read them if it keeps you from making your next thing. Celebrate the success of your peers. The success of others, even your competition, doesn't take anything away from you.

If you go to college—and I highly recommend you do—study English or Drama or your specific discipline. If you want to be an artist and your parents are not in the arts, they will tell you to get a “fall back” degree, like in “Business” or “Accounting.” Your parents are wrong. If you have a fall back, you will fall back.

Travel, meet people, knit a scarf, read the paper, go to a museum, get married (or not), get a cat, climb a mountain, try a different city for a while. Live a life. It's hard to make things and it's even harder to make great things. Be hard on yourself as an artist. Work harder. While our culture worships celebrity, it frequently shames artists, especially struggling artists. Never apologize for being an artist. Look people in the eye and say, “I am an artist.”•

Annette Bening and Tracy Letts  
in rehearsal for *All My Sons*

Photo by Jenny Anderson



# WORLD WAR II ON THE HOMEFRONT

*All My Sons* takes place in 1947, two years after the end of **World War II**. What would become the costliest and deadliest conflict in human history was sparked in September 1939 by German leader Adolf Hitler, who led his military to invade Poland in the first move of a campaign for world domination. As a response to Hitler's aggression, most countries in the world joined one of two alliances: the **Axis Powers** (chiefly Italy and Japan), who aligned themselves with Germany; and the **Allied Powers** (chiefly Great Britain, France, the Soviet Union, China, and the United States), who opposed them.

The United States did not enter the war until December 8, 1941, a day after a surprise attack by Japanese aircraft on the U.S. naval base at **Pearl Harbor** in Hawaii. Over the next four years, millions of American servicemen and servicewomen would join the Allied forces all over the world, and Americans back at home—like the Kellers and Deevers of *All My Sons*—would have their ways of life drastically altered by a war effort that became all-consuming. Though primarily waged on foreign soil, WWII transformed the American economy and changed countless American families forever.



## THE WAR ECONOMY

Even though the United States would not enter the war for over two years after it began, the alarming developments overseas in 1939 and 1940 prompted the U.S. Government to massively expand America's arsenal of military machinery, a process called **rearmament**. To meet this unprecedented demand for war supplies, a **war economy** began to take shape in which the

U.S. Government owned and funded new manufacturing plants that were operated by private businesses. These **government-owned, contractor-operated (GOCO) plants** allowed for increased production of military goods and signaled a new kind of partnership between America's governmental and business interests.

After the attack on Pearl Harbor, President Franklin D. Roosevelt set extremely high goals for America's military production: 185,000 aircraft, 120,000 tanks, and 55,000

anti-aircraft guns between 1942 and 1943 alone. The war economy grew, pushing GOCO plants to redouble their efforts and forcing many companies, especially those in the automobile industry, to fully convert from manufacturing civilian goods to producing military supplies. General Motors reconfigured their car factories to build airplane engines and tanks; Ford made B-24 Liberator long-range bombers. Businesses like the one owned by Joe Keller and Steve Deever in *All My Sons* were under intense pressure to meet their high production quotas in short periods of time. Coordinated by the federal government's **War Production Board** and **Office of War Mobilization**, these breakneck efforts to expand America's arsenal quickly transformed the United States into the single largest producer of war goods in the world.



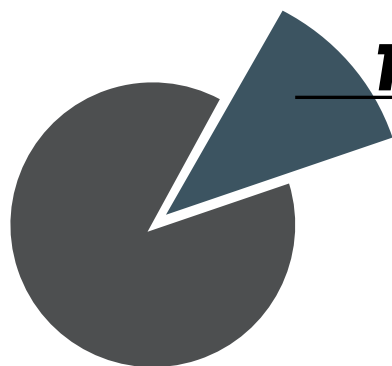
## THE WORKERS AND THE WEALTHY

War mobilization so stimulated the American economy that it single-handedly ended the decade-long **Great Depression** of the 1930s. Though unemployment plummeted and women and people of color found new opportunities to join the workforce with so many men away in the Armed Forces, prosperity remained concentrated at the top of a very small number of corporations. Many factories operated nearly 24/7, leading factory workers to put in long hours, sometimes even as their wages were frozen. In response to the harsh conditions of factory life, over 6.7 million laborers went on **strike** during the war, in some instances getting labeled "traitors" for their demand for fairer conditions.

The wealth enjoyed by the corporate and governmental elite as a result of the war mobilization efforts exemplified the dangers of what would later be known as the **military-industrial complex**. President Dwight D. Eisenhower coined the term in his 1961 farewell speech to the American public, warning against the powerful combined interests of politicians and big business owners, for whom wartime military buildup had proven very lucrative.



## WARTIME SERVICE



**12%** of the U.S. population served

**10 MILLION** volunteered

**6 MILLION** drafted as part of Selective Training and Service Act of 1940

**406,000**

American military personnel died in WWII

**79,000**

Missing-In-Action

African American and white soldiers aboard a ship

Photo by Gordon Parks



### WARTIME SERVICE AND ITS EMOTIONAL TOLL

Soldiers reported “missing in action,” like Larry Keller in *All My Sons*, are those whose whereabouts are unknown to the government and who are not confirmed alive or dead. Such a classification can bring particular hardship to a missing soldier’s family, who are denied the closure of a death. Such an **ambiguous loss** can lead to years of unresolved grief, with which all the Kellers struggle in *All My Sons*.

Of the soldiers who came home from the war, many developed **post-traumatic stress disorder (PTSD)**, as the memories of the horrors they had experienced in combat made it difficult to return to a normal life. Though not officially recognized as a mental health problem until 1980, PTSD manifested itself for many WWII veterans in the form of flashbacks, anxiety, depression, and other involuntary reactions to the violence of wartime.

Also common among veterans—and experienced by Chris Keller in *All My Sons*—was **survivor’s guilt**, a phenomenon associated with PTSD. Many soldiers who had emerged unharmed from wartime situations that left others injured or dead felt a strong and sometimes debilitating sense of guilt at their own survival. Veterans struggling with survivor’s guilt would often take on blame for circumstances out of their control or battle constant feelings that they could have done more to save their fellow soldiers.

The difficulties faced by the Keller and Deever families in *All My Sons* are emblematic of the struggles of a nation deeply scarred by the most destructive war in history. In addition to leaving hundreds of thousands of Americans dead and many more injured, WWII gave rise to a war arsenal of unparalleled proportions, forged from the labor of millions of American citizens. •

# MILLER'S CLASSICAL INFLUENCES



During the 1930s—Arthur Miller’s formative years as a young playwright—social realism was popular on American stages, largely due to the the Federal Theatre Project (for whom Miller worked as a staff playwright) and the Group Theatre. Miller was moved to write plays that grappled with contemporary social and economic issues; however, with his breakthrough hit *All My Sons* (1947), and later in *Death of A Salesman* (1949), he also used elements of classical theatre, especially Greek tragedy and the plays of Henrik Ibsen. Such influences allow his plays to transcend their specific social milieus, having universal resonance for American and international audiences alike.



A 2011 production of *Oedipus the King* by Producciones de Madrid at the Lugo Festival  
Photo courtesy of IES Manuel García Barros

Miller’s updated vision of tragedy was secular and social: while the ancients saw their tragic heroes in conflict with the Gods or the forces of Fate, Miller pitted his common-man heroes against societal forces, such as capitalism (in *All My Sons* and *Death of a Salesman*) or McCarthyism (in the allegory of *The Crucible*). Miller’s ability to apply a tragic perspective gave his plays an epic quality. While the Kellers and Deeveres of *All My Sons* may seem like unexceptional, “common” Americans, their tragedy transcends the individual suffering of a single community and connects to the overarching human experience.

“...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.”  
—ARTHUR MILLER

## MILLER’S TRAGIC HEROES

Ever since Aristotle set out to describe the rules and conventions of tragedy in his *Poetics*, the definitions of a tragic hero have been subject to debate. For Aristotle, the tragic flaw (*hamartia*) was an inherent personality defect that led an otherwise exceptional person to their downfall. Miller was interested in the hero’s “inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status.” Miller’s ordinary heroes lay down their lives to preserve their integrity and fight the oppressive forces in their society. Nevertheless, according to critic Raymond Williams, they are also brought down by aspects of their own personalities. Williams coined the term “liberal tragedy” for the way Miller represented “a man at the height of his powers and the limits of his strength, at once aspiring and being defeated, releasing and destroyed by his own energies.

“... *All My Sons* begins very late in its story. Thus, as in Ibsen’s best-known work, a great amount of time is taken up with bringing the past into the present. [...] *All My Sons* takes its time with the past, not in deference to Ibsen’s method as I saw it then, but because its theme is the question of actions and consequences, and a way had to be found to throw a long line into the past in order to make that kind of connection viable.”  
—ARTHUR MILLER

“The quality in such plays that does shake us, however, derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what or who we are in this world. Among us today this fear is as strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best.”  
—ARTHUR MILLER

## GREEK TRAGEDY AND THE COMMON MAN

In 1949, shortly after the premiere of *Death of a Salesman*, Arthur Miller wrote an essay called “Tragedy and the Common Man.” He asserted that while the subjects of Greek tragedy were traditionally characters of high societal rank (like *Oedipus the King*), tragedy could and should address the concerns of the common man. Miller, who had come of age during the Depression, was concerned with the psychological and social conflicts of ordinary people. In the years after World War II, he explored how tragedy could speak to average Americans who were grappling with their place in the world and struggling with self-judgement.



## IBSEN AND MILLER

In addition to the Greeks, Miller was also influenced by Norwegian playwright Henrik Ibsen (1828-1906). Miller studied Ibsen as a college student at the University of Michigan and later wrote his own adaptation of Ibsen's *An Enemy of the People*. Ibsen himself took the "well-made play," which could be seen in meticulously plotted French melodramas and comedies of the 19th century, and infused them with serious questions about social problems of his day. Miller said that he connected with Ibsen not so much from his interest in social issues, but because of Ibsen's

ability to illuminate the playwriting process: "Nothing in his plays exists for itself, not a smart line, not a gesture that can be isolated. It was breath-taking." *All My Sons* employs Ibsen's "retrospective method," building to the revelation of a fatal secret that occurred long in the past, which shakes the entire family and their community. Like a typical Ibsen play, the action begins with an ordinary domestic scene, into which hints of a long ago crime are introduced, unburied, and finally revealed in a devastating climax.

**SPOILER ALERT!**

## OEDIPUS AND ALL MY SONS

How closely does *All My Sons* adhere to the conventions of Greek tragedy? This chart compares the play to Sophocles' *Oedipus Rex*.

	<b>OEDIPUS REX</b> (APPROX. 429 BC)	<b>ALL MY SONS</b> (1947)
<b>ARISTOTLE'S UNITIES: TIME, SETTING, ACTION</b>	Action occurs outside Oedipus' palace in Thebes over 14 hours; action contains no subplot	Action occurs in Joe Keller's backyard over the course of a single day; action includes subplots (Chris and Ann's romance, neighbors' responses), but these help push the central plot forward
<b>THE INCITING INCIDENT</b>	Plague sickens all of Thebes	Loss of son Larry prevents Keller family from moving forward
<b>HERO AS DETECTIVE/CRIMINAL</b>	Oedipus investigates the cause of the plague and discovers his own guilt	Chris takes on a "detective" role to learn what happened to the Deevers and discovers his father's guilt
<b>THE TRAGIC FLAW: HUBRIS</b>	Oedipus' pride leads to his downfall	Joe Keller's pride and complacency allow his own moral failure
<b>TABOO</b>	Oedipus commits patricide and incest	Joe Keller's choices result in the deaths of soldiers and his own son
<b>MOTHER'S COMPLICITY</b>	Jocasta is unaware of her husband's guilt	Kate denies, but secretly knows about, her husband's guilt
<b>KEY REVELATIONS BROUGHT BY MESSENGERS</b>	Messengers from Corinth reveal important information that allows Oedipus to discover the truth	Ann and George Deever bring messages about the past that force the Kellers to confront the truth
<b>FATE AND ORACLES</b>	Tiresias, a blind prophet, sees the truth about Oedipus, although he is not believed	Frank's horoscopes portend that Larry is still alive, although this is not the truth

# DESIGNER STATEMENTS

## **DOUGLAS W. SCHMIDT—SET DESIGN**

One of the first things I ask myself when working on a design is “Where are we?” What is the locale or environment we will try to evoke in order to tell the author’s story in a convincing manner? Though Arthur Miller does not explicitly locate his play, he drops hints in the stage directions and dialogue. Ann flies 700 miles from New York to see Chris, her father is in prison in Columbus (Ohio, we assume), the city they live in was a hub of military contracting companies. Being a native son of Cincinnati, I immediately related my middle-class childhood in the 1940s to the neighborhood and people he describes. Cincinnati was home to, among others, the Wright Aeronautical Company, manufacturer of piston engines for bombers and fighter planes during World War II, further confirming the notion that southwest Ohio could be a logical location to draw upon for a visual representation.

Typically, homeowners’ social and economic position are communicated architecturally by how they present their face to the street. However, we actually live our private lives secluded, usually in the backyards. There, the pretensions fall away and the environment is far more casual, often fenced or screened from the neighbors. Back facades of houses of the 1920s and 1930s nearly universally eschewed luxurious or even any telling detail. Life is less defined by pretense and more by family. The designer’s chore is to find the perfect environment for the story to play out. And guess what? While copious photos, catalogs and historical tomes minutely document this period in residential building styles, it is virtually impossible to research the back of these same houses. For *All My Sons*, I have relied mainly on my own memory of the four-square homes in the neighborhood in which I grew up. The Kellers have created a sanctuary of privacy semi-hidden by the planting of, as Miller describes, hedges of poplar trees that metaphorically shield the family in a kind of protected world.

Memories of those hot August days, the sounds of the cicadas’ unending buzz and green, so much green in the oppressively humid Ohio Valley, further help inform my design and, I hope, convey a sense of a real place and reinforce the immediacy of the drama as it unfolds.

## **JANE GREENWOOD—COSTUME DESIGN**

The first time I encountered *All My Sons* was watching the 1948 black-and-white movie version, but it’s very different from the stage play. After I was hired to design costumes for

Jack O’Brien’s production at Roundabout, it became clear that I would have to set aside my impressions from the movie to develop my own point of view. The play takes place in the Midwest during the summer of 1946 in the Kellers’ backyard. The light colors and fabrics we usually associate with summer, however, seemed to be in contrast to the tone of Miller’s play. Finding the right balance was a challenge. When researching, I often use a mixture of photographs of real people as well as catalogues and magazines from the period. Catalogues are great for giving you the silhouettes and details of the clothes, while photos give you a real sense of character. I also love looking at vintage clothes from the period, especially to get a feel for the fabrics, and to look at the construction of the garments. Many fabrics today are just not authentic to the period, so there is a lot of work that goes into finding the right textures and colors before the clothes are made.

I think this is one of Miller’s best plays. It has a lot of truthful things to say about an American family living after World War II. My job is to make sure the clothes onstage help audiences to recognize the characters and invest deeply in the storytelling.

## **NATASHA KATZ—LIGHTING DESIGN**

I am very excited about exploring the light in *All My Sons*. After reading the play, it became clear to me that weather and time of day play a meaningful visual role in the story. I’m hoping that the lighting not only conveys the time of day and the weather, but how these elements affect the characters emotionally, and by extension how the visual feel of the play affects the audience.

The look of lighting became even clearer to me after seeing Doug Schmidt’s evocative set. We are in the backyard of what seems like a happy American family. A normal American family. The play starts early on a Sunday morning after a storm the night before, where an important family tree in the backyard has blown down. It is from this first moment that the lighting for the play takes on significance. The bright warm sunlight of the late August morning feels like rebirth from the devastation of the storm that preceded it the night before. A new day is beginning. All the troubles from the night before have been washed away and soaked up by the warm sun, and life is back to normal. Optimism and a new start are in the air, helped by the cleansing warm light. As the day progresses, family secrets unfold and the family drama intensifies while darkness descends

# ALL MY SONS

and underscores the darkness in the family. Shadows begin to form as they desperately try to hang on to the comfort of their lives as they have been up until this day. They are looking for light and optimism in what is now the darkness of night. The light slowly extinguishes as the play continues from daylight through dusk to deep dark, inky night. We follow the characters as their hidden thoughts come to the surface as the world darkens and gets more shadowy around them. Hope fades, as the time of day grows darker and more sinister.

## JOHN GROMADA—SOUND DESIGN

The sound design is meant to convey great contrast: the violence of the opening storm (and the events that precede the play) with the sedate suburban postwar life the play opens with. I'm trying to reflect in the design a sense that this danger could at any time break through the bubble. There will be subtle, seemingly banal sounds—dogs, cicadas, prop planes overhead, trains—that connect with the violence we hear in the opening storm. The roar of the storm will resemble the roar of a prop plane—the cicadas mimic the whine of an engine when heard close up. The lonely sound of a solo trumpet will morph into the sound of a distant train or plane. Sounds within the scenes will be subtly connected with the more active and dangerous sounds we hear at the tops and ends of the acts. In this way, sound can be an unsettling, sometimes threatening presence within the scenes that conveys the threat to the family's comfortable postwar existence.

I'm always interested in the menacing aspect of banal sounds like sprinklers, insects, and their connection to engines/trains/planes. Sounds we hear subtly in the scenes, when we hear them magnified, close up, take on an entirely different character, working on the audience in powerful ways. Also, sound will play a large role in conveying the sense of summer heat and locating the play in its physical setting.

As sound designer I will be working with composer Bob James to integrate his original music into my sound design and into the play, so the aural elements will all work together. I also will help animate the opening storm sequence working closely with the projections designer. Together we are shaping and creating frames for each act that reflect the emotional undercurrents that the play contains. It's where it all breaks through. With sound and music used in an expressionist manner, we can get at the heart of what Miller digs up in the play. Sound directly connects to one's subconscious; as a designer I am always trying to connect the story to the audience's inner nervous system working through their ears and brains to amplify the emotional content of the play. That's what I hope to achieve too with my design for *All My Sons*. •



Costume sketches for Joe Keller, Ann Deever, and Kate Keller in *All My Sons*



Set model for *All My Sons*

# GLOSSARY AND RESOURCES



- MALTED MIXER:** A style of blender used specifically to make milkshakes and malts  
*Frank scolds Lydia for mistaking the malted mixer for the toaster when plugging it in.*
- BATTALION:** A military unit consisting of three or more companies  
*Jim says that in their shared battalion, Chris was known for liking everyone.*
- HABERDASHER:** A person who sells men's clothing and accessories  
*Frank says that he has kept his job as a haberdasher and jokes that it may lead him to the presidency like President Harry Truman.*
- POST TOASTIES:** The original name for Post brand's Corn Flake cereal  
*Joe gives the children in the neighborhood police badges found in Post Toasties cereal boxes.*
- EXONERATED:** Cleared from accusation or blame  
*Joe explains that the neighborhood thinks he tricked the judge into exonerating him.*
- CYLINDER HEAD:** The closed end of an engine or pump cylinder  
*Steve Deever is incarcerated for shipping out broken cylinder heads that caused 21 planes to crash.*
- HAIR SHIRT AND BROADCLOTH:** While a hair shirt is made of uncomfortable haircloth, often worn as a penance, broadcloth is a soft, smooth fabric  
*Sue says that Chris should remove his broadcloth before instructing other people to put on a hair shirt, suggesting that she thinks he is not as selfless as he acts.*
- ROUÉ:** A man devoted to a life of sensual pleasure; especially an elderly man  
*Chris calls his father a roué after Joe makes jokes about Ann and Chris's relationship.*

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# ABOUT ROUNABOUT

## ROUNDABOUT ARCHIVES

### PEEKING THROUGH THE CURTAIN: STORIES FROM THE ARCHIVES

Roundabout has a 45-year history with the works of Arthur Miller. Looking through our archives to 1974, our first production was *All My Sons* (the show inaugurated our second theatre located on W. 23rd Street). Throughout the years, we produced that play again (1997), and also *The Crucible* (1989), *The Price* (1992; 2017), *A View From the Bridge* (1997), *The Man Who Had All the Luck* (2001), and *After the Fall* (2003).

The 2001 production archive of *The Man Who Had All the Luck* includes a 3-page note from Miller to director Scott Ellis. The note provide comments about the world of the play: a world Miller created and longed to see staged according to his mind’s eye. The opening lines read: “I neglected to mention that the set is just fine, the right lightness and feeling of a place as imagined as it is real. The music too has a kind of Copeland feel, which is right and lovely.”•



(L-R Clockwise) Production Images of Roundabout's productions of Arthur Miller's *A View from the Bridge*, *All My Sons*, *The Man Who Had All the Luck*, and *The Crucible*.

For more information on the Roundabout Archives, visit <https://archive.roundabouttheatre.org> or contact Tiffany Nixon, Roundabout Archivist, at [archives@roundabouttheatre.org](mailto:archives@roundabouttheatre.org)

### STAFF SPOTLIGHT: INTERVIEW WITH MIRANDA HAYMON, ARTISTIC DEVELOPMENT ASSOCIATE

**Ted Sod: Tell us about yourself. Where were you born and educated? How and when did you become the Artistic Development Associate?**

**Miranda Haymon:** I grew up in Boston, Massachusetts and attended Wesleyan University, which was a fantastic place to learn and grow as an artist. I graduated with double majors in Theatre and German Studies, but had plenty of room to explore other forms of art and performance. I was in a band, hosted a radio show, choreographed, sang in gospel choir, and my junior year lived in a house with other artists and musicians. My primary interest was theatre directing, so when I was selected as the 2017/18 Roundabout Directing Fellow, I was thrilled to move to New York and embed myself in the scene. After my year as the Directing Fellow, I didn't want to leave! There was more to learn from Roundabout and programs that I wanted to further and develop.

**TS: Describe your job at RTC. What are your responsibilities?**

**MH:** My job is focused on bringing new and diverse voices to Roundabout. I spend a lot of time researching and meeting designers, directors, and stage managers who are marginalized in their field, developing programs where Roundabout can get to know them better and they can get to know us. Additionally, some of my responsibilities as the Directing Fellow are still part of my job now: serving on the

Literary and Artistic Teams, covering readings and shows around New York, and being a friendly face to the artists in the current season's programming.

**TS: What is the best part of your job? What is the hardest part?**

**MH:** The best part of my job is having the opportunity to dream and actually execute the ways in which Roundabout can become more accessible and available to artists who have been traditionally denied equitable opportunity in the industry. It's amazing to have the chance to create opportunities that engage with my contemporaries in the field. The hardest part is the other side of the same coin—contending with my own culpability in working for and benefitting from an institution that, like all institutions in theatre and not, historically has taken part in this marginalization and inequity that I am pushing back against.

**TS: Why do you choose to work at Roundabout?**

**MH:** Every day at Roundabout is different, from what is on our stages to what is happening at the office. I love that I can be downtown attending a reading of a new play or uptown celebrating first preview of our latest revival and still be working towards Roundabout's mission and commitment to the future. Roundabout is the epicenter of my artistic and professional life, supporting my dreams while also making space for me to challenge and question the organization. I could not ask for a better home. •

Learn more at [roundabouttheatre.org](http://roundabouttheatre.org). Find us on:



# WHEN YOU GET TO THE THEATRE

FOR EDUCATORS

## TICKET POLICY

As a student participant in an Education at Roundabout program, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

## PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

## AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.

CLICK HERE FOR PRE AND POST-SHOW ACTIVITIES.

## ROUNABOUT THEATRE COMPANY • 2018-2019 SEASON



Roundabout Theatre Company (Todd Haimes, Artistic Director/CEO), a not-for-profit company founded in 1965, celebrates the power of theatre by spotlighting classics from the past, cultivating new works of the present, and educating minds for the future. More information on Roundabout's mission, history and programs can be found by visiting [roundabouttheatre.org](http://roundabouttheatre.org).

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ROUNABOUT THEATRE COMPANY