PCPA Theaterfest
Student Matinee Program
www.pcpa.org

All My Sons
By Arthur Miller

Study Guide for Educators
Generously sponsored by Ng & Ng Dental and Eye Care
Welcome to PCPA Theaterfest
A NOTE TO THE TEACHER

Thank you for bringing your students to PCPA Theaterfest at Allan Hancock College. Here are some helpful hints for your visit to the Marian Theatre. The top priority of our staff is to provide an enjoyable day of live theatre for you and your students. We offer you this study guide as a tool to prepare your students prior to the performance.

SUGGESTIONS FOR STUDENT ETIQUETTE
Note-able behavior is a vital part of theater for youth. Going to the theater is not a casual event. It is a special occasion. If students are prepared properly, it will be a memorable, educational experience they will remember for years.

1. Have students enter the theater in a single file. Chaperones should be one adult for every ten students. Our ushers will assist you with locating your seats. Please wait until the usher has seated your party before any rearranging of seats to avoid injury and confusion. While seated, teachers should space themselves so they are visible, between every groups of ten students. Teachers and adults must remain with their group during the entire performance.

2. Once seated in the theater, students may go to the bathroom in small groups and with the teacher's permission. Please chaperone younger students. Once the show is over, please remain seated until the House Manager dismisses your school.

3. Please remind your students that we do not permit:
   - Food, gum, drinks, smoking, hats, backpacks or large purses
   - Disruptive talking.
   - Disorderly and inappropriate behavior (stepping on/over seats, throwing objects, etc.)
   - Cameras, iPods, cell phones, beepers, tape recorders, hand held video games. (Adults are asked to put any beepers or cell phones on silent or vibrate.) In cases of disorderly behavior, groups may be asked to leave the theater without ticket refunds.

4. Teachers should take time to remind students before attending the show of the following about a live performance: sometimes we forget when we come into a theatre that we are one of the most important parts of the production. Without an audience, there would be no performance. Your contribution of laughter, quiet attention and applause is part of the play.

When we watch movies or television, we are watching images on a screen and what we say or do cannot affect them. In the theatre the actors are real people who are present and creating an experience with us at that very moment. They see and hear us and are sensitive to our response. They know how we feel about the play by how we watch and listen. An invisible bond is formed between actors and a good audience, and it enables the actors to do their best for you. A good audience helps make a good performance.
PCPA Theaterfest welcomes you as a partner in the live theatre experience from the moment you take your seats. We hope that your visit will be a highlight of your school year.

**Cast and Production Team for *All My Sons***

Director: Jim Edmondson  
Scenic Designer: Steve Henson  
Costume Designer: Tracy Ward  
Lighting Designer: Anthony Palmer  
Sound Designer: Irwin Appel  
Stage Manager: Aleah Van Woert

**Cast of Characters**

Joe Keller: Peter S. Hadres*  
Kate Keller: Kitty Balay*  
Chris Keller: Quinn Mattfeld*  
Ann Deever: Nicole Widtfeldt  
George Deever: Evans Eden Jarnefeldt  
Dr. Jim Bayliss: Mark Booher  
Sue Bayliss: Anne Guynn  
Frank Lubey: Cooper Karn  
Lydia Lubey: Samie Carson  
Bert: Thomas Apel

*Member, Actors' Equity Association
HOW TO USE THIS STUDY GUIDE

The Study Guide is a companion piece designed to explore many ideas depicted in the stage production of *All My Sons*. Although the guide's intent is to enhance the student's theatrical experience, it can also be used as an introduction to the elements of a play (in this case a play with music), and the production elements involved in the play's presentation. Although many students are familiar with the general storyline, this specific stage adaptation presents a wealth of new questions for this generation to answer. The guide has been organized into three major sections:

Elements of the story

Elements of production

Activities

Teachers and group leaders will want to select portions of the guide for their specific usage. Discussion questions are meant to provoke a line of thought about a particular topic. The answers to the discussion questions in many instances will initiate the process of exploration and discovery of varied interpretations by everyone involved. This can be as rewarding as the wonderful experience of sight and sound that *All My Sons* creates on-stage.

It is recommended that the Arthur Miller play, available in paperback at local libraries or book stores, be used in conjunction with discussion of the play.

ELEMENTS OF THE STORY

PLAY SYNOPSIS

Act I

The play opens with Joe Keller reading the paper in the backyard of his home in August 1946. His neighbor, doctor Jim Bayliss, inspects a fallen tree in their yard when they are joined by Frank Lubey, the Keller’s other neighbor. We learn that the tree was planted in the memory of Larry, Joe’s son who went missing from the war on November 25 1943. The tree was struck by lightning the night before. At Kate’s request, Frank has been sorting out horoscopes for Larry to determine if his disappearance was a favorable day. Jim Bayliss is skeptical of the entire proceeding. The men mention that Annie, a young woman who used to live next door, is back visiting the Kellers. Sue, Jim’s wife enters, to remind him about a patient's phone call. Frank's wife, Lydia also comes in, curious about Annie, who had been engaged to Larry before the war. Joe’s other son, Chris, joins them and tells Joe that Kate was outside when the tree fell. Chris begs Joe to confront Kate about her illusions about Larry. After three years, she still believes that Larry will return, while both Chris and Joe think he is dead. Chris tells Joe that he wants to propose to Ann, and he needs Joe's support to convince Kate that Larry is dead so that his marriage to Anne can go ahead. He threatens to leave town – and the family business – if his father doesn't encourage his mother to support this marriage. Kate enters, adamant that Annie believes Larry is still alive, and refusing to acknowledge that Chris might be dating her. Chris
exits to get his mother an aspirin, and Kate tells Joe that Chris can’t marry Annie because she is Larry’s girl.

Ann enters from the house, greets all the family members and meets Jim, who bought her in her old house next door. They reminisce over the time Annie, Larry, and Chris spent together before the war. Kate asks Ann directly if she’s waiting for Larry, Ann tells her no. Frank enters and asks about Ann’s brother George, who has become a lawyer. He also asks about her father. Ann confesses her concerns about what the neighbors still think about the case. Kate and Joe unravel the details of that case: Joe and Anne’s father, Steve, were business partners and both were accused of selling cracked cylinder heads to the Air Force, causing the deaths of twenty-one pilots in planes that crashed. During the trial, Joe was exonerated while Ann's father was imprisoned. Annie admits that neither she nor her brother speak to her father. She blames him for knowingly shipping out faulty parts, resulting in the death of many American pilots. She suggests that this situation may have contributed to Larry’s death. Kate refuses to hear Ann speak of it again. Joe Keller tries to explain how this “crime” could have occurred. He claims the military was demanding the parts, and Steve was too afraid to come up short on the order. So he covered the cracks in the parts and sent them anyway. The family steer the conversation to a dinner out for the evening, and all exit, leaving Chris alone with Ann. Chris proposes, and Ann accepts. They wonder how they will tell Kate, and Chris explains his guilt about surviving the war, when many good men died. Joe interrupts them, and tells Ann, her brother George is calling her from Columbus, OH. Chris tells Joe he is engaged to Ann. Joe fears George will want to reopen his father's case, and that Ann will side with George. Anne returns, saying that George will be coming in on a train later that night, and Kate warns Joe to “be smart”.

PLAY SYNOPSIS CONTINUED

Act II

Later that same evening, Chris is chopping down the rest of Larry’s tree. Kate comes out and tells Chris to ask Ann to leave with George. Kate leaves, and Ann enters, and tells Chris she wants to tell Kate immediately about their engagement. Chris leaves Ann alone for a moment, while she looks at the stump of Larry’s tree. Sue emerges from next door and tells Ann to move once she marries Chris. Sue goes on to say that the entire neighborhood still thinks Joe is guilty. Ann is upset. Chris re-enters asking Sue to help calm down Kate. Ann asks for Chris to assure her about Joe’s innocence, and confides her fears about George’s visit. Joe enters and offers to set George up with some of his local lawyer friends. He also offers to give Steve a job in his business when he is released from prison. Chris objects to this idea, but Joe insists it’s the right thing to do. Having collected him from the station, Jim arrives with George and warns Chris that George has come to take Ann home. George enters and says that he visited their father. He forbids Ann to marry Chris because George believes that it was Joe who destroyed their family. He explains that he went to see Steve to tell him the news of her marriage to Chris, and immediately regretted letting all those years go by without writing him a single letter. George tells his father’s version of the damaged cylinder story, claiming that Joe made a phone call to Steve to tell him to cover up the cracks and asserting that he would take responsibility for any problems. George is sure Joe is guilty and he blames him for his family’s ruin. He argues that Chris must know Joe is guilty too and he tries to take Ann away, and. Kate enters, and warmly
welcomes George and invites him to stay for dinner. Though touched by Kate’s welcome, he declines, and warns Ann that they have to catch a train at 8:30.

Lydia enters with a hat for Kate, who jokes that George should have married Lydia. George asks her about her three children, and is obviously regrets not marrying her himself. Kate tells George about Joe’s offer to find him a job, and tries to set him up with a girl. Joe enters and asks about his dad and mentions the job offer, George says that his father hates Joe. Kate and Joe persuade George to stay for dinner. Kate slips up when she says Joe hasn’t been sick in fifteen years. George is immediately upset because Joe’s ‘supposed’ flu caused him to miss the workday of the cylinder heads, leaving Steve solely responsible for the situation. Kate quickly tries to correct her mistake, but George doesn’t let go. Just then, Frank enters with Larry’s horoscope, certain that Larry is alive. George is ready to take the cab home, when Kate tells Ann to join him. Ann refuses, and Kate and George urge her to leave. Chris finally tells Kate that he is going to marry Ann. Kate persists that Larry is alive and is coming back. She admits that Larry must be alive, because if he’s dead, his own father killed him. Chris is enraged. Chris begins to suspect his father of duplicity. Joe tries to explain himself as a man of business, doing all he could to provide for his family, and building a business for his sons. Chris attacks him for killing all those other sons.

PLAY SYNOPSIS CONTINUED

Act III

At 2:00 a.m., Kate sits out in the yard waiting for Chris, who has gone missing. Meanwhile, Ann has been upstairs since the backyard revelations earlier. Jim joins her and confesses that he has always known that Joe was guilty. He offers to go look for Chris. Joe enters, and is upset to find Jim meddling in his business. Kate tells Joe to turn himself in, so that Chris will forgive him. Joe argues that he had to do it to provide for his family. Ann finally comes down from the house, and she promises not to do anything about Joe. She demands that Kate admit to Chris that Larry is dead. Kate refuses, and tells Ann to go home to New York. Ann shows her a letter from Larry, written the day of his disappearance. Chris appears, and apologizes for his cowardice. He admits he always suspected his father, but failed to do anything about it. Now, Chris longs to do something, to throw his father in jail, but realizes it won’t bring back any of those dead soldiers. Chris announces that he will be going to Cleveland, and that he can’t stand to have Ann go with him. Joe enters, and argues that he did what he had to do to provide for Chris and his family. Ann gives Larry's letter to Chris. In it, we hear Larry’s confession: that he cannot bear the thought of his father’s horrible actions with the cylinder heads, causing the death of so many of his fellow soldiers, and his plans to commit suicide. Joe says he'll turn himself in and goes inside the house. A gunshot is heard inside.
Characters:

Joe Keller – a 61-year-old businessman who manufactured airplane parts for the military during the war. He was accused of knowingly shipping out defective airplane parts from his factory. But his conviction was overturned and he has steadfastly maintained his innocence.

Kate Keller (Mother) – Joe’s wife. She has not given up hope that her missing son, Larry, will come home.

Chris Keller – The oldest son of Joe and Kate Keller. He is 32 and works alongside his father, helping him manage the new factory. Chris fought bravely in World War Two, and wants to marry Ann.

Ann Deever - The ‘girl next door’ when Chris was growing up. She is 26 and used to be engaged to Chris’s brother, Larry until he went missing during the war. She spent the last three years living in New York, but she has come back to visit the Kellers in order to marry Chris.

George Deever – Ann’s older brother. George is about 32 and also served in the war. After being wounded in the line of duty, George came home and became a lawyer. He lives with Ann and their mother in New York.

Doctor Jim Bayliss – he is about 39 and he is Joe’s next door neighbor. Jim and his wife, Sue, now live in the house where the Devers used to live. Jim and Chris are close friends, having served in World War Two together. Kate is one of his patients.

Sue Bayliss – Jim’s 40 year old wife; she is a nurse and mother.

Frank Lubey – Joe’s other next door neighbor. Frank is a 32 year old, successful businessman, deeply influenced by astrology. Frank did not serve in the war.

Lydia Lubey – Frank’s 27 year old wife and the mother of his three children. Lydia used to date George when they were growing up.

Bert – A curious eight-year-old boy who lives down the street.

Larry Keller – Chris’s younger brother, who was an Army Air Force pilot in the South Pacific who disappeared while flying off the coast of China on November 25th, 1943.

Steve Deever – Ann and George’s father, and Joe’s former business partner. When Joe and Steve were accused of knowingly manufacturing faulty airplane parts, Steve was convicted and sent to prison. He is incarcerated at the state penitentiary in Columbus, Ohio.
Notes About The Play – All My Sons

*All My Sons* was based upon a true story, which Arthur Miller's then mother-in-law pointed out in an Ohio newspaper. The story described how a woman informed on her father who had sold faulty parts to the U.S. military during World War II. The play was also influenced by *The Wild Duck* by Henrik Ibsen, which involved two partners in a business where one is forced to take moral and legal responsibility for the other.

The play opened on Broadway at the Coronet Theatre in New York City on January 29, 1947, closed on November 8, 1947 and ran for 328 performances. It was directed by Elia Kazan (to whom it is dedicated) and won the New York Drama Critics' Circle Award, and won both the Tony Award for Best Play and the Tony Award for Best Direction of a Play.

*Time Magazine* reviewer wrote the following on February 10, 1947: "*All My Sons* is social criticism, but in moral terms; it clearly insists on individual responsibility. It also attacks the mind wholly by way of the emotions. And with its unblushing penchant for theater - tense atmosphere, patly timed revelations and whopping climaxes - it is a compelling rather than an entirely convincing play."

*All My Sons* was twice adapted for film; in 1948, and again in 1987. In 1948, *All My Sons* was turned into a film which gained two award nominations, Best Written American Drama and The Robert Meltzer Award for the film's co-writer Chester Erskine. *All My Sons* was made into a made-for-TV film in 1987. This version is more faithful to Arthur Miller's original play than the 1948 film version.

In 1950, Lux Radio Theater broadcast a radio play of *All My Sons* with Burt Lancaster as Joe. The play was adapted by S. H. Barnett and, in an interesting twist, featured the character of Steve Deever in a speaking role. The play was adapted for television in 1958. In 1998, L.A. Theatre Works put on an unabridged radio production for broadcast on Voice of America and NPR. This recording is widely available on CD and as a pay-per download.

A Broadway revival began previews at the Gerald Schoenfeld Theatre on September 18, 2008 and officially opened on October 16, 2008. The limited engagement ran through until January 4, 2009. The production starred Tony Award winner John Lithgow, Academy Award winner Dianne Wiest, Tony Award nominee Patrick Wilson, and Katie Holmes, in her Broadway debut. The cast dedicated their performance on September 27 to the legendary actor, Paul Newman, who had died the day before.
About The Playwright – Arthur Miller

Arthur Aster Miller was born on October 17th in New York City in 1915. He was raised Jewish, and attended PS #24 in Harlem. As a child, he worked as a delivery boy for local bakery before school, and worked for his father's business over summer vacations. In 1933 he graduated Abraham Lincoln High School and registered for night school at City College, but dropped after only two weeks. He spent the next year as a Clerk in an auto-parts warehouse, where he was the only Jew employed. In 1934, Miller entered The University of Michigan to study journalism. In 1936 Miller wrote No Villain in six days and received the Hopwood Award in Drama. During his time at University of Michigan, Miller also wrote and produced: They Too Arise (1937), which receives a major award from the Bureau of New Plays; and Honors at Dawn which received the Hopwood Award in Drama. Miller also wrote The Great Disobedience which received second place in the Hopwood contest. In 1938, Miller graduated from the University of Michigan with a B.A. in English, and joined the Federal Theater Project in New York City to write radio plays and scripts. After Federal Theatre was shut down, Miller traveled to North Carolina and married Mary Grace Slattery and wrote The Golden Years in 1940. In 1944, Miller’s first daughter, Jane is born. The Man Who Had All The Luck premiered on Broadway and closes after six performances, but receives the Theater Guild National Award.

Miller published his novel Focus (1945), and All My Sons (1947) premiers and receives the New York Drama Critics' Circle Award, and the Donaldson Award. His son Robert is born, and Miller writes The Story of Gus (radio play). Death of a Salesman (1949) premiers and receives the Pulitzer Prize, the New York Drama Critics' Circle Award, the Antoinette Perry Award, the Donaldson Award, and the Theater Club Award, among others. The Crucible (1953) premiers and receives the Antoinette Perry Award, and the Donaldson Award, and the Theater Club Award, among others. The one-act, A View From the Bridge (1955), premiers in a joint bill with A Memory of Two Mondays. In 1956, Miller gets divorced from Mary Slattery and gets remarried to Marilyn Monroe. Later that year, Miller is subpoenaed to appear before HUAC and also receives honorary Doctor of Human Letters (L.H.D.) from the University of Michigan. In 1957, Miller is convicted of contempt of Congress for refusing to name names to the House Un-American Activities Committee, which is overturned a year later by the United States Court of Appeals. Miller receives the Gold Medal for Drama from the National Institute of Arts and Letters in 1959.

In 1961, Miller divorced Marilyn Monroe and premiered Misfits, and in 1962, Miller got married to Inge Morath. He published his children’s book Jane’s Blanket the same year as the birth of his second daughter, Rebecca in 1963. In 1965 Miller was elected president of International P.E.N., and his son Daniel was born in 1967.
About The 2012 PCPA Production of *All My Sons*

ELEMENTS OF SCENIC DESIGN:

Scenic Designer Steve Henson created these $\frac{1}{4}$ inch models to assist the director and other designers in imagining how the scenic element would enhance telling the story for *All My Sons*.
Scenic Design:
The Keller Home Exterior

Note the screen door, which is referenced as being slammed during the play. Windows are similar style to the Bayliss’ home.
Scenic Design:
The Garage Exterior

The garage is has a matching exterior to the house.
Scenic Design:
The Bayliss Home Exterior
ELEMENTS OF COSTUME DESIGN:

Costume Designer Tracy Ward created the watercolor renderings to assist the director and other designers in imagining how the costume element would enhance the story for *All My Sons*. The renderings are an important step in making sure the costumes are constructed to the designer’s specifications.
Joe Keller
Kate Keller
Jim Bayliss
Social Background Of the Play:
World War II and Post-WWII America

Excerpts taken from: http://www.smithsonianeducation.org/

More than 16 million men and women—more than one-tenth of the population—served in the armed forces. More than 400,000 never returned. Those who remained at home found themselves taking on the responsibilities of “citizen soldiers” at every turn of their daily lives. Decisions that were once only personal—what to buy, what to eat, how to spend free time—now had global consequences.

The Draft:
During World War II, all American men between eighteen and forty-five years old were eligible for the military draft. The number of Americans who paid the federal income tax rose from 13 million to 60 million. Business owners were subject to taxes on excess profits and workers were subject to wage controls. But the winning of this total war required a commitment beyond what could be required by law. Most war-effort posters urged citizens toward voluntary action of three kinds: investment, production, and conservation.
Important Numbers of the Era

- US Population is 132,122,000.
- Unemployed in 1940- 8,120,000.
- National Debt is $43 Billion
- Average Salary $1299
- Minimum Wage $.43 per hour
- 55% of US homes have indoor plumbing
- Life expectancy for men is 60.8 male 68.2 female

Production:
In a fireside chat in December 1940 one year before Pearl Harbor, President Roosevelt called on the country to become the “arsenal of democracy.” That year, Nazi Germany had overrun Denmark, Norway, Holland, Belgium, and France. Only Britain, bombarded from the air, stood in the way of Nazi domination of the Atlantic. The United States would soon unleash its productive might to send armaments, raw materials, and food to Britain and its allies…

By the end of the war in 1945, American civilian workers had built 14,000 ships, 88,000 tanks, 300,000 airplanes, and millions of guns. Posters were the ideal medium for the message that every bit of effort was a contribution to this feat, and that every sick day, every extra minute on a break, and every broken tool was a boon to the enemy.

The Willow Run Factory was built in 5 months, and at the height of production during WWII, it was producing one B-24 bomber every hour….It was ground zero for the "arsenal of democracy" in the 1940s. Henry Ford built the giant Willow Run factory to manufacture B-24 bombers in World War II. Later GM took over the building making everything from Chevy trucks, the Caprice, the Nova, Corvairs, and transmissions. (Goodwin, Sue. "1940-1949." American Cultural History. Lone Star College- Kingwood Library, 1999.)

Important People

Franklin D. Roosevelt: Elected President on March 4, 1933 As World War II loomed after 1938, with the Japanese invasion of China and the aggressions of Nazi Germany, FDR gave strong diplomatic and financial support to China and Britain, while remaining officially neutral. In March 1941, Roosevelt, with Congressional approval, provided Lend-Lease aid to the countries fighting against Nazi Germany with Britain. With strong national support, he made war on Japan and Germany after the Japanese attack on Pearl Harbor on December 7, 1941, calling it a "date which will live in infamy". He supervised the mobilization of the U.S. economy to support the Allied war effort. FDR's New Deal Coalition a variety of programs designed to produce relief (government jobs for the unemployed), recovery (economic growth), and reform (through regulation of Wall Street, banks and transportation). The New Deal united labor unions, big city machines, white ethnics, African Americans and rural white Southerners.

Adolf Hitler was an Austrian-born German politician and the leader of the the Nazi Party. He was chancellor of Germany from 1933 to 1945, and dictator of Nazi Germany from 1934 to 1945.
Important Events Time Line:

1937- July 7th Japan invades China, initiating World War II in the Pacific

1939- September 1- German invasion of Poland; Britain and France declared war on Germany two days later

1940- Germany invades Denmark and Norway to and is conquered within two months. Britain invades Iceland. Winston Churchill becomes Prime minister. Germany and Italy invade France, and accepts its surrender 12 days later, and it becomes occupied.

Tripartite Pact- unites the Axis Powers: Germany, Japan, and Italy stipulated that any country, with the exception of the Soviet Union, not in the war which attacked any Axis Power would be forced to go to war against all three. The Battle of Britain – last defense against German northward expansion – it included an active bombing campaign By German against British civilians.

1941- December 7 Japanese Bombing of Pearl Harbor Japanese planes attacked the United States Naval Base at Pearl Harbor, Hawaii Territory, killing more than 2,300 Americans. The U.S.S. Arizona was completely destroyed and the U.S.S. Oklahoma capsized. A total of twelve ships sank and nine additional vessels were damaged. More than 160 aircraft were destroyed and more than 150 others damaged.

1942- Automobile production ceased – efforts in manufacturing focused on war goods production

1943- Food rationing began, people started victory gardens which supplied 40% of the vegetables consumed on the home front

1945- Bombing by allies of Germany cities including Berlin. April 30th Hitler commits suicide

1945- FDR dies, Truman takes office, and Atomic bombs are dropped in Hiroshima and Nagasaki, ending the war in the Pacific. VE Day: May 8/ VJ Day Aug.15

Post WWII

Casualties: 60 million people died in the war, including about 20 million soldiers and 40 million civilians. Of the total deaths in World War II approximately 85 percent—mostly Soviet and Chinese—were on the Allied side and 15 percent on the Axis side. Many of these deaths were caused by war crimes committed by German and Japanese forces in occupied territories. An estimated 11 to 17 million civilians died as a direct or indirect result of Nazi ideological policies, including the systematic genocide of around six million Jews during The Holocaust along with a further five million other ethnic and minority groups

The Marshall Plan: June 5, 1947, Secretary of State George Catlett Marshall (1880-1959) proposed a solution to the widespread hunger, unemployment, and housing shortages that faced Europeans in the aftermath of World War II. Marshall's address was the culmination of increasing U.S. concern over the disintegrating European situation. The physical destruction of
the war and the general economic dislocation threatened a breakdown of moral, social, and commercial life. Raw materials and food were in short supply, and war-damaged industries needed machinery and capital before production could be resumed.

**The Baby Boom**: The United States experienced an "explosion" of births after American soldiers returned home from World War II. The sociologists define those born between (and including) 1946 and 1964 as "baby boomers." When we think of the baby boomer generation, we often think of the 60s, which is the decade that seems to have defined the boomers.

**Economic Changes**: The post World War II economy boomed from 1945-1952. The automobile, aviation, construction and electronics industry grew substantially. Consumer demand dictated a heavy desire for goods because of the sacrifice and ration from the war. Families moved from apartment housing and into newly built tract housing suburbs. Veterans of the war were able to take out low interest, no money down home loans, causing the spike in the construction industry.

**G.I Bill**: (Servicemen's Readjustment Act of 1944). The G.I. Bill became law on June 22 1944 and ended oh July 1956. It was a law that allowed Active Duty servicemen returning from World War II after serving at least 90 days of Combat or Non-Combative Duty (and not having been dishonorably discharged) many special benefits. These Veterans were allowed one year of Unemployment Compensation pay and high school, college or vocational education. They were also granted options for loans to purchase homes, or start businesses. $7.8 million WWII Veterans had participated in some type of an educational program and $2.4 million Veterans took out home loans that were backed by the Veteran's Administration as part of the G.I. Bill. Veterans were able to secure low interest, 100% financed home loans.

**War Bonds**: War Bonds were another form of income to finance the United States during the war. For those who could not serve in the war it was a patriotic act during the time to invest in War Bonds. In purchasing a War Bond, inflation was controlled by removing money from circulation until the war was finished. After the war was over, funds invested in a War Bond could be returned to the investor and in doing so, the additional monies created a surge in consumer spending. This additional spending positively stimulated the economy. During WWII Americans purchased War Bonds in the amount of approximately $185.7 billion dollars. Patriotism and Pop-Culture of the time encouraged Americans to buy bonds.

**Women’s History**: During WWII women took over the jobs that were left by the solders called to war. “Rosie the Riveter” is a historical icon representing the women that worked long hours in manufacturing plants, building military planes, artillery, and also common jobs such as taxi drivers. After the war ended, it was expected that the returning veterans would replace working women, but many married and unmarried women wanted to keep their jobs. Most were forced to quit or were fired. It was expected for women to resume the role of housewife, or to perform lower wage work that was deemed “appropriate” for women such as nursing, secretarial tasks or
teaching. Women continued to be treated unfairly in the workplace: a help-wanted ad for an “air host” (flight attendant) listed qualifications as: a woman ages 21 to 26, 5’2” to 5’6”, 100 to 130 pounds, and either one year of college or being a registered nurse, must have good vision and be single! Under today’s employment law this ad would be considered illegal.

Glossary of terms/References in the Play

Andy Gump – an average middle-class character from a popular comic strip

Broadcloth – a woven fabric with a smooth finish

Casanova – (1725-1798) a famous seducer of women; a womanizer.

Dast – another way of saying “dares.”

Don Ameche – (1908-1993) a popular film star of the 1930s and 1940s.

George Bernard Shaw – (1856-1950) a brilliant English writer known for his wit and wordplay.

Haberdashering – selling men’s hats and suits.
(President Harry Truman started out as a haberdasher.)

Hairshirt – a scratchy undershirt worn by martyrs.

Mahatma Gandhi – (1869-1948) acclaimed non-violent leader of India during the 20th century.

P-40 – one of the most common fighter planes used in World War Two.

Post Toasties – a popular cereal during the 1940s.

Roué – a lecherous man.

Zeppelin – a type of balloon that was fueled by gas and carried passengers or cargo.

Fun Facts!

Did you know that…

In 1946, one dollar would be to equal about $12.04 Dollars in 2011-2012?

“G.I.” Stands for: General Issue. General Issue is something that all soldiers get the same of, like boots, guns, or duffel bags. Veterans were often referred to as “G.I”s.
Internet Links and Resources:

A Primary School History of World War II Homes:
http://www.bbc.co.uk/schools/primaryhistory/world_war2/wartime_homes/

Interesting Aviation Information from the 1940’s:
Vintage Airline Ads:
http://www.vintageadbrowser.com/airlines-and-aircraft-ads-1940s
Pan-Am Historical Brochures:
http://www.everythingpanam.com/

How Engines Work (The Cylinder Head is part of an engine):
http://www.howstuffworks.com/engine2.htm

Selective Service System:
The Drafting Process, History and Current Laws:
http://www.sss.gov/default.htm

National Eagle Scout Association:
http://nesa.org/

War Bond Patriotic Video, Giving War Bonds for Christmas:
http://www.youtube.com/watch?v=5Qh53q1zyd4

Find Out What a Dollar Used to be Worth in the 40’s… or any year!
http://www.dollartimes.com/calculators/inflation.htm

General Information About the Year 1946:
http://www.infoplease.com/year/1946.html

Voices from the Second World War:
A website with useful timelines, maps, and a glossary or terms used during the war. Also included are interviews with survivors of the era.
http://sp.uconn.edu/~wwcoh/homepage.htm

Everything you ever wanted to know about the P-40 Warhawk Airplane:
http://www.p40warhawk.com/index.htm
Discussion Topics
For Grades 6-12

1. The central character of the play (whose tragedy it is) is Joe - how does Miller show this?
2. What is your opinion of Joe at the beginning of the play? Does it change by the end?
3. What is the point of Joe's saying “...they were all my sons”? Why is this phrase the play's title?
4. Why does Joe decide to shoot himself?
5. What do we learn from Joe's comments on Steve (for example, that he wants him to have his old job back, when he comes out of jail)?
6. Minor characters - comment on those who are there not as characters in their own right, but to show the audience things about others (e.g. Lydia, Frank and Sue).
7. Comment on Jim Bayliss's role in helping the audience understand the play.
8. Explain how Miller makes use of past events having consequences in the present.
9. The script for the play opens with a very detailed description of the Kellers' house, which the audience can see throughout the drama. Why is this? Explain its symbolism - especially in relation to Joe's comment on Larry's view of the world (“To him the world had a forty-foot front, it ended at the building line”).
10. How is George a catalyst for the uncovering of Joe's secret.
11. How does time in the play relate to the time before the play begins?
12. How does the structure of the play show that justice catches up with offenders eventually - the idea of nemesis?
13. Explain how, in the play, Miller gradually reveals more and more information to the audience, rather as in a detective story.
Activities
For Grades 4-12

1 Letter writing: Have students write letters to characters from the play, from the point of view of characters in the play:
1) You are Chris Keller. Write a letter to your brother Larry telling him why you want to marry Annie.

2) You are Ann Deever. Write a letter to your first love Larry telling him why you have decided to marry his brother Chris.

3) You are Larry. Write one letter in response to Chris and another in response to Annie.

4) You are Annie. How do you explain to Kate that you are over Larry? Write down your reasons so that you will be prepared to speak to Kate the next time you see her.

2 Hot Seating is used as a device to explore a character in more depth by creating past events and events outside of the text. One person chooses to be a character in the play and is asked questions, which challenge either events in relation to the story or outside the text. The person being hot seated must form their answers based on their knowledge of the play. Hot Seat one of the unseen characters e.g. Larry (Kate and Joe's son). What insights do they bring to the characters and the story? Write a diary entry based on the story that materializes from this exercise.

3 Improvisation of scenes relating to the play: Focusing on one of the relationships: In groups of 4 create an imaginary incident from the immediate past, prior to the events in the play, that adds to the animosity George Deever feels for Joe Keller. Pinpoint moments in the play where the tension between these two characters occurs and explore these scenes further. In pairs choose one person to deliver the lines in this scene and the other person to deliver the subtext; expressing the inner-most thoughts of the character

4 Human Sculptures: The following are few of the most obvious and important themes in All My Sons, which come to light: Trust, Betrayal, Justice, The Family, Denial.
In Pairs exploring one of these themes, choose which you are going to represent first and together form a sculpture expressing it. Slowly move into another sculpture expressing the opposite theme. i.e. Justice and Injustice, Ideal and Real family, Acknowledgement and Denial.

5 Make a Timeline: Examine the role of time (actual and fictional) in the play. Note the events that are mentioned in the play and chart the history of the family's story. Create a timechart based on real and family events.
6 Improvisation/ Character work

- Write the following on the board: Chris, Joe, Kate, Anne, George, Jim, Sue
- Have each student pick one of the characters to portray – in their portrayals they should think about these things: how fast does their character move? how does his/her body look? Does he have aches and pains? Where? How does he/she feel emotionally at this age? What is his/her focus?
- Have one student volunteer be the observer. The observer will watch the characters and try to distinguish which each student is portraying.
- Have your students walk around an open space as their character. One by one, the observer will tap each student’s shoulder and put each student in one of the 5 groups based on the word’s placement on the chalkboard.
- At the end, see if everyone is in the right group. Talk about what movements, gestures, pace, and stance gave clues to the characters. You can repeat this exercise again as much as you’d like with different observers.

7 More Improvisation

Break the class up into groups of 3-5 students. Give them 10 minutes to decide what are the main Five points or events in the story. The group will create tableau pictures (frozen poses that tell a story) to represent each of their main points. Have one person narrate the caption of each tableau like a living picture book. Have each group take turns with their tableau story and watch each group in turn as they quickly go from one frame to the next, freezing only ten seconds or so between each to let the audience see. This exercise quickly lets us all discuss what we think are the main events or plot points in the play.

8 General Physical Work

1. Ask students to walk around the room at a normal pace, and not to make eye contact with anyone else. Ask them to empty their minds and just focus on the way they move around the room. Which bit of their foot hits the ground first? Do they lean forward or back? Do they swing their arms? Is their chin up or down? Do not provide answers, let them feel it for themselves. Then get them to start exaggerating whatever their natural tendency is. Do they lead with the head, or the chest? They will be self conscious about this, but stay with it.
2. End the exercise and discuss in circle. How did it feel? Was it in any way comic? Explain to them that in just a walk you have the foundation of great physical comedy. Pick a couple of brave volunteers to show their funny walks.
3. Now get them back on their feet. Get them walking again and this time tell them you will shout out the names of characters from the show, and you want them to walk like that character.
4. Get them in groups of 4 and ask them to come up with a frozen picture or tableau featuring any four of the characters. The objective is to make these instantly recognizable. Show these tableaux and let the audience identify characters. Discuss where these characters lead from when they move, where their physical ‘centre’ is. This idea is vital to physical actors and clowns.
5. Bring the tableaux to life (clap and they start moving) Observe the physical distinction between Characters
Was this Study Guide Helpful?

It is useful for us to know what was helpful to you as you read and/or used this guide. Please fill out and mail or e-mail this quick response sheet to us. We appreciate your ideas.

1. Was it easy for you to find and download the Guide?

______________________________________________________________________________

2. Did you spend more time working with the material BEFORE or AFTER the play?

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3. Did using this Study Guide add to your theater experience?

Yes       Some       No

4. What did you use from the Guide?

______________________________________________________________________________

5. How did the experience of preparing for and then seeing the play impact your students?

______________________________________________________________________________

6. Is there something you would like to see included in the Guide that wasn’t here?

______________________________________________________________________________

7. How much of the Guide did you read?

Didn’t have time       Some       All

8. Which of the following best describes you?

I teach:

middle school       high school       elementary school       home school

Other Comments:

______________________________________________________________________________

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