

Spring 2001

Direction of the Play: All My Sons

James Murele Fewer
Central Washington University

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All My Sons: The Production Thesis Documentation

James Murele Fewer

**Professor VanTassel
Professor Bellah
Professor Lane**

Theatre 700

1 May 2001

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ABSTRACT

THESIS PRODUCTION:

ALL MY SONS

MARSHFIELD HIGH SCHOOL

Directed by

James M. Fewer

March, 2001

This project entailed background research of Arthur Miller and his works, casting, designing and direction, and post production evaluation of Marshfield High School's Madrala (Marshfield Drama Lab) Player's production of All My Sons. The production thesis concentration includes research and analysis of the play and its literary background, evaluation of the play as a production vehicle and a discussion of the directorial concept and vision for the production.

ACKNOWLEDGMENTS

I would like to express my heart-felt gratitude to my loving wife and colleague, Kristy C. Fewer, who made this overwhelming task seem manageable with her ceaseless support, hugs, and encouragement when I believed I would never see the end.

I also want to express my gratitude to my son, Nathaniel James Fewer who blessed our lives on Labor Day 2001. Without his smiles, coos, and giggles, I would not have made it through this process.

Special thanks to MHS Principal Arnie Roblan and Assistant Principal Paul Swank who gave me wings and allowed me to fly.

I would like to thank Travis Melton my research assistant who dug deeper than anyone.

Thank you, Alicia Nukusuk for taking many hours of your time to assist my students in astrology and herbology and all the while moving planets to make this project come to life.

Thank you, Garry Jantzen, Librarian, for the numerous hours on email tracking and locating information about the play. You found answers to the most complex questions.

Thank you, Professor VanTassel for providing encouragement when I felt totally overwhelmed and the opportunity to complete this project.

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**GRADUATE COMMITTEE
AND OPTION APPROVAL FORM
CENTRAL WASHINGTON UNIVERSITY
(Submit in Quadruplicate)**

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name James Murele Fewer Student ID # [REDACTED]
 Address [REDACTED] Date 23 May 2000

Check option: Indicate credits to be received for the thesis or option:

<u> </u>	Written Exam*	<u>TH 700</u>	<u>Master's Thesis</u>	<u>6</u>
<u> </u>	NonThesis Project	Course No.	Title	Credits
<u> X </u>	Creative Project			
<u> </u>	Studio Project			
<u> </u>	Portfolio Review	Course No.	Title	Credits
<u> </u>	Thesis			

*Students taking written exam option may omit items 1-4 below.

1. Proposed Title Direction of Arthur Miller's All My Sons.

2. Purpose of Study The direction of All My Sons serves as the culminating experience in the Master of Arts in Theatre Production.

3. Scope of Study Documentation based upon the preparation of Pre-production research, post-production evaluation, the directions of the production (including casting, rehearsal of actors, coordinating set design and construction, and preparation of Director's production book, and oral examination) shall benefit the student, the student's school and CWU Theatre Arts Department.

4. Procedure to be used The phases of study shall include: 1. Pre-production research and thesis documentation; 2. Rehearsal, designing, and direction of the production All My Sons; 3. Post-production evaluation and documentation.

Please note: The signatures have been redacted due to security reasons.

Wesley Van Tassel 6/23/00
Committee Chair Date

George Bella 6/23/00
Department Chair or Designee Date

Michael Smith 6/23/00
Committee Member Date

Signature is illegible. 6/23/00
Committee Member Date

R. A. Mack 6/23/00
Dean of Graduate Studies Date

Students will be required to submit two copies of all motion picture film, film strips, sound film strips, slides, tapes, cassettes, pictures, etc. produced as part of the thesis. These are to be submitted at the time the thesis (three copies) is submitted to the Office of Graduate Studies and Research.

Production Parameters and Schedule

The purpose of the Marshfield High School theatre department is to provide a variety of educational opportunities that will lead to the eventual fulfillment of the Certificate of Initial Mastery (CIM) and the fulfillment of the Certificate of Advanced Mastery (CAM). In order to achieve these standards, Marshfield High School provides opportunities that may include, but are not limited to, scenic and costume design and construction, lighting design and implementation, and acting and directing. Arthur Miller's play, All My Sons, provides the wide array of growth opportunities for all participants (students and instructors) within the Marshfield High School theatre department.

Proposed Production Dates

Scheduling productions at Marshfield High School around the other activities becomes a chore in itself. The production dates for All My Sons are March 15, 16 and 17, with two matinee performances during the school days on March 13 & 14, 2001.

Venue Background

Marshfield High School, a 4-A classification school which translates to 750 – 1,500 students, maintains a growing theatre program despite the currently declining enrollment. Historically, the Marshfield theatre program has undergone many changes. In the past, MHS did not differ from any other high school as its theatre program struggled to find its place within the curriculum. Class plays, performed by the Junior and Senior classes respectively, graced the MHS auditorium stage rather than all-school productions. At that time, MHS was a school of over 1,500 students. As times changed and business dwindled in the area, the program struggled more furtively to gain its place in the school. Eventually, the class plays switched to all-school auditions, but directors still struggled with time to perform on the largest stage in southwestern Oregon. The plays began to appear sporadically, but most traditionally in the spring, as the directors not only taught theatre, but coached competitive forensics as well.

Nevertheless, strong willed instructors with the needs of the students in mind implemented theatre classes. The art and English instructors shared the duties of teaching acting, directing, and Introduction to theatre. The actors and directors still struggled for rehearsal and performance time in the auditorium as more community events crowded the calendar. Then came the 1990's, my predecessor, using ingenuity and sheer determination, managed to gain the abandoned auto shop facility as a classroom and theatre venue. In 1995, with the assistance of students, administration, parents and friends, the auto shop transformed into the primary venue for Marshfield High School's theatre program entering its sixth season as the Madrala (acronym for Marshfield Drama Lab) Players.

Budget

The budget for the Madrala Players develops from show to show. Since the season has been chosen for the 2000 –2001 academic year, the budget must independently return to "the black" when each production closes. Traditionally working on a zero balance budget, having a zero balance, spending into debt and then working to repay that debt, haunted the theatre. Being at the mercy of ticket sales for that particular show added countless amounts of stress to all participants in the production. The production team of performers, technicians, managers, designers, crew, and directors sold tickets for the primary reason of profit—getting out of the red. Therefore, the budgets for many shows are scanty, but cover the necessities for getting the job done.

Budget Outline

SCRIPTS

10	All My Sons Scripts	\$6.00 each	\$ 60.00
	Postage and Handling		\$ 10.00

ROYALTIES

5	Performances	\$60.00 each	\$ 300.00
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PUBLICITY

200	Performance Posters		\$ 100.00
1	Week run Advertising		\$ 150.00
500	Programs (run at school)		\$ 0.00

SET SUPPLIES

Miscellaneous Lumber	\$ 200.00
Miscellaneous Connectors	\$ 50.00
Paint and painting supplies	\$ 100.00

PROPS	\$ 100.00
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COSTUME SUPPLIES

Fabric, thread, buttons, supplies	\$ 100.00
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TOTAL EXPENDITURES	\$ 1170.00
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Staffing

Marshfield has a unique situation for staffing its production crew. I, hired to teach theatre and occasionally English, receive an extracurricular drama stipend for artistic director, technical director, costume designer, shop manager, etc. Kristy Fewer, my wife, brings the aspect of the two for one deal to Marshfield High School. She, being a volunteer, works countless hours at the theatre, as a director, assistant director, costume coordinator, technical adviser where needed, concept coordinator, publicity coordinator, and more. Together this limited team mounts three to five extracurricular

productions a year, and various in class projects such as acting showcases and traveling children's shows.

This production team through an application process will be increased by students who will stage manage, house manage and maintain make-up and costuming. The members of the production team will take the responsibility of paying attention to the duties that my wife and I seldom have time to do.

Casting

Marshfield High School has undergone a change in theatre over the past few years in the area of casting and mounting a production. The shows are now cast through an all school casting call and open audition in which anyone in the school may audition for any of the roles. Using this strategy, the number of students who audition has increased. The auditions are becoming quite competitive, and the students literally clamber for the available parts. Hopefully, this growth continues this year as well.

Auditions

Auditions for All My Sons occur in early November in order to allow the students time to work on character related research once they are cast. For the audition itself, scripts will be made available to the students ahead of time through the high school or public library for their reading purposes. Audition scenes will be posted one week in advance so the students can find, copy and rehearse these scenes prior to the actual audition. At the auditions, in random pairs and/or ensembles, the students will audition from one of the posted scenes. Typically, auditions are an open format in which the auditioners are allowed to view the other auditions. This provides an educational value to the auditions as others get to see what strategies work and do not work. In this style, the veteran actors are paired with inexperienced actors to model auditioning behavior. Then in turn veteran actors audition with veterans and inexperienced actors audition with inexperienced as well.

In the event of call backs, the students will perform an unrehearsed scene from the script and a possible monologue. In addition, the students will work with movement and physicalization of the various aged characters to check out those who will take risks.

Challenges

The primary challenge that faces this particular production is the two age extremes of the characters. Bert is eight years old, while Joe and Kate Keller are in their late fifties and early sixties. Finding an eight year old boy who wants to be on stage will be no problem as there is an abundance of them thanks to the community theatre and the students who are talking to their families and friends. In order to ensure that we have a young boy try out, I will be working with elementary school principals to send information home to the students about this opportunity that the elementary students could have. Finding a parent willing to transport the young man to and from rehearsals is another story. This problem shall be solved, as parents in the past have been very willing to work with and arrange transportation for students and their siblings.

Addressing the age appropriateness of the characters, Joe and Kate, will be the crux of the production. These characters will be a great deal of the focus, because the characterization must be believable, not just sixteen, seventeen and eighteen year old students putting on masks and imitating old age. In the research, nearly every actor who has portrayed Joe and Kate recently, especially the age appropriate actors, have melodramatized the character. In other words, previous performers have played the character to point that willing suspension of disbelief is broken and the character becomes lost in the way the actor portrays it. This over playing or trying too hard is good to know, because that will be a pitfall to avoid. The possibility of using guest performers is not an option for this production. The potential to use guest performers is there, however, the rehearsal times for this high school setting requires that the students be no later that seven o'clock in the evening. Therefore, the conflicts of works

schedules and students schedules will provide a greater degree of problems than it would solve. The students, within this academic setting, need the opportunities to portray roles that would stretch their abilities and encourage them to learn new styles rather than fall into the old clichés and stereotypes. Using voice and movement exercises as well as believability checks and exercises throughout the rehearsal process should enhance their abilities to portray characters of various ages.

A secondary challenge is the number of male roles in the production. Traditionally an abundance of females audition for roles, while fewer men audition. This presents a potential problem as this show is predominately male. If audition numbers from previous years are any indication, the numbers will be close to leveling out as more and more underclass men are auditioning for the shows and are realizing that theatre is “cool.”

Facilities

The facility, as previously stated, is a renovated auto shop building on the Marshfield High School campus. This facility provides challenges such as vibrant acoustics, lighting instrument rigging and sight line obstacles. It, on the other hand, provides benefits that many other schools do not have such as an on location scene shop, self-contained schedule, and uninterrupted rehearsal space and time throughout the mounting of the production. This is a unique facility.

Stage

The staging area presents some problems. This space, confined by a non-flexible seating area, provides a thrust-style performance area in which the actors at any time stand a maximum of fifteen feet from an audience member. This “intimacy” gives the venue an up close and personal aspect for any performance, yet it causes some sight line problems for many ‘heavy’ interior sets.

The sheer awkwardness of the dimensions of the theatre gives it unique character as well. At center stage (left to right) the acting space is forty-nine feet. This

is the widest point of the space. It narrows to thirty feet at the down stage point - the thrust area. It also narrows to twenty-eight feet deep upstage, due to an awkwardly positioned storage room. Beside the dimensions of the theatre, the flooring is auto shop concrete which obviously makes it very difficult to secure set pieces to the floor. Sets, therefore, must be creatively attached to flooring pieces or designed to self-support. The cement floor does allow making it an integral part of the set design (painting) which a number of schools can not do with their hardwood floors.

Set Design Limitations

Designing floor plans and set design for this facility is a time consuming process. Due to the nature of the audience seating arrangement, the sight lines become very challenging to observe. Heavy sets such as completely realistic interiors are difficult to create unless the set extends to the upstage wall of the theatre. The fire marshal shows a great deal of concern for such tight quarters. So, the floor plans and set designs are painstakingly scrutinized to serve the purpose of the play and appease the fire marshal.

Designing the set for All My Sons has taken on a new life. A community group will be using the space in January to perform O'Neill's Moon for the Misbegotten. The set for that production and All My Sons will need to be designed for compatibility, portability, and ease of scenic shift. In the original season, three shows were scheduled from December through March. This has changed slightly as the December production has been canceled due to family and priority shifts. Since two productions span the four month space, the set designs may become established, solid designs rather than portable as previously planned. The first show, Moon for the Misbegotten, will be constructed on the stage as a permanent set. That set with modifications and additions will be shifted to meet the set requirements for All My Sons.

Lighting

The lighting situation is a challenge for this facility.

The lighting system itself involves three electricals for lighting. The first position is down stage over the ground row of the house (for our purposes this is the first electrical). The first electrical extends the entire width of the seating area which is approximately forty-eight feet. This electrical rail contains thirty-three circuits for lighting instruments, five of which are filled by house lights. The second electrical, which is placed slightly down stage of center, also contains thirty-three circuits that are free for use and extends the width of the acting area. Finally, the third electrical is placed at the upstage position. This electrical extends approximately twenty feet and contains twenty-four circuits.

Lighting bars appear to be an afterthought when the circuitry was put in the theatre. The down stage and center stage lighting bars are two feet from the electrical rail that is secured to the ceiling. The upstage electrical does not have a permanent bar at this time. Two additional bars have been added, one at down stage left and one at down stage right to give the ability for side lighting. This lighting bar situation does provide interesting lighting tricks to make shows work.

The lighting system itself is the patch cord system that consists of twenty-four by four dimmer input circuits, and a patch panel of one-hundred plus circuits (some of which are not powered at this time). The lighting system currently has fifty amps of power, which allows at maximum twenty instruments at five hundred watts to be used at any given time. This provides a challenge, but we make do with what we have. Fortunately with the construction of the new football stadium, an additional one hundred to three hundred amps should be dropped to the facility within the 2000-2001 school year.

Auditorium area

The auditorium area for the Marshfield High School Drama Lab contains the capability of one hundred seats positioned in a thrust style arrangement. These seats are on three levels, the twenty-eight ground floor or stage level seats, plus two handicapped positions; thirty-two second level seats; and thirty-eight top row seats.

The positioning of the seating area is as such that the audience is close to the players at all times. This intimacy lends itself to a good environment for the plays, but it is hostile from a filming perspective.

The play may be filmed from two positions in the auditorium area. These two positions are located at the extreme audience right and audience left. These are the most unobtrusive positions possible in the theatre that do not obstruct the view of the audience members. Due to the very nature of the staging area, unless a wide angle camera is used the entire play is nearly impossible to capture on one camera. This causes a situation for filming the thesis project. The specifications for filming the production are as such that this will be difficult within the confines of the Drama Lab theatre. Any and all suggestions are welcomed to solve the filming problem.

Equipment

The equipment situation at the Drama Lab is interesting. The theatre had not been upgrading tools or continuing to increase the working tool situation due to the theatre director's personally purchasing the tools. The past two years the tool situation has improved via donations from past students and families in the program, but the tools still need to be improved. The lighting equipment is new within the past six years. Some of the sound equipment is donated, such as the speakers, but the actual equipment in the booth is new to the program within the last six years. While slightly dated, the program is attempting to keep what equipment we have in working condition. There is a general consensus from many of the theatre folk in the area, that

we have a great deal of equipment in comparison to similar 4-A schools, but pale in comparison to other larger schools.

Shop

Marshfield Drama Lab has the unique advantage of being a retired auto shop, so it has room to work. This particular facility has a scene shop that contains work stations for the radial arm saw and table saw, a band saw station, a painting station, and a tool and paint storage wall cabinet. This entire area; however, doubles as the platform, flat, lumber, and paint storage area.

Any 'consumable' equipment needed is purchased with the money the program raises, or is supplied (brought in) by the students and their parents. This 'consumable' equipment category includes drills, skill saws, jig saws, drill bits, and even hand tools such as wrenches, pliers, etc. These tools are kept under lock at all times, due to theft issues in previous years as well.

Technical Booth

This newest addition to the theatre, an enclosed technical booth (above audience left), is fairly well equipped. A twenty-four dimmer two scene programmable Electronics Diversified Lighting Control board, a three CD tower and two twin cassette player tower, six channel mixer, stereo amplifier and speakers round out the tech booth. In addition, the electrical wiring for this area includes a separately hard-wired circuit for the sound equipment to alleviate the electrical buzz in the equipment during playback.

Lighting Instruments

The lighting instruments within the Drama Lab are an interesting blend of new and old – but everything is new to us. Lighting instrumentation for the Drama Lab consists of sixteen six inch Fresnels, six 6" x 9" 'pot belly' ellipsoidals, six cannon ellipsoidals, six PAR 64 containing quartz adapters and an array of other lighting instruments (broken, or out of service, or hand-me-downs from the Auditorium). Each of

these instruments has five-hundred watt to one-thousand watt lamps to be used for specific lighting needs within the space.

In addition, the program is looking to purchase twenty to twenty-five PAR 16 instruments to light the space. The addition of these instruments will increase lighting capability and increase the number of instruments that may be used within the space. By freeing up the larger instruments for special assignment purposes on the stage, the capability for special lighting needs will increase.

Facility Schedule

Since the Marshfield High School Drama Lab theatre is a separate building that has its own production schedule, with the exception of this year's community production of Moon for the Misbegotten, the schedule remains fairly open. With two productions being mounted simultaneously, the schedule allows for more flexibility. One cast practices during the after school time slot (4:00 to 6:00 p.m.) on the stage, while the other cast rehearses during the same time in the green room—usually participating in table talks. This is a challenge especially when there are similar cast members in both shows. Traditionally, productions in rehearsal go dark for the two weeks period during the production of the current show.

While the community production is being mounted, they will be working around the high school schedule to rehearse on weekends and evenings as to not disrupt our rehearsal schedule, plus not interfere with their own work schedules as well. Their time slot is the evening slot (7:00 to 10:00 p.m.) for a six week period which also goes dark during the high school production weeks as well.

PERMISSION OF HIRING AUTHORITY

In order to facilitate the completion of James Murele Fewer's Master Thesis Production during the 2000-2001 academic year, the hiring and supervisory authorities recognize the necessity for approval of the production. The production will be mounted for Matinees March 12 and 13 and for evening performances March 15, 16, & 17, 2001.

We, the undersigned administrators within the Coos Bay School District, chiefly Marshfield High School, hereby acknowledge that James has discussed the nature and content of his choice of Arthur Miller's All My Sons as his thesis production. In addition, he has offered his abstract, concept statement, and the script to be used for production purposes for approval and further reading. We hereby acknowledge permission for James M. Fewer to produce Arthur Miller's All My Sons as a part of the Marshfield High School's Madrala Players' regular season.

We appreciate the opportunity for our educators to advance their education, while working at home and endorse such means to benefit the home school district as well as the individual.

Paul Swank – Assistant Principal
– Immediate supervisor

9-June-2000
9 June 2000

Arnie Roblan – Principal

9-June-2000
9 June 2000

James M. Fewer - Masters Degree Candidate

9-6-2010
9 June 2000

Please note: The signatures have been redacted due to security reasons.

Evaluation as Production Vehicle

For the Madraia Players, Arthur Miller's, All My Sons, provides a theatrical vehicle containing a number of challenges which include design limitations and character development. This realistic production presents the greatest challenge in guiding the actors to act toward the character. Working through this age-related character process, several elements will be employed to implement the best possible acting my students can give.

- Script analysis with students – previous actions, given circumstances, polar attitudes, objectives
- Character work with tactics, body movement, vocal quality, pitch and quality and tempo
- Being in the moment, rather than acting a scene
- Character believability based upon historical views of the time, and the given circumstances and previous actions

Obviously, throughout the show, several choices will be made regarding character development, and language usage.

Text Appropriateness

The text of Arthur Miller's All My Sons is an appropriate choice for the students at the Marshfield High School Venue. The text itself is accessible to the students, yet challenging. It juxtaposes rapid fire dialogue with eloquent monologues and passages that not only provide biographical character study, but also physical character study through bodily and language rhythms. The text also explores the father-son battle that Miller portrays throughout many of his plays. This production, like many of Miller's plays, reaches into the character age range extremes, but with study of the language and rhythms the characters will develop.

The text gives the actors many opportunities to explore and become a part of the characters' world. Full character development cues are linked directly to the text.

Students will make character choices based upon script-- this script provides support for many choices in character development. Miller effectively delineated passages to provide ample opportunity to explore character moods, tempos and intensities, not just in the language, but in the physical aspects of each of the characters as well.

Venue Appropriateness

Many students at the high school level will relate to the text of this show quite easily. This show represents the type of family in which a number of my students live. They simply hail from dysfunctional families. The theatre allows them to "act out" and react to their surroundings in a safe environment using characters to say their words rather than themselves. This "safe haven" allows the director to coax out many emotions in a place where they may surface emotions that truly run parallel with the characters and allow them to rise to the surface. Granted the theatre is not a psychological dumping ground, but that baggage is useful when purged in a positive manner, as through theatre. For example, Chris Keller's character mirrors many of the theatre students at Marshfield High School. The oldest child is held up as the model to the younger siblings, but is never quite capable of meeting the standards the parents have set. While on the other extreme, the student who exceeds those set standards, becomes the victim of parental jealousy and a possible scapegoat for the parent's insufficiencies.

Aside from being accessible to the students in the venue, it is 'do-able' in the space itself. All My Sons is an appropriate choice. The exterior setting of the house with numerous obstacles, and realistic touches will provide the stage construction crew a duty that is not insurmountable, nor foreboding, but challenging. Shifting from one realistic play, Moon for the Misbegotten, to the next, All My Sons, with similar designs eases the burden on the set construction team.

Audience Appropriateness

Through the Drama Lab, the goal is to stage a serious play or drama each year. Usually pulling from the modern or contemporary playwrights that may appeal to the audiences, avoids the traditionally safe theatre. As tradition would have it in many schools, comedies become the staple style of theatre. The audience and the students gain little from doing a completely comic season every year. While comedies do have a box office draw, and acting techniques that are difficult to master, there are only so many comedies a theatre troupe may do before the styles and the plays mix. So, by avoiding the all-comedy season, the audience stays attentive, and wondering which show the high school will be doing next.

This year, the audience will see a community theatre production of Moon for the Misbegotten, followed by the HS production of All My Sons. Those two shows together will fill the need for serious plays. Both plays also answer questions the community has such as: Why us?

The Coos Bay / North Bend area was, at one time, a thriving hub of the lumber industry. Now this industry has rapidly decreased as an indirect result of the Japan stock market crash and a direct result of Weyerhaeuser withdrawing a major lumber and chip mill from the community. Several hundred jobs were eliminated. That was followed by the offer to transfer to factories and mills in other parts of the nation or across the state. Families that held their home-base in this community (mostly younger families) discovered the necessity of mobility and were forced to move in order to survive. Now, metaphorically, the cataclysm is gaining size and speed as other businesses shrivel and die. Many family businesses are currently struggling to stay afloat in this tide of recession the community faces.

All My Sons is a mirror to our community. Many individuals in this community have fallen into Joe Keller's state of existence. They believe that they are working "for the good of the family", when in essence the situation is worsening due to the nature of

the efforts. Throughout our community and surrounding areas, various financial situations have been uncovered which destroyed well-respected people and business ventures. Similarly, the lumber industry has closed various ports, but left others opened, while closing one company, but leaving others untouched. To this day this confuses and disturbs citizens of the area.

A positive development (some believe) is the construction of the Mill Casino resort. Over the past four years, this business venture by the Coquille Indian Tribe has caused political, economical and social chaos within this combined community of 18,000 people. How could they bring such a potentially destructive force into the community – gambling? How could they do this and not give the city government a cut of the profits? How dare they even think about building a two-hundred room motel right by the casino? How can they justify bringing that much money into that business? These are questions that are bounced around at community development meetings, local family gatherings, and the social get togethers-- a distinct parallel to the world of Miller's All My Sons.

The social aspects of the Coos Bay / North Bend community reflect the All My Sons mentality. The neighbors become family. Friends watch out for the good of their neighbors and other friends on good days. If something goes wrong; however, watch out. Honesty is just a façade and suspicion becomes the rule, not the exception. The community could tear itself apart, if it weren't for a few people who attempt to put petty jealousies aside and work out problems rather than perpetuate the problems.

Production Justification

In the process of deciding what script to produce for my thesis production, I mulled over many ideas personally, talked ideas through with my wife (my assistant), discussed several ideas with my administration, and even discussed the ideas with my students. I narrowed the choices to three possible shows: House of Blue Leaves by John Guare, The Little Foxes by Lillian Hellman, and All My Sons by Arthur Miller.

Looking at all the parameters of the facility, the talents of my actors, the amount of student character study, and the interest level of the students, I decided upon All My Sons for the following reasons:

- The student character study will stretch the student to think beyond the global teenage universe.
- The characters are real to the actors, so they will not just apply masks.
- The play will mirror current events of our community.
- The students will be able to draw on own experiences to make the characters believable.
- The language of the play is pointed, yet poignant.
- The challenge to bring a frequently criticized work to life.
- The depth in which the actors, crew, parents, and other teachers can get involved.
- The design concepts of realism with symbolism will provide opportunity for stage craft.
- The passion I possess for the play.

Many students read the plays I had been considering as I was reaching my decision about the show I was finally producing. The greatest reactions came from All My Sons. When the students returned the script to me in a state of speechlessness, or to respond with a heavily laden "wow", or to ask philosophical questions about the characters and Miller himself, I knew I found the play. The students had bought into the production prior to actual casting; therefore, the production will gain life from those initial reactions to the script.

Schedule

General Schedule

Summer 2000	Complete remainder of coursework to be presented for Masters.
August 2000	Present Part One of thesis project for preliminary review and criticism. Present Part one of thesis project for final review and criticism. Present Part Two of thesis project for preliminary review and criticism
September 2000	Part One of Thesis project due. Register for 4 credits TH 700. Request review of credits and schedule oral examination for May. Present Part Two of thesis project for final review and criticism.
October 2000	Present Part Two of Thesis project due two weeks prior to rehearsals.
November 2000	Auditions held for thesis project, <u>All My Sons</u> . Begin rehearsals – table talk Rehearsal on its feet begin.
December 2000	Rehearsals continue. <u>All My Sons</u> on-stage rehearsals go dark for two weeks for fall production. Pre-register for thesis production scheduled in March.
January 2001	Rehearsals on it feet for two weeks. Rehearsals go dark for two weeks for community performance. Continue rehearsals the final week of January
February 2001	Continue rehearsals
March 2001	Dress rehearsals and performances as scheduled.
April 2001	Finalize Part III of thesis project.

**Submit Parts I, II, III and video for evaluation two weeks prior to
orals examination.**

May 2001

Oral examination scheduled for May 23.

Rehearsal Schedule

October	Week 1	<p>Publish auditions around high school</p> <p>Send information to elementary schools: pre written letter and posters</p> <p>Make Application forms available for Stage Manager, Lighting Technician, House Manager, and Sound Technician.</p>
	Week 2	Follow up on Elementary schools
	Week 3	<p>Post Audition scenes and make reading scripts available.</p> <p>Secure digital camera for audition week.</p>
	Week 4	<p>Prepare for auditions</p> <p>Audition forms copies, scene copied, camera readied.</p> <p>Applications for Stage Manager, Lighting Technician, House Manager, and Sound Technician due by October 30th.</p>
November	Week 1	<p>Auditions for All My Sons October 31st and November 1st.</p> <p>Call Backs November 2nd, if necessary.</p> <p>Cast and Tech position students notified via school courier about roles and duties.</p> <p>Scripts available for cast and crew November 3rd.</p> <p>Assignment: Close reading of script over weekend. Begin their personal character bios. Bring Actor's Notebook.</p>
	Week 2	Monday – Read through Act I
	6th	<p>Introduce the set and stage design to the cast and crew</p> <p>Discuss Exposition, The basic expositions, Character study, The use of language to establish character, setting, mood, time, intensity, and character relationship.</p>

Discuss initial reactions to the character student will be creating.

Assignment: Close reading of Act II. Continue actor's notebook with ideas about character, mood, intensity, heartbeat, personal rhythms, etc.

7th

Tuesday – Read through Act II

Discuss action development, and character motivation change,

The use of language to develop character, setting, mood, time, intensity, and character relationship.

Bring out discoveries that each actor has made so far about character and has included in actor's notebook.

Discuss further reactions to the character student will be creating.

Assignment: Close reading of Act III. Continue actor's notebook with ideas about character, mood, intensity, heartbeat, personal rhythms, etc.

8th

Wednesday – Read through Act III

Discuss Character, shifts, reversals, and recognition,

Character shifts, mood changes, bodily changes noted by script. Discuss the tragic vs. dramatic elements of the play.

Discuss the use of language to further establish character, setting, mood, time, intensity, and character relationships.

Discuss continual reactions to the character student will be creating.

Assignment: Begin Memorizing. Continue actor's notebook with ideas about character, mood, intensity, heartbeat,

personal rhythms, etc. Select 1-2 units from the script that best represents the entire character as you see him / her created. Read it with emotion.

9th

Thursday: Character building workshop

Read scenes with partner or ensemble. Use the actors who actually play the roles to help you

Scene reading: Discuss-

What makes this scene representative of the character this actor chose?

What does this unit say about the characters?

Who is in control? Who has the upper hand? Why?

How does this unit fit into the puzzle of the play?

What do you believe this unit said about your character?

Continue through the scenes in this fashion.

Assignment: In your actor's notebook, discuss what you have discovered about your character. Continue your character biography. Completed by Monday's rehearsal.

10th

Friday: Character building workshop

Introduce the magic hand exercise to the cast.

Introduce the neutral mask to the cast.

Work with full body emotion.

Work a unit from the show to gain understanding.

Read the scene with no body- no voice

Read the scene with just voice- no body

Read the scene with just body – no voice –silence.

Discussion: What did you discover? How did each level make you feel as you were discovering?

Assignment: Character Biography completed by Monday's rehearsal. Begin memorizing your first three units. On its feet Monday.

Day	Time	Units	Rehearsal Objectives		Met	Unmet
			January 15 - 21			
Monday	4:00	1.3, 1.4 1.5, 1.6	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block scheduled units			
Tuesday	4:00	1.2, 1.1	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block scheduled units			
Wednesday	4:00	1.9, 1.8	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Block Unit 1.9			
	5:15		Block Unit 1.8			
Thursday	4:00	1.10, 1.11 1.13, 1.12	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Block the scheduled units			
Friday	4:00	1.1 - 1.13	Ensemble work		<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture working and review Act I			
Week Two			January 22 - 28			
Monday	4:00	2.7, 2.9	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units			
Tuesday	4:00	2.1, 2.2	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units			
Wednesday	4:00	2.3, 2.6 2.8	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units			
Thursday	4:00	2.4, 2.5	Stage picture the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units			
Friday	4:00	2.1-2.9	Ensemble development		<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture development and clean up			

Week Three

January 29 - February 4

Monday	4:00	3.1, 3.2	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Tuesday	4:00	3.3, 3.4	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Wednesday	4:00	3.5, 3.6	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Thursday	4:00	3.1 - 3.6	Ensemble work	<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture development and clean up	<input type="checkbox"/>	<input type="checkbox"/>
Friday	4:00	1.1- 3.6	Warm-up the entire cast	<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture the entire show - work it	<input type="checkbox"/>	<input type="checkbox"/>

Week Four

February 5 - 11

Monday	4:00	1.1, 1.2, 1.4, 1.9,	Stage picturization/ warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.10, 2.2, 2.4	Work the units	<input type="checkbox"/>	<input type="checkbox"/>
Tuesday	4:00	1.3, 1.5, 1.6, 1.7,	Stage picturization / warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.8	Work the units	<input type="checkbox"/>	<input type="checkbox"/>
Wednesday	4:00	1.11, 1.12, 1.13, 2.1,	Stage picturization / warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	2.5	Work the units	<input type="checkbox"/>	<input type="checkbox"/>
Thursday	4:00	2.3, 2.6, 2.7, 2.8,	Stage picturization / warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	2.9	Work the units	<input type="checkbox"/>	<input type="checkbox"/>
Friday	4:00	3.1, 3.2, 3.3, 3.4,	Stage picturization / warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	3.5, 3.6	Work the units	<input type="checkbox"/>	<input type="checkbox"/>
Saturday	8:00		Adjust and transfer the stage for the show. set work	<input type="checkbox"/>	<input type="checkbox"/>

Week Five

February 12 - 18

Monday	4:00	Act Two	Warm up/ movement		
	4:15		Work / run Act Two		
Tuesday	4:00	Act Three	Warm up / movement		
	4:15		Work / run Act Three		
Wednesday	4:00	Act One	Warm up/ movement		
	4:15		Work / run Act One		
Thursday	4:00	Act Two	Stage picturization/ movement		
Friday	4:00	Act Three	Stage picturization / movement		

Week Six

February 19 - 25

Monday	4:00	Act One	Stage picturization / movement		
Tuesday	4:00	Act Two	Review stage pictures		
	4:15		Warm up		
	4:30		Run Act Two		
	5:15		Review Act Two Check out trouble spots/ adjust		
Wednesday	4:00	Act One	Review stage pictures		
	4:15		Warm up		
	4:30		Run Act One		
	5:45		Review Act Two Check out trouble spots/ adjust		
Thursday	4:00	Act Three	Review stage pictures		
	4:15		Warm up		
	4:30		Run Act Three		
	5:30		Review Act Three Check out trouble spots/ adjust		

Friday 4:00 Acts Two Review Stage pictures
and Three
4:15 Warm up
4:30 Run Acts Two and Three
6:00 Review Acts Two and Three
Check and Adjust if needed

Saturday 8:00 Set Work

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Week Seven February 28 - March 4

Monday 4:00 Acts One Review stage pictures
and Two
4:15 Warm-ups
4:30 Run Acts One and Two
6:00 Review Acts One and Two
Check and Adjust as needed

Tuesday 4:00 Act two Warm up
4:15 Run the act. Break it down at rough spots

Wednesday 4:00 Act One Warm up
4:15 Run the act. Break it down at rough spots

Thursday 4:00 Act Three Warm up
4:15 Run the act. Break it down at rough spots.

Friday 4:00 Entire Warm up
Play
4:15 Run Acts One through Three
6:15 Review Rehearsal

Saturday 8:00 Set work if needed

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Week Eight

March 5 - 11

Monday	4:00	Act One w/ Tech	Warm up			
	4:15		Run Act One			
	5:30		Actor review			
	5:45		Tech review			
Tuesday	4:00	Act Two w/ Tech	Warm up			
	4:15		Run Act Two			
	5:30		Actor review			
	5:45		Tech Review			
Wednesday	4:00	Act Three w/ Tech	Warm up			
	4:15		Run Act Three			
	5:30		Actor review			
	5:45		Tech Review			
Thursday	4:00	Run Entire Play w/ Tech	Warm up			
	4:15		Run Act Two			
	6:30		Actor review			
	6:45		Tech Review			
Friday	4:30	Dress Rehearsal	Actors' Make up Call			
	5:00		Technical Crew Call			
	5:45		Make-up check			
	6:30		Dress Rehearsal Begins			
Saturday	4:30	Dress Rehearsal	Actors' Make up Call			
	Tentative Dress Rehearsal		5:00	Technical Crew Call		
	5:45		Make-up check			
	6:30		Dress Rehearsal Begins			

Sunday	4:30	Dress Rehearsal	Actors' Make up Call
Tentative Dress Rehearsal	5:00		Technical Crew Call
	5:45		Make-up check
Choose one or both	6:30		Dress Rehearsal Begins

Week Nine

March 12 - 17

Monday	11:00		Actors' Make up Call
	11:30		Technical Crew Call
	12:45		Run Matinee

Tuesday	11:00		Actors' Make up Call
	11:30		Technical Crew Call
	12:45		Run Matinee

Thursday	5:30		Actors' Make up Call
Friday	6:00		Technical Crew Call
Saturday	7:30		Run Show

All My Sons: The Production Thesis Documentation

James Murele Fewer

**Professor VanTassel
Professor Bellah
Professor Lane**

Theatre 700

1 May 2001

ABSTRACT

THESIS PRODUCTION:

ALL MY SONS

MARSHFIELD HIGH SCHOOL

Directed by

James M. Fewer

March, 2001

This project entailed background research of Arthur Miller and his works, casting, designing and direction, and post production evaluation of Marshfield High School's Madrala (Marshfield Drama Lab) Player's production of All My Sons. The production thesis concentration includes research and analysis of the play and its literary background, evaluation of the play as a production vehicle and a discussion of the directorial concept and vision for the production.

ACKNOWLEDGMENTS

I would like to express my heart-felt gratitude to my loving wife and colleague, Kristy C. Fewer, who made this overwhelming task seem manageable with her ceaseless support, hugs, and encouragement when I believed I would never see the end.

I also want to express my gratitude to my son, Nathaniel James Fewer who blessed our lives on Labor Day 2001. Without his smiles, coos, and giggles, I would not have made it through this process.

Special thanks to MHS Principal Arnie Roblan and Assistant Principal Paul Swank who gave me wings and allowed me to fly.

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Thank you, Garry Jantzen, Librarian, for the numerous hours on email tracking and locating information about the play. You found answers to the most complex questions.

Thank you, Professor VanTassel for providing encouragement when I felt totally overwhelmed and the opportunity to complete this project.

■

Director's Concept Statement

All My Sons by Arthur Miller, originally produced in 1947, contrasted the politically and economically tumultuous era with the idealistic views of American life following World War II.

Thematically, All My Sons, speaks about World War II profiteering in America. During this era, men were giving away their souls in order to compete in the business world. As Joe Keller states within the closing moments of act two, "I did it for you, it was a chance and I took it for you . . . when would I have another chance to make something for you" (AMS 2. 59). For Joe the end justifies the means. The many deaths, the faulty parts, and the partner and friend in jail, mean nothing as long as his business succeeds and he has something to show for his work.

Season is a critical aspect for this production. The autumnal setting, located entirely within the backyard of a home in Ohio's suburbia three years following World War II, should elicit nostalgia of by gone days -- memories blossomed in this yard just as the roses and parsley once had. A 1920's style two-story home, from which a porch extends, stands as a backdrop to the yard. One senses the aura of worn beauty as budless rose bushes, a broken tree (the centerpiece of the Act I), worn yard furniture, and possibly an arbor occupy the yard. The ever-present picket fence surrounds the yard providing protection from the outside world, and encloses the Keller family within its gates.

Worn beauty dominates the exterior of the home. As notes within the production suggest, the house appears freshly painted. But, freshly painted for what reason? What mysteries and what dangers lie behind that fresh façade? What secret does a layer of paint mask? Aesthetically adding to these questions, neutral or earthy tones present a quality of tainted innocence—the innocence and purity had faded much like the old paint on the house. The exterior color should avoid pure hues, while paying careful attention to the specific tones of these hues as to avoid yellowing effects. While warmth

encompasses the Keller household, an air of uncertainty and despair chills the environment. The house itself represents innocence. It sheltered the family and held a powerful secret as well. Now the wall of that house holds the aura of shattered ideals and bloodshed following the war.

In contrast, the yard itself provides a sense of life. The backyard where children once played, now becomes a gathering place for families to meet for the neighborhood social functions, and a simple game of cards. The well used, but maintained lawn carpets the playing area despite the onset of the chilly evenings. The yard's perimeter centered upon a broken single tree, conceptually represents sections torn from history, nothing appears as it should. Life is beautiful, yet dotted with a discoloration—faded ideals lost when the roses began to fade.

Furthermore, a sense of imprisonment should emanate from the setting. Carefully placed vertical elements throughout the space would provide the image of prison bars without the stark existence of such. To accomplish this, one may incorporate the frequently mentioned poplars via actual staging or lighting. The very nature of the arbor and porch may use the vertical and horizontal elements to help cast shadows that reflect the mysterious jail in the cellar as well as the foreboding prison. The set needs few extraneous sounds. The yard and surrounding neighborhood possesses a quiet solitude—the calm that follows the storm. The very nature of this set and its effects should emulate the realism and naturalism that Miller intentionally followed, but should not draw the focus from the characters.

This play develops in a realistic and naturalistic style strikingly reminiscent of Ibsen and Chekhov. Miller maintains the unity of time by compressing time to span from early Sunday morning (Act I) to the twilight hours of that evening (Act II) to 2:00 AM the following morning (Act III). Therefore, the time of day may be suggested cyclorama lighting to develop a sense of east and west. The use of warm colors media to imitate realistic sunlight in conjunction with many cool color medias could be alternately

employed more during the twilight and early morning hours to provide a sense of realistic darkness. Practical lighting is used more within the Keller home as Miller suggests a light glows from within Larry's room. In addition, other practical lights used throughout the house develop a sense of a realistic interior.

Throughout the production, a sense of an iron fist beneath a velvet glove develops, which provides the idea that softness blankets the hardness beneath. The entire scenic concept develops this with the use of rose thorns, jagged edges, coarse surfaces that may be deceptively soft. For example, a rose in full bloom possesses all the beauty one may desire, but for a price. If one gathers a rose, blood shed ensues unless that rose is handled carefully or delicately. Grass carpets the floor level of the acting area, yet worn areas reveal the hard, cold, soil beneath. Adirondack style furniture with its smooth curved backs and lines appear soft, but at the same time hard and uncomfortable.

The costuming should imitate the contrasting softness and hardness of the set, while representing the post World War II era as closely as possible. Since the country just came out of depression, the clothing would be reminiscent of bygone days as well. Single breasted suits and narrow ties, as well as casual clothing of the post war era. The earthen tones in the traditional wools of the time should reflect in the men's clothing. Women should be casually outfitted in one piece cotton dresses or woolen skirt and cotton blouse combinations that follow the fuller "A" line skirt style. No clothing should look overly fashionable, except the dress Annie wears during the first act. Within the context of the play a concept that would symbolically further the plot, would be that Joe's costume hints at the blood on his hands and grows more intense as the play progresses. Conceptually, Chris's saintliness should be evident throughout.

Idealistically, as the play unfolds, the visual aspects should mirror the contrasts of the characters' lives on the stage: hard – soft, reasoned-passionate, truth –

deception. The entire space should draw the audience into the contrasts of the idealistic post World War II era and the attempted return to a “stable” society.

Given Circumstances

Arthur Miller provided his given circumstances within each of his plays through a revelation method, by which the plot and critical information is carefully revealed throughout the course of the production. A style originally brought to the foreground of modern theatre by Henrik Ibsen (a playwright who Miller carefully studied throughout his career). By careful use of each of the areas of location and time, as well as economic, political, social, and religious environments, Miller weaves realistic dramas depicting the corruption of the 'American Dream' which so many men sought following the "War to end all wars." One specific play that explored the death of the "American Dream" was All My Sons.

This quest for the 'American Dream' originated in the Midwest and most likely in North Central Ohio. Several specific locations such as Cleveland and Columbus, and even New York are mentioned throughout the script complete with travel time allotments for train and plane travel (no matter how exaggerated they appear). All My Sons though apparently set in Ohio, Arthur Miller, known for reinventing given circumstances (as seen in his later production of The Crucible), does not allow the director to identify an exact location for All My Sons. As a result, critics and directors claim the action occurs in a variety of locales ranging from the upper Midwest to the New England states. This lack of specificity gives the audience and performers a sense of neutrality (this could have been anywhere, anytime in America) and isolation, (disillusionment and unfamiliarity).

What is known specifically, however, is that the play takes place entirely in a comfortable and familiar backyard in an unspecified American town in the Midwest, most definitely in "suburbia". A detail that Miller provides in the introductory stage directions refers to a house that "would have cost fifteen thousand dollars in the early twenties when it was built" (AMS 1.5). This indicates that the Keller family is a long-established family and a viable part of the depression and war era. While the

Depression and war uprooted many American families with job loss, bankruptcy and housing foreclosures, the Kellers remained entrenched within the community. Unlike the Keller household, the houses that were built after the war were manufactured items--affordable homes that were quickly and easily constructed, and looked similar. They were built like erector set or Lincoln log homes rather than the labor intensive construction of the houses of previous decades. The Keller house was not just a house (as the prefabricated models became), it was a home. Built in the roaring twenties following World War I, prior to the Great Depression and World War II, the Keller household endured many hardships and became the beacon on the street as it was the gathering place for a game of cards, or for the children to play.

Miller identifies autumn of 1947 in the introductory stage directions-- "August of our Era." Likewise, Frank Lubey also states, "Larry was born in August. He'd been twenty-seven this month," (AMS 1.5) establishing an important character's birth date as well as a given circumstance. Frank also implies the era -- 1947 (three years following the conclusion of World War II). Within the first few moments of the script, the time frame has been set for the audience. Miller continues to manipulate months, days and years, to progress the action of the play through a twenty-four hour period (roughly adhering to the Aristotelian unity of time). Act one of the play begins in the late morning hours of a sunny autumn day which progresses into the second act which occurs at twilight of that same day. Finally, act three ends shortly after two o'clock in the morning. As the heat of the day burns away the cool of the previous night's storm, tensions mount until the darkness of truth is unveiled in the shadows of night. This adherence to the Socratic unity of time places the action in a race against the clock atmosphere.

This era was a time of success, yet it was a time of defeat. Success is exhibited as businesses prospered when manufacturers transformed production operations to meet the increasing demands of the war. As Joe Keller states, "It was a madhouse. Every half hour the Major callin' for cylinder heads, they were whippin' us with

telephone. The trucks were hauling them away hot, damn near" (AMS 1.28). Defeats were also common as families were torn apart when men were drafted and whisked off to a foreign land to fight a foreign war. As Joe Keller states, "that is what a war does. I had two sons, now I got one. It changed the tallies. In my day when you had sons it was an honor. Today a doctor could make a million dollars if he could figure out a way to bring a boy into the world without a trigger finger" (AMS 1.10). Many innocent men died during World War II while the families, especially the women in America worked in factories to keep the war effort alive.

A phrase that appeared after Pearl Harbor-- 'Use it up, wear it out, make it do, or do without' (Harvey 220) became a mantra for the 1940's. "Whether it meant cutting down on cigarettes, driving less, eating less meat, turning the front lawn into a cabbage patch, or resisting the blandishments of black marketeers, folk at home strove to do all they could for the war effort" (220). Working ten to fourteen hour work-days during the war, women and families realized that a war was truly ripping through Europe. They strove to support their country and support their men in the service over seas. While this energy and commitment revitalized the American society, economically, however, the war had just begun on the home front.

The enthusiasm of the era made its way into commerce at the dawn of World War II. The Ford Motor Company, for example, constructed an eleven million dollar plant to manufacture airplane engines in 1940 (Leonard 55). Many other companies redesigned their factories to assist in the war effort and redesigned their advertising strategies as well to emphasize the 'Patriotic image' because that image boosted their business and profits. It became 'Un-American' to not aid in the war effort by working in the factories, planting a victory garden, or supplying unused rubber, steel or fabric. Partly due to the transition to war production, a profit-at-all-costs attitude became common in the industry. Joe Keller appeals to this attitude-- "I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; you got a process,

the process don't work you're out of business; you know how to operate, your stuff is not good; they close you up, they tear up your contracts" (AMS 2.58). Many factories became so overwhelmed with supply quotas that faulty work resulted.

Once the war had ended, millions of returning servicemen became penniless paupers as they experienced unemployment due to the glutted job market. Corporate profits continued to inflate while the workers' salaries stagnated—meaning less money for the employees, but more for the employer. The rich became richer and the poor became poorer. This attitude (which paralleled the pre-depression ideals) left many men and businesses economically wealthy, but morally bankrupt. Business owners prospered and wondered, "Who worked for nothin' in that war? When they work for nothin', I'll work for nothin' Did they ship a gun or a truck outa Detroit before they got their price? Is that clean" (AMS 3.67)? As Joe defended business, he condemned himself and other businessmen who had gained personal wealth at the expense of morality.

As business morality declined, so did the social morale. The social environment of the post-war era paralleled the political and economic decline of the time. The millions of young men who proudly fought for the nation returned home preparing to rebuild America after the depression and the economically and socially taxing war. "The guys who came out of World War II were idealists." Harold Russell, a wounded World War II veteran, recalls that "They sincerely believed that this time they were coming home to build a new world" (Harvey 248) and make the world a better place. However, returning servicemen discovered the difficulty of reentering civilian life. Millions of GI's, searching for jobs, flooded the already strained economy. Since businesses had begun the shift from war production to peacetime production, down-sizing occurred. As a result, nearly two million employed workers received "pink-slips" within ten days of V-J day (September 2, 1945). Within six months, more than 2.7 million individuals were jobless (249). As prices for goods soared due to the

lifted price control measures that were implemented during the war, less money remained for the common man. Unions began operating at break-neck speeds to defend the loyal laborers. Striking veterans and civilians assembled together and carried placards reading, "War Survivor - Economic Corpse", "No Dough for GI Joe", "Are Vets second class citizens?", and "Veterans demand a living wage" (249). These often-time loud assemblies became more frequent outcries for fair labor and more money to slow the rising rate of inflation.

Inflation also made house hunting a terrifying ordeal for veterans. Many veterans and civilians alike made abandoned, condemned buildings their homes. Some even took refuge in attics, sheds and chicken coops-- a vivid image that returned to haunt many people who had survived the decadence of the 1920's, the "Hoovervilles" and the depression. Congress managed to rescue the returning servicemen by providing a boost with financial support dubbed the "52-20 Club" . This wage (akin to welfare) provided weekly twenty dollar disbursements during 1946 (Harvey 249). This project lasted only four years. The government collected over \$3.7 billion in taxes, but only one percent of all eligible unemployed veterans tapped into these funds each year. Although the country was in economic chaos, a sense of pride still prevailed.

This pride encouraged many returning servicemen to take advantage of the 1944 GI Bill of Rights. The money this bill provided for returning servicemen (fourteen billion dollars within twelve years) , allowed "more than half of the veterans of World War II to attend college or technical schools" (Harvey 249). Universities, trade schools and technical schools expanded in order to accommodate the burgeoning class sizes. A survey of one hundred colleges reported on September 22, 1947 "more than half of the 2.5 million students matriculating this fall are war veterans" (Daniel 630). By the end of the decade the degrees conferred at the post secondary level doubled what they had been ten years earlier. American society was poor, but it was not uneducated.

As a new year loomed, Liberty Films released James Stewart's and Donna

Reed's motion picture It's a Wonderful Life in December 1946. This film, like Bing Crosby's "White Christmas" released in 1942, gave a warm, comfortable feeling to a nation that longed for hope, prosperity and a wonderful life (Harvey 235). This hope, however, would be eternally clouded by period of deepening political turmoil. Winston Churchill warned the world of Soviet expansion on March 5, 1946, "From Stettin in the Baltic to Trieste in the Adriatic an iron curtain has descended across the continent" (252). The iron curtain had begun to fall and by the end of the 1940's the iron curtain would cover eastern Europe entirely; casting a terrifying shadow across America into the late twentieth century. This era of political unrest colored the world of All My Sons--the color red -- the color of communism--the color of fear and distrust.

The political turmoil in the world colored the way Americans would view their own society which was once believed as secure. The American nation had previously prevailed in the face of the Nazi Regime. It had prevailed in several conflicts during World War II. And it had survived the Great Depression. What else could rock the solid foundation upon which the America proudly stood.

December 1946, the solid foundation began to rock as the Vietnamese people began clashing with France, which resulted in French martial law enforced upon Vietnam. While in the Middle East as upheavals began over land, territory and cultures British dependents began leaving the once placid Palestine. By March 2, 1947, Palestine lived under martial law. By August, the United Nations intervened and divided Palestine. This action represented an effort to stop the battles, but it did not end the wars.

Simultaneously, America gave up peace efforts in China and faced the Chinese emperor's, Chiang Kai-Shek, blame for continued civil unrest and civil war. By March 19, 1947 Chiang's armies seized control of Yenan and civil unrest continued. Within the same time, America's fears of the looming communistic threat and of the Soviet Union escalated as Bernard Baruch, chief of the United States delegation to the United

Nations Atomic Energy Commission reported that the Soviet Union possessed nuclear secrets obtained by Soviet spies who had infiltrated American atomic plants in Canada. As a result, by April, the Soviets condemned American atomic policies, and Americans became very suspicious of Communists around every corner and behind every door. President Truman escalated this fear on March 22, 1947, as he ordered disloyalty inquiries that targeted communists and communist sympathizers within the federal government. The "Red Scare" had begun.

The political chaos of the post World War II era deepened the American distrust of government, politics, and business. However, the people of the nation began to return to the one component of society that they could truly believe and trust—religion. Though religion was seldom mentioned during the 1940's in public arenas, it was building to a resurgence that would occur in the early 1950's. What is known; however, is structured from the 1920's religious impacts and the 1950's religious resurgence. Religion, practiced mostly in cathedral, parish, synagogue, or church, was a private matter. Few of the devout practiced publicly (due to the persecution of Jewish faith during World War II), but the denominations practiced religiously within their own congregations.

In retrospect, Louis B. Seltzer, the editor of the Cleveland Press wrote in a 1952 edition— "We abound with all of the things that make us comfortable. We are, on the average, rich beyond the dreams of the kings of old....Yet...something is not there that should be." This alluded to the lack of a religion in a material world. With World War II behind the country, the United States returned to the basics of faith and religion. That editorial, published nationwide, touched a sensitive chord in the United States because within previous decade "people had developed a deeper sense of sin" (Ostling 1). Religious groups, particularly the Roman Catholics and the Jews bonded together, while the Protestants abandoned beliefs of peace. Religious beliefs were changing. The fear of communism paralleled the fear of secularism. The increased belief a

communist lurked around every corner paralleled the fear that non-believers desired to sabotage religious faith. Within the rubble of war there was little remaining to believe. Many people found solace in fundamental teachings of the father, the son and holy ghost. Likewise, others found comfort in astrology as the stars became the guides-- a tangible belief in something scientific and reasonable.

Previous Action

ACT I

Frank has eaten breakfast and walking it off.

Keller has stopped reading the newspaper for news – “It’s more interesting in the want ads.”

Violent storm battered the area – winds knocked down a tree and made mess of Lubey’s yard.

Larry, Joe Keller’s son, would have been twenty-seven this month – August

Larry was reported mission on November 25th.

Kate has asked Frank to “make a horoscope” for Larry finding out if November 25th was his “favorable day.”

Frank has been working on the horoscope for quite some time – “It takes time!”

Jim’s boy, Tommy, has his thermometer again.

Tommy takes girls’ temperature.

Frank has seen a Don Ameche movie that reminds him of Jim - doctor who worked in a basement to help humanity.

Annie arrive last night at 1:00 am.

Annie was a member of a happy family that lived next door to Keller’s.

Mrs. Adams has been on the phone with Sue Bayliss for Jim.

Sue Bayliss, known as Susie to Joe Keller, had been a nurse for too long – she has become realistic.

Sue claims she should have been a male as she is always introduced to beautiful women.

Annie was unhappy for a time.

Anne never married.

Lydia and Frank have had three children.

War has played havoc on the families – Joe had two sons.

Lydia has difficulty in the kitchen and plugs in the wrong appliances.

Lydia claims Frank is crazy every time he fixes something.

Chris always reads the Sunday book section, but never buys books.

Bert has been inspecting the neighborhood.

Children from another neighborhood tried playing kick the can down the street—Bert stopped them.

Joe has the neighborhood kids believing that there is a jail in his basement.

Keller has shown Bert an “arresting gun.”

Tommy has a foul mouth – said another dirty word to a girl – Doris.

Joe has the kids crazy.

Mom, Kate, has already seen the broken tree- Kate was up at 4:00 A.M.

Chris was awoken by a cracking sound --saw Kate standing by the tree.

Chris didn't talk to her. He just let her cry.

Kate is dreaming about Larry again, like she had in the past right after he died.

Chris hates being dishonest with his mother.

Nobody in the family has argued with Kate over Larry's death.

Larry has been missing for three years.

No body was found, and no grave made.

Kate's hopes are kept alive by monthly news of boys turning up "from nowhere."

Joe has a "talent" for ignoring things.

Chris has never been able to reach out for something he has wanted because other people suffer.

Chris has not seen Anne in five years.

Chris had been in the war.

Chris has given three years of thought to his desire for Anne.

Joe has spent his life working to give it all to Chris.

Joe throws away garbage from the house -- this time potatoes, onions last time.

The maid had cleaned the pail under the sink that Kate stored potatoes in.

Keller has worked for forty years.

Keller's have a maid.

Kate experiences a funny pain on the top of her head.

Kate stumbled over Larry's baseball glove in the basement.

Kate does not sleep and wears "out more bedroom slippers than shoes"

Kate experienced a realistic dream of Larry last night. The dream, in combination with the storm, a roaring woke her up.

Tree that broke was planted as a memorial for Larry.

Chris has mentioned forgetting Larry three times this week alone.

Chris invited Anne to the old home.

Anne has been in New York for 3 ½ years.

Joe and Chris do not act like Larry is coming back unlike Kate.

The night Anne goes to sleep in Larry's room his tree breaks to pieces.

Last week a man turned up in Detroit after being missing longer than Larry.

Annie has spent three weeks salary on a dress to visit the Keller residence.

The trees have grown thicker.

Joe broke the hammock that was in the yard after he had a light lunch and flopped into it.

Kate has told Sue to take up the guitar in order to have something in common with Jim.

Family used to have fun and “raise hell” before Larry went to war.

Kate has left Larry’s room exactly how it was before he went to war – did not empty his closet and even polished his shoes – A shrine.

Kate is a people magnet because within five minutes in a restaurant she has strangers telling her their life stories.

Anne parents had planned a divorce.

Soldiers who had been missing longer than Larry are turning up.

Kate had a premonition and was unable to rise from bed the day Larry disappeared. “She knew”

Frank is losing hair

George has gotten his degree and has his own office now.

The neighborhood had talked about Steve and Joe, but it has dissipated now.

Joe plays policeman with the kids handing out badges from cereal boxes.

Mrs. Hammond, a neighbor, yelled “Murderer” outside the Deever house – last memory Anne has of her home.

Every Saturday the gang is at the Keller house playing poker in the arbor.

Joe, treated like he had pulled a fast one, returned home from the jail, and walked through the neighborhood, proudly, even though people believed he was the beast who killed 21 P-40 pilots.

Re-established his factory as one of the best shops within 14 months.

Regained the respect he once had. Everyone believes that Steve dragged Joe through the mud – Joe was innocent.

Anne and George have never written or spoken with their father. Steve knowingly shipped out the faulty parts that would crash planes.

Larry ever flew a P-40.

War-time was crazy for Joe. The demand for parts and the need to keep up with the demand -- people make mistakes – Joe’s belief

Steve covered the cracks on the cylinders.

Steve cried about Larry's death in Jail

Anne and Chris are planning their marriage

Anne nearly married two years ago, but has always thought about Chris

Chris was in charge of a company, who he watched die. His idealism, the desire to be the best, causes him to regret he wasn't killed too.

Chris was a popular lieutenant.

George has gone to Columbus, Ohio to see Steve, his father.

Old sign on Joe's plant never changed when Chris began working with him after the war.

George took an airplane from New York to Columbus to see Steve.

ACT II

Joe can't sleep when he's worried.

Steve always believed that Joe made him send the cylinder heads.

Jim is a successful doctor.

Jim Bayliss left his family at one time to work for \$25 a week to research.

Chris and Jim talk frequently leaving Jim with a sense of compromising his principles for not continuing with his desire to research.

Chris finds a distinctive label for everyone he meets.

Bayliss' family bought the Deever house 3.5 years earlier than the present action.

George loved grape juice and drank it at the Keller house frequently.

George had been hospitalized, and studied law there.

George never wore a hat.

Steve has gotten "smaller" deteriorated in jail.

Joe suddenly got the flu the day the cylinder heads were noticed, covered, and shipped.

Keller was an "anal retentive" boss – he never left the shop without checking the lights. He knew the break times,

Steve Deever was timid – needed help buying his own shirt.

Mother, Kate, is not feeling well.

Georgie had a difficult birth – no water and the entire neighborhood got involved.

Lydia Lubey and George had dated.

Lydia had three children 1,2,3.

Frank missed the draft each time an age was called he was a year older than specified. This started his interest in fate and the stars.

Kate had told George to marry Lydia.

George was too serious all the time, “. . .you didn't laugh enough.”

George, Larry and Chris were eagle scouts – should have been successes.

Frank has his house paid off.

Mother, Kate, plays the matchmaker to this day.

Steve had heart trouble.

Steve never learned to take responsibility for his actions. 1937 Steve nearly destroyed their first shop on Flood Street.

Steve lost money in stocks and blamed Frank who gave him a tip.

George always felt at ease in the Keller house.

Joe had not been sick in 15 years. Kate states.

Joe had pneumonia during the war – Joe states.

A 121 cracked engine heads were shipped.

ACT III

Jim went to New Orleans to research for two months, living on the bare necessities. Sue came to him and cried and he returned home.

Kate always weakens with the sign of trouble – Joe states.

Larry wrote a letter to Ann foretelling his death. Ann has known for three years that Larry was dead.

Analysis of Dialogue

Arthur Miller had been criticized since the January 29, 1947 premiere of All My Sons at the Coronet theatre in New York for this relatively weakly written play about the war-torn Keller family. Criticized for his heavy use of predictability, heavy handed symbolism, and haphazard use of the contemporary language, Miller still sent a poignant message to theatre patrons when All My Sons premiered.

Through dialogue, Miller established the domestic lives of his middle class families--survivors of the Great Depression and the war. Words that are familiar to early twenty-first century audiences such as toaster, money, business, maids and golf, colored the post-war era. Likewise, the frequent referral to dates and years and months reflected post-World War II ideals precisely--what was once a day-to-day life became looking toward the future, while putting the past behind.

Another element that becomes quite prominent is Joe's use of the Lord's name. Joe frequently uses the phrase "goddamn" when he is speaking; usually iterated during great moments of duress. This language when used usually implied that the speaker was a semi-literate working-class individual, and there were no other options to express the anger, distaste, or dissatisfaction. Frequently Joe speaks in such phrases when Kate is not on the stage as it would offend her sensitivity and her faith in a "God does not let a son be killed by his own father" (AMS 2.57); therefore, a taking the Lord's name in vain would be a further tarnish his already stained record.

Now specifically to the individual characters, each character is obviously established via the dialogue. In this case, Joe speaks crudely, as he often fails to pronounce the endings of words, just callin', whippin', workin' and frequently uses colloquialisms like "ain't". Of all the characters, Joe Keller predominately has the majority of the poor grammar that is found in sentences such as "Here's a guy is lookin' for two Newfoundland dogs." and "She don't hold nothin' against me, does she?" Most obviously showing the lack of education for Joe is his misunderstanding of the word

'roue' and his desperately feeble attempt to justify his mispronunciation of 'broach' as 'brooch'. Joe is definitely shaped by his dialogue. Even his awkward use of puns is obvious as he belabors the phrase "labor day" when he catches Ann and Chris in a near kiss:

KELLER. What is this, Labor Day

CHRIS. All right, All right. . .

ANN. You shouldn't burst out like that.

KELLER. Well , nobody told me it was Labor Day. Where's the hot dogs?

CHRIS. All right. You said it once.

KELLER. Well, as long as I know it's Labor Day from now on, I'll wear a bell around my neck. (AMS 1.31-32)

Though Joe's ignorance is shown through his dialogue, his quick street-wise nature is revealed in quick change of subject when a topic gets uncomfortable for him to manage. An example of Joe's subject changing occurs when the marriage proposal is interrupted by the unexpected phone call from George from Columbus:

CHRIS. We're getting married, Dad. (Keller nods indecisively) Well, don't you say anything?

KELLER. (Distracted) I'm glad, Chris, I'm just . . . George is calling from Columbus

CHRIS. Columbus!

KELLER. Did Annie tell you he was going to see his father today?
(AMS 1.32)

This example of Joe's quick switch from the subject of marriage to George's business in Columbus appears in variations throughout the script. As well as quick subject changes throughout the show, Joe's speech "progresses by incremental repetition, the rhythm reflecting his thought processes, as if he is thinking of what to say next: "I'm in

business, a man is in business; a hundred and twenty cracked, you're out of business" (Griffin 31).

Likewise, Kate carries the facade that she is uneducated. She claims ignorance outright by stating that both she and Joe are "stupid people." Kate is a secure woman, who is on the verge of a breakdown. Her irrational behavior, characterized by emotional turns within a single passage, exposes her neurotic nature as shown in the exchange between Joe and Kate;

MOTHER. If you would make up your mind that every bag in the kitchen isn't full of garbage you wouldn't be throwing out my vegetables. Last time it was the onions.

KELLER. I don't like garbage in the house.

MOTHER. Then don't eat. (AMS 1.16)

But despite this illogical, nonsequitorial statement, Kate proves the most rational of the characters.

Chris' language represents an educated young man of the 1940's. He is quite articulate and often times verbose in his language. Miller has given Chris the majority of the long passages throughout the script to emphasize his ease of communication and his eloquence. In fact, his most beautifully spoken passage is his war monologue to Ann.

CHRIS. . . . one time it'd been raining for several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing . . . but . . . that's the kind of guys I had. They didn't die; they killed themselves for each other. I mean that exactly; a little more selfish and they'd've been here today. And I got an idea--watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of . . . responsibility. Man for man.

...
 And then I came home and it was incredible. I . . . there was no meaning in it here; the whole thing to them was a kind of a--bus accident. I went to work with Dad, and that rat-race again. I felt . . . what you said . . . ashamed somehow. (AMS 1.31)

Chris' words effectively show the contrast between Chris and his father. Chris emphatically uses words as responsibility, practical, honor, and principle to emphasize his men and himself, while speaking distasteful words such as rat-race, meaningless, and bus accident for his father's business and other businesses. In contrast, Chris' speeches are nearly too well worded and even too eloquent. Barry Gross in his essay entitled "All My Sons and the Larger Context" from Modern Drama shows that the "problem is clearly illustrated in the case of appropriate stage speech: When one is speaking to one's family one uses a certain level of speech, a certain plain diction perhaps, a tone of voice, an inflection, suited to the intimacy of the occasion. But when one faces an audience . . . it seems right and proper for him to reach for the well-turned phrase, even the poetic word, the aphorism, the metaphor." Chris does speak very well (in comparison to other characters), and he may "violate our sense of suitability, our sense of context. They are made at the wrong time in the wrong place to the wrong people" (Gross 16).

Unlike Chris who is a talker, Ann Deever is established as a listener throughout the production. Her lack of long speeches and her use of simplistic terms such as "gosh" and "gee" establish her as a member of the younger generation who should speak only when spoken too. Her very nature is non-confrontational and innocent until prompted to be otherwise. On the other hand, George Deever, Ann's brother, is explosive, terse and unpredictable. Short sentences and phrases punctuate his speaking style. Like wise, his quick outbursts of hatred toward Joe, and his sudden return to teenage fits of wanderlust show his very nature.

Dialogue from the neighbors establishes four more distinct personalities. Lydia's bubbly attitude and easy fits of laughter are shown immediately as she enters the stage. While her husband Frank, who seems to be a man with a mission speaks emphatically to the point. He seldom wastes words, but states what he means and means what he says, especially when it comes to attacks on astrology.

CHRIS. Frank, can't you pick a better time than this?

FRANK. The greatest men who ever lived believed in the stars!

CHRIS. Stop filling her head with that junk!

FRANK. Is it junk to feel that there's a greater power than ourselves? I've studied the stars of his life! I won't argue with you, I'm telling you. somewhere in this world your brother is alive.

MOTHER. Why isn't it possible?

CHRIS. Because it's insane.

FRANK. Just a minute now. I'll tell you something and you can do as you please. Just let me say it. He was supposed to have died on November twenty-fifth. But November twenty-fifth was his favorable day.

(AMS 2.55)

In a different style, while Frank only combats when provoked, Sue Bayliss' possesses a subtle sarcasm that barbs her husband and his patients as this passage indicates

SUE. She sounds like she is in terrible pain—unless her mouth is full of candy.

JIM. Why don't you just tell her to lay down?

SUE. She enjoys it more when you tell her to lay down. And when are you going to see Mr. Hubbard?

JIM. My dear; Mr. Hubbard is not sick, and I have better things to do than sit there and hold his hand.

SUE. It seems to me that for ten dollars you could hold his hand.

(AMS 1.9)

Her sarcasm unfolds quickly. This provides an interesting counterpoint to Ann. While Ann usually avoids conflict, Sue pursues it passionately -- wasting no words once Ann takes a stand..

ANN. I resent everything you've said.

SUE. (moving toward her) You know what I resent, dear?

ANN. Please, I don't want to argue.

SUE. I resent living next door to the holy family. It makes me look like a bum, you understand?

ANN. I can't do anything about that.

SUE. Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.

ANN. That's not true!

SUE. Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.

ANN. That's a lie. People come here all the time for cards and . . .

SUE. So what? (AMS 2.28)

This scene exemplifies what Sue provokes from other people, especially from a unusually non-confrontational lady such as Ann.

Jim Bayliss provides some humor, but indirectly provides the voice of reason although he has compromised his own ideals of research versus patient care. During the opening moment of Act three the audience senses his wisdom and insight about his own compromises in his life:

JIM: He'll [Chris] come back. We all come back, Kate. These private little revolutions always die. The compromise is always made. In a peculiar way. Frank is right—every man does have a star. The star of one's honesty. And you spend your life groping for it, but

once it's out it never lights again . . . He probably just wanted to watch his star go out. (AMS 3.61)

He, too, is a listener, but provides advice only when asked, for he believes that any unasked for advice is criticism and he would be the last person to criticize.

Notably Miller uses "carefully crafted" dialogue to fit his characters. Often referred to as "Poetic Realism", Miller makes use of long speeches to place the thrust on key points throughout the play (Griffin 13). As previously noted, Chris carries the majority of the long speeches throughout the play (which there are many). While they are fluid and eloquent, they become didactic as John Chapman a critic of the 1947 production stated, " long before they got through talking and Mr. Begley [Joe Keller] had shot himself I was ready to go home" (Chapman 1). Despite this criticism much can be said for Miller's diatribes throughout the production. Miller's carefully written speeches illuminated the dollar and cents attitude of Joe Keller, "It's dollars and cents, nickels and dimes; war and peace, it's nickels and dimes" (AMS 3.67). They established Chris' responsibility, "Once and for all you can know there's a universe of people outside and you're responsible to it" (3.69). They even revealed Kate's haunting vision of a lost son as she recalls her dream, "Mom, Mom! I could hear him like he was in the room. Mom" (1.18)! Each character possesses a distinct speech pattern and rhythm. Miller defends this writing style that "has been to shift styles according to the nature of my subject . . . in order to find speech that springs naturally out of the characters and their background rather than imposing a style" (Griffin 13). That style proves effective as Miller gains the audience's attention and holds it throughout the show.

While holding that attention, Miller often punctuates the long eloquent passages with machine gun-like passages. There is a war going on in this once friendly neighborhood which is emphasized by the rapid fire exchanges between characters. Miller purposely slows tempo with long speeches and emotional moments only to race

the tempo once again with rapid fire lines. Act two is a prime example of such work as George and Chris begin an argument that heightens to a frenzy, only to be slowed by Kate's entrance which leads to pleasant moments of reminiscence. These peaceful moments are then quickly juxtaposed by a frenetic argument between Joe and Chris that fires with rapid fire deliberation:

CHRIS. Dad. . .Dad, you killed twenty-one men.

KELLER. What, killed?

CHRIS. You killed them, you murdered them.

KELLER. . . How could I kill anybody?

CHRIS. Dad! Dad!

KELLER. . . . I didn't kill anybody!

CHRIS. Then explain it to me. What did you do? Explain it to me or I'll tear you to pieces. (AMS 2.58)

Analysis of Dramatic Action

Just as the dialogue is well structured, so is the play itself. Despite criticism of the slow pace of the first act, Miller explains that "it was designed to be slow . . . so that when the first intimation of the crimes dropped a genuine horror might begin to move into the heart of the audience, a horror born of the contrast between the placidity of the civilization on view and the threat to it that a rage of conscience could create" (Miller, Introduction 130). Arthur Miller has written an effective "well-made play." According to Eugene Scribe, the father of the "well-made play", every play must have several factors in order to meet the well-made play criteria. These factors include "middle-class problems that were presented in neat, economically contrived plots and with prosaic, commonplace dialogue" (Bordman 604). Miller's All My Sons meets this criteria in its dramatic structure.

The middle-class problems Scribe prescribes are commonplace in all of Miller's works. All My Sons is no exception. The constant struggle with financial gain and

societal acceptance were not uncommon to the post-World War II era. Families such as the Bayliss' struggled with financial gain for the household or personal gain such as education and fame. The Lubey's, in contrast, were happy existing as a middle-class family with three children. The Keller's, however, especially Joe, wanted more. Joe Keller wanted an empire, a business that his own son could take over when he retired and thus not be required to work his way to the top as Joe had done. All three families epitomized the middle-class issues of the era and thus the play met the first criteria of the "well-made play."

As if by Scribe's command, Miller placed all the important factors and elements within the first act (quite like Ibsen whom Miller had studied); thereby establishing a tight plot structure. All My Sons is no exception as it represents "a strong, traditional well-made play whose technique insists upon comparison with the realistic plays of Ibsen. Like them, All My Sons begins almost immediately before the climax of its story" (Hogan 16). Miller remarks in his introduction to Collected Plays, that his method of sequencing reflects "a method one might call linear or eventual in that one fact or incident creates the necessity for the next" (Miller 23). Since much of the action has occurred before the curtain such as the broken apple tree, Larry's mysterious disappearance, Chris' desire to marry Ann (his childhood friend and neighbor), the factory crisis, and other events as well, the first act must carefully unfold. As the play progresses, each of these components are illuminated and then eliminated (adhering to the Scribe's 'well-made play'). The tree is removed from the stage in the beginning of the second act. Larry's mysterious disappearance is explored by astrology and fate throughout act two and solved in act three. Chris' desire to marry Ann is a problem throughout the play and resolved in act three. The neighbors are brought into the script and removed through carefully manipulated plot structure. Finally, the factory crisis is exposed during act two with the resolution occurring in the final moments of act three. Even the unexpected conclusion is alluded to early in the play.

Miller states in his Introduction to Arthur Miller's Collected Plays, that he made a conscious effort to not waste "motion or moments, but to shear through everything up to the meat of the scene" (Miller 31). This resolution to "not write an unmeant word for sake of the form but to make the form give and stretch and contract for the sake of the thing to be said" (31). Miller clearly states his impressions of life through a common language that all audience members understand. This meets the Scribe's criteria of "prosaic, commonplace dialogue". The dialogue reflects natural speech and is easily understood by the average person. Such a dialogue choice speaks to the middle-class society members who attend performances of this play.

The tone of the play is serious. This life or death struggle for the protagonist reflects the idea of "Tragedy and the Common Man" to which Miller alludes in a later essay as he writes, "tragedy 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" (Steinberg 84). While tragedies are usually about a better than average person who possesses a secret or flaw, Miller's tragedies focus on the average man who has much to lose despite being just a regular citizen. Many critics and theorists will argue that Keller lacks an element of nobility that a tragic character must possess, but his actions to provide a better life for his wife, his children and himself are indeed admirable (especially considering the era). Joe Keller stands comparably to the tragic characters such Orestes and Hamlet who also struggled with gaining their rightful places in society. The main character must not be flawless, as Miller warns that the tragedy not only comes from within (as with classic tragedy) but from external sources such as society. Miller states, "tragedy need not preach revolution . . . the morality of the tragedy and its lesson, and the enlightenment of a tragedy consists in the discovery of the moral law, not the discovery of some abstract metaphysical quality" (Steinberg 84-85). Miller's plays depicted man as a "creature divided against himself, born with an innate desire for perfection, but denied the

achievement of perfection in life by the pressures of material existence” (Brockett 83) and therefore are led down a path of destruction. Miller’s play, All My Sons, expresses this concern for a moral society denigrated by materialistic cravings -- a social problem play echoing earlier playwrights Ibsen and Shaw.

Aside from being considered serious and tragic, the play possesses a certain amount of melodrama. The melodramatic plot devices of the letter that appears in act three as a “deus ex machina”, the well placed slip of tongue about Joe’s alibi, and George’s well-timed arrival and even Larry’s suicidal motivation is difficult to comprehend. These plot devices, however, only slightly detract (if at all) from the straight-forward plot that contends that all mankind must be responsible for their own actions – responsibility that destroys a family. Unlike a classic melodramas that allow an escape from the fate summoned upon the protagonist, Miller expresses that the “revelation of truth does not permit the restoration of the family” (Palmer 191).

Sympathy, a sense of catharsis and understanding raises the play above the level of melodrama into the realm of tragic theatre. Sympathy extends to the ordinary man (Joe Keller) as audiences observe him struggle with father-son, brother-brother, and man-man themes and conflicts which overwhelm him to the point that he must pursue his remaining option –taking his own life. Arthur Miller insists that “tragedy, must question everything; from the total question we learn. . . earth and high heaven do not ail from the prime foundation, and the troubles that beset us are not visited on us from on high mysterious or vengeful deities” (Steinberg 84). Tragedy is not just internal but environmental. Society causes the tragedy within the frame work of the modern world. While “reconciliation existed in the traditional tragedy, it could be achieved only by focusing on the hero and ignoring the world in which he moved, for in that world there is justice and unmerited suffering --unless one postulated a God or gods whose ways . . . were accepted as just” (Steinberg 83). Through Miller, society realizes that it causes the demise of its own members; it must have its nose rubbed in the “social mire

and depress rather than exalt; because they end with a stated or implied call to action" (Steinberg 82). For only does society itself have the power to change its present course of action. Herein lies Miller's purpose and philosophy in All My Sons.

For viewing the basic break-down for act one of All My Sons turn to Appendix A.

The following represents the dramatic breakdown of the entire script providing the unit titles which reflect the serious themes throughout the production.

Basic Units of Action

Unit Number	Unit Title	Character Names	Script Pages	Director's Script
<i>Act. unit</i>				
1.1	News Flash	Joe, Jim, Frank	5-8	1-4
1.2	It's all about the kids	Joe, Jim, Frank, Sue, Lydia	8-10	4-8
1.3	Little Secret	Joe, Chris	10-11	8-9
1.4	Prisoner in the basement	Joe, Chris, Bert	11-12	9-12
1.5	What about Mother?	Joe, Chris	12-14	12-14
1.6	The Proposition	Joe, Chris	14-16	14-18
1.7	Mother Knows Best	Joe, Chris, Kate	16-19	18-22
1.8	She's Larry's Girl	Joe, Kate	19-20	22-24
1.9	Scattered Memories	Joe, Chris, Kate, Jim, Ann, Sue, Bert	20-24	25-31
1.10	Remembering Steve (Dad)	Joe, Chris, Kate, Frank, Ann	24-27	32-36
1.11	Broken Promises	Joe, Chris, Ann	27-29	36-39
1.12	Alone at Last	Chris, Ann	29-31	40-44
1.13	The Messenger is Coming	Joe, Chris, Kate, Ann	31-34	44-49

<i>Act. unit</i>				
2.1	Blind Reckoning	Chris, Kate, Ann	35-36	50-52
2.2	Phony Idealism	Chris, Ann, Sue	38-40	52-59
2.3	The Messenger Nears	Joe, Chris, Ann, Lydia	40-42	59-63
2.4	The Messenger has Arrived	Chris, Ann, George, Jim, Sue	42-48	63-68
2.5	Forbidden Knowledge	Chris, Ann, George	46-48	68-72
2.6	Welcoming Party	Chris, Kate, Ann, George, Lydia	48-52	72-79
2.7	No place like home	Joe, Chris, Kate, Ann, George	52-55	79-83
2.8	Uncovering Lies	Joe, Chris, Kate, Ann, George, Frank	55-56	83-86
2.9	Bitter Truth	Joe, Chris, Kate, Ann, George	56-59	86-93

<i>Act. unit</i>				
3.1	Critical Compromises	Kate, Jim	60-61	94-96
3.2	Vital Lies	Joe, Kate	61-64	96-100
3.3	Sheltered Truth	Joe, Kate, Ann	64-65	100-103
3.4	Prodigal Son Returns	Chris, Kate, Ann	65-67	103-105
3.5	The Price to Pay	Joe, Chris, Kate, Ann	67-69	105-107
3.6	Reconciliation	(Joe) Chris, Kate, Ann	69	107

Character Analysis and Description

Joe Keller

Decorum: A sixty-one year old businessman, who has seen many changes in the world, especially in America. This young man was forced to live on his own at the age of ten without the benefit of education; he has become a self-made man. He has lived through World War I (as a civilian), the roaring twenties, the stock market crash, the great depression and World War II. Not to mention, Keller has lived through twenty presidents. This life-long process weighs heavily on Joe's shoulders as he carries the weight of the world.

Joe is a strong man with a good heart who "makes the kids crazy" in the neighborhood. He also carries on the role of the traditional 1940's father. Attempting to be the father he did not have, he takes great pride and responsibility in providing for his family while ignoring what he has "gotta ignore" (AMS 1.14). He climbed to the top of the corporate ladder. He runs a manufacturing plant that produced cylinder heads during the war, and now produces washing machines. Through the profitable nature of the plant, he placed a solid roof over the family's heads, provided money when needed, and now even has recently hired a maid to make his wife's life less complicated. Yet, he still takes out his own garbage.

Joe recently endured a trial for the production of defective cylinder heads, for which he spent a short time in jail, but his partner has been there for three years. Joe attempts to conceal this burden but it makes him appear older than he is -- a sixty-one year old graying man whose posture reveals a man with a heavy burden of responsibility. He is a large man who apparently has worked hard for a long period of time and is not afraid of hard work. He walks heavily as though he carries a heavy burden (which he does), but changes that walk to light-steps or medium trod depending on the company he keeps. He is serious man who occasionally drops that serious facade to play with neighborhood kids or joke around with his son and friends.

He dresses smartly whether it is casual or formal. Casually he is marked by a white shirt, dark slacks, undershirt and suspenders (a working class remnant). Formally he would be seen in single breasted suit of the era in a medium color of gray or earthen tones.

Polar Attitudes: Joe's initial attitude for the play expresses his limited perspective on the war and his children. "Well, that's what war does. I had two sons, now I got one. It changed the tallies. In my day when you had sons it was an honor" (AMS 1.10). By the conclusion of the play, Keller realizes his attitude has changed and has accepted the guilt which he had avoided for several years as he states, "Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were" (3.68).

Desire: Paralleling his polar attitudes, Joe wants to keep his past behind him and live what years remain in peace.

Will: Joe will stop at nothing to achieve his desire. He has already convinced his wife to be his accomplice in the crime. He has placed the blame on Steve, his business partner and former neighbor and friend. He will hand the business over to Chris (like he handed the blame over to his partner, Steve), change the business name, then retire and nothing more will be said or heard of the defective parts.

Moral Stance: Whatever can be done to keep up the appearance of family and business at all cost (money).

Summary Adjectives: Stolid, steadfast, determined, self-serving, electrically charged, beaten, morally bankrupt

Kate Keller

Decorum: A fifty-eight year old housewife who carries an impressive weight on her shoulders as well. Little is spoken about Kate's childhood, but it can be determined from her actions that she is no stranger to parenting and supporting her husband. She appears to be the type of woman, who even though her husband had an affair on her,

would blindly live with him and love him as though nothing had ever occurred. Kate is the epitome of the ideal wife and mother who gives abundant affection and support and asks for little in return. She has been supporting her husband for years and recently has become his accomplice in the murder of twenty-one pilots by simply living a lie that he was "sick and covered himself in bed" (AMS 2.56). She also claims that she and her husband are "stupid people" and they need to be taken care of, which emulates her 'poor me' attitude to manipulate Chris.

Visibly Kate is a weary woman who, as scripted, has not slept well in three years and is wearing out more bedroom slippers than shoes" (AMS 1.17). She is physically and emotionally weary, yet carries herself proudly as she has grown accustomed to this state. Although exhaustion is her common state, she never backs down from a good battle of wits (or emotional blackmail) which she frequently gains with Joe and Chris. Her exhaustion also causes a physical ailment, head aches on the top of her head, that Jim Bayliss refers to as 'her state' which could signify something as simply as pure exhaustion or as extreme as a brain tumor or nervous breakdown. Kate is not sick. Miller shows that she is a woman of "uncontrolled inspirations and an overwhelming capacity for love "(1.16). Also compounding this exhaustion is the constant hope that her youngest son, Larry will still be alive. Obsessed with the mysticism of astrology, and numerology, she desperately seeks assistance in determining that Larry is still alive somewhere in the world.

While Kate is a relatively comfortable woman, she would not wear elaborate clothes. Since she had just lived through the depression, she would wear the clothes she had earlier worn, as few men and woman purchased new clothes during the war, because textiles were scarce for civilian use. Therefore, she would be in single piece dress of the 1930's under which she would wear pants to work in the yard, but seldom wear pants otherwise.

Polar Attitudes: Kate's initial attitude is exposed when she states, "Because certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything can happen. But there's God, so certain things can never happen" (AMS 1.24). Her strong belief in a supreme force has given her strength to survive her ordeals and her lies. Her attitude shifts in the closing lines of the play. Since her and Joe's lies had been exposed, little remained for Kate to stand upon, so she provides advice to herself and her son as she states, "Don't take it on yourself. Forget now. Live" (3.69). The blame must be put away, and people must go on living.

Desire: To hold the world in the past until Larry returns. To hold unpleasant truths at bay.

Will: Kate will utilize every method she can to prevent the world from going forward. She will stop shy of suicide in order to convince people that she is right. She badgers Joe and Chris about Larry's return until she has broken their will to contradict her and her stance is the only stance remaining.

Moral Stance: Whatever can be done to assure Larry's safe return, whether mystically or realistically will be done to keep the appearance of the family alive.

Summary Adjectives: loving, supportive, controlling, manipulative; nervous, frantic, Supportive, Nervously intense, provoking

Chris Keller

Decorum: Thirty-two year old ex-army lieutenant who represents not only Joe's oldest son, but America's eldest son who is to return from war and take over the family business. Chris is the representation of all those post-war idealists who returned from Germany in hopes of making a new world, who were rendered helpless by the economy, society and politics. But just like many returning servicemen, the act of taking over the father's business was the least important item on Chris' agenda.

Chris Keller is a returning serviceman who is proud of his accomplishments, but has a strong memory of death and destruction weighing heavily on his shoulders. He

states that he watched his battalion kill themselves for each other. They were not practical, but idealists. They sacrificed themselves to save the other soldiers in the trenches. This memory is punctuated by the simple gift of a pair of dry socks he received from a soldier in his battalion. This young man gave Chris his only pair of dry socks so Chris could keep his feet dry. This simple gift made Chris realize the value of life and people around him and he left the war with high ideals. These high ideals manifest themselves in his beliefs in other people as he places the adjective before the profession, "great doctor", "great nurse" when he does not know that fact for certain. It is also this idealistic philosophy "that makes people want to be better than it is possible to be" (AMS 2.38) and earns Chris criticism from his neighbor Sue Bayliss. A psychiatrist, Daniel E. Schneider supports Sue's criticism and agrees that Chris is the "unpreferred son . . . forced to a subsidiary position in the affections of his father and mother and even of the heroine" (Griffin 23).

Chris is now a civilian in search of the American Dream so he dresses casually, but will have that air of military look and stand at ease out of habit rather than a naturally relaxed stance. He is a tall rugged looking man (nearly a younger image of his father), who possesses a boyish quality about him,. Though he may be the oldest son, he has not been allowed to grow up. Chris will be clean shaven and well dressed nearly all the time, even when discarding the tree in act two.

Polar Attitudes: Initially Chris' idealism from the war colors his attitudes toward all mankind. He states, "I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of war, but when you drive that car you've got to know that it came out of the love a man can have for a man, you've got to be a little better because of that" (AMS 1.31). This idealism is shattered through his discoveries about his father's wartime behavior, and finally his idealism is manifested in a truth, " You can be better! Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know

that you threw away your son because that's why he died" (3.69). As if he is speaking to himself, he provides his newfound attitude that leaves him with shattered family.

Desire: Chris desires to establish his identity and manhood with Ann as a part of his life.

Will: Chris will timidly work his way to discovering his identity if it is acceptable to his mother. If it will hurt his mother, he does not want to follow through with his actions.

Moral Stance: Encourage others to be the best possible despite the present working and social conditions while placing self-doubt behind him.

Summary Adjectives: flexibly rigid, proud, assuming, boyish, protective

Ann Deever

Decorum: Twenty-seven year old single young lady (beyond the accepted marrying age of the 1940's) who is not a stranger to the Midwestern ways, but has been living in New York for three years. She dresses in the Hollywood fashion as Miller implies through the dialogue. Ann even comments that she had spent three weeks salary on a dress, which implies that she likes to dress fashionably. By no means would Ann appear as a clothes horse. She is an independent young lady who now would rather be a part of the conversation, rather than be the object or center of the conversations.

Ann represents the traditional All-American girl who is beautiful, animated and loving, but possesses an inner strength which develops throughout the play. She is the type of girl who knows what she wants and will get what she desires in any way possible, which is evident by the letter she brings only to use when it is the only means to free Chris from his family. Openly admitting she dislikes conflict early in the play, she avoids conflict and stands back as an observer and listener. Ann, initially, intends to maintain peace, but when push comes to shove, she calls upon her inner strength to do what is right--"gentle but despite herself capable of holding fast to what she knows" (AMS 1.21).

Polar Attitudes: Ann's attitudes are clouded by her speech. She is a young lady that says little, but speaks volumes especially when speaking of Joe Keller; "Your father put hundreds of planes in the air, you should be proud. A man should be paid for that" (AMS 1.31). However, her ideals of pay and pride come back to haunt her as she states, "I don't ask you to do anything about Joe" (3.68). Her fear of confrontation carries through, as she carried a letter revealing the truth, but only used the letter as a final effort to free herself and Chris from the guilt-ridden world in which they both merely existed.

Desire: To put the tragedy of the lost love, father, and brother, and begin a happy prosperous life with Chris.

Will: Knows what she wants. Presently she wants Chris, wants marriage, and wants the lie that Larry is alive to be forgotten. She uses her means (the letter) to achieve her goal. Ann observes and listens to her surroundings and her situation before she acts. Only when Ann is forced to take action she does because she usually avoids conflict-- "I don't want to argue" (AMS 1.38).

Moral Stance: The world should be proud of what men like Joe had done for the world during the war. Even though she knows the truth (via a letter from Larry), she has avoided the confrontation up to the point of revealing the letter.

Summary Adjectives: glamorous (Rita Hayworth and Hedy Lamarr), observant, listening, avoidance, manipulative and manipulated.

George Deever

Decorum: George, Ann's elder brother, is a thirty-two year old veteran of World War II who still suffers residual effects from an injury during the war. Suffering from post traumatic stress disorder (before society knew what this was), George eats little, sleeps little and becomes more nervous and edgy toward the evening (cueing a fear of darkness as he may have sustained his war injury during the night). George's disorder, compounded by several months in the hospital, causes his increased suspicions of

everyone's seemingly innocent motives. His hot and cold behaviors-- one minute he accuses Chris and Joe of lies, the next minute he reminisces about old times with friends, then he immediately turns cold toward his old friends, projects this suspicion and distrust in a once familiar surrounding.

Recently discovering the truth behind his father's jail sentence, George's emotional and physical conditions become more aggravated and he becomes more volatile. Convinced that once Ann discovers the truth about Joe and her father she will return with him to New York, George forces the issue by deliberately pushing Chris and Joe toward rage. When Ann outrightly refuses to bend to her older brother's will: "Go George" (AMS 2.57). George leaves a tormented, broken young man.

As an attorney, George is indicative of the voice of the law, which has cast a dark shadow over the Keller family. George, maintaining a firm conviction that his own father is innocent, willingly risks everything to set the record straight. George's desire, however, is weak in comparison to Joe's intensity. Driven by an emotional desire to disclose Joe's guilt rather than prove his father's innocence, George loses his sound legal approach as a result of his anger.

As a character, George should physically reveal the residuals of war. Walking with a deliberate intensity as to take the pressure off a severely damaged leg (using a can as support), George enters proudly. He wears a business suit (rumpled from his plane and train travel), topped by his father's hat, despite the sweltering heat of the late afternoon. George comes on business. He is a survivor. He is a fighter. He, however, stands as though a great burden rests on his shoulders. Unlike, Joe and Kate's burden of lies, George's burden is truth and revelation (the Greek messenger). He is prematurely graying (due to what he had observed and endured during the war) and stern (the protective older brother), with boyish qualities that surface when he is caught up in the nostalgia of the moment.

Polar Attitudes: George's preliminary attitude expresses his concern with the moral law in comparison to natural laws as he comments, "When I was studying in the hospital it seemed sensible, but outside there doesn't seem to be much of a law" (AMS 2.44). However, his concerns fade as he succumbs to the familiar excitement of past years, "I never felt at home anywhere but here. I feel so . . . Kate . . . You didn't change at all. . . . You, too, Joe, you're amazingly the same. The whole atmosphere is" (2.55). This unchanged atmosphere provides an unwitting acknowledgment of the way Joe was and always will be.

Desire: To reveal the truth and shatter the hero image that Joe has maintained

Will: George's will is easily diverted. Although he is a determined young attorney, his desire to prove guilt is distracted by memories and acquaintances. When he does not achieve his goal, he uses guilt and pity to acquire a portion of his goal.

Moral Stance: Will risk everything and stop at nothing to prove Joe's guilt and his father's innocence

Summary Adjectives: devastated, broken, determined, sympathetic, stern, confused, hostile, reminiscent, burdened

Jim Bayliss

Decorum: Jim Bayliss, the neighborhood doctor, one of the minor or "incidental characters" as the critics claim, provides the haunting voice of compromise within the production. A mature man, whom Kate respects, lives in the former Deever home. He is married to Sue Bayliss (another incidental character) and has at least one child, Tommy. He is a forty-eight year old man, who carries a bit heavier or stocky build which is needed to carry the burden of doubt upon his shoulders—the "what if" attitude of a person who gave up much for what could be regarded as so little. He, according to playnotes, "is a wry self-controlled man, an easy talker, but with a wisp of sadness that clings even to his self-effacing humor"(AMS 1.6). His ease of communication with

others, is off set only by his lack of communication with his wife with whom he works as his nurse.

As stated, Jim portrays the voice of compromise. This man has compromised his future and his goals for his wife and child. He could have been famous, as he refers to a time when he left home for New Orleans to do medical research. He compromised this goal and dream to return with his wife and become a neighborhood doctor. Both he and his wife realize this importance of this decision as he is unable to put the desire into his own practice and his life; therefore, Jim is a saddened character, who encourages others to rationalize their choices and make better choices than he had made.

Polar Attitudes: Jim's attitudes reflected in his lines, express his on-going compromises. Initially Jim states, "I'd love to help humanity on a Warner Brothers salary" (AMS 1.8) to emphasize his self-pity for compromising what he always desired to do. However, in act three, Jim clearly states the attitude that motivates him to continue; "And now I live in the usual darkness; I can't find myself; it's even hard sometimes to remember the kind of man I wanted to be. I'm a good husband; Chris is a good son—he'll come back" (3.61).

Desire: To become successful for discovering a cure for a disease.

Will: Jim Bayliss possesses a fairly weak will. After all, he headed to New Orleans to study a disease and sacrifice a secure income to live off bananas and milk while he did this research. When his wife arrived in New Orleans, he compromised his desire so that he could appease his wife and keep his family financially secure. Jim is a compromiser, who has learned from his mistakes, and who will tell others of his mistakes, but does not have the will to continue without compromise.

Moral Stance: To compromise is to err, but to rationalize and realize the outcome of one's decisions is divine.

Summary Adjectives: compromised, saddened, discouraged, lost, jocular, rationalizing whipped, beaten

Sue Bayliss

Decorum: Sue is not a thinker, she is a doer. Though a minor character, she is depicted throughout the entire script as a bitter woman who speaks specifically what is on her mind, rather than thinking about what the consequences may be. Chris describes her as a “great nurse” (AMS 2.39), while Keller outwardly expresses that “you were a nurse too long, Susie. You’re too . . .too . . .realistic” (1.9) to which she agrees. She is described as an apparently unattractive, overweight woman nearly forty who nags her husband about doing his job and earning money. Though fighting weight, she is an strong-willed woman who gets what she desires (evidenced by her tracking her husband and bringing him home) and keeps the household in order.

Polar Attitudes: Sue’s attitudes are not necessarily polar as all her lines reveal a bitter woman. This is especially exemplified in her confrontation with Ann during the early portion of act two. She shows her frustration as she details her marriage to Jim, “I married an intern. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them” (AMS 2.37). This resentment surfaces and powers her character throughout the play.

Desire: She desires material wealth foremost. She also desires to pull the shroud of complacency off other people’s eyes regarding the lies the neighborhood has accepted as the truth.

Will: Sue is a determined woman, who will stop short of attaining her goals of beating Chris, controlling her husband, and bringing the shadowed truth to the surface. Constantly focusing on money, Sue motivates her husband to go to work, when he would rather be in the company of fellow researchers and his fellow man.

Moral Stance: Do what will keep the family and finances stable, even if it means forcing compromises.

Summary Adjectives: driven, resentful, bitter, forceful, family oriented, dominant, jealous

Frank Lubey

Decorum: Another minor character in All My Sons, is an astrologer and numerologist who appears as the 1940's predecessor of hippies of later decades. Frank is a do-it-yourself type of guy who frequently 'fixes' things, whether these things are appliances or family's fears (as with Kate). Frank's belief in the stars and fate drive his intentions and lure Kate to find security in his charts, numbers and stars. Miller depicts Frank as "thirty-two but balding. A pleasant, opinionated man, uncertain of himself" (AMS 1.6), who is short in stature. Since Joe dislikes "little men" this delineates that Frank is obviously not one of Joe's favorites. Emotionally, Frank tends to be discontented (whether it is with his marriage or society is uncertain) but he is always willing to be a good neighbor. His neighborliness usually lands him in some uncomfortable situations though, such as the lucky day research he is performing for Kate, much to Joe and Chris's dismay.

He usually seems to have a mission in life. Whether it is to research the stars, borrow a ladder from Joe, drink a malted, be with his family or tease his wife, Lydia, Frank does it with zest. This may have stemmed from his war era luck as he consistently missed the draft by a year, "When they were calling boys twenty-seven Frank was just twenty-eight, when they made it twenty-eight he was just twenty-nine" (AMS 2.51). For this narrow escape from the war, Frank took up astrology as a way of exploring the stars, numbers and factors that related to his luck. He also appears as the superstitious astrologer, who places a pencil behind his left ear but never uses it (Nukusuk), and carries star charts with him.

Polar Attitudes: Frank's initial polar attitude reveals his faith and his aggressive belief in the stars and superstitions, such as astrology rather than a god. When he states, "The trouble with you is, you don't *believe* in anything" (AMS 1.8), Frank is asserting that people (especially Jim Bayliss) have lost their faith in mankind, humanity, hope and fate. His overwhelming belief in the stars is clouded by the faithless humanity around him. As time progresses, Frank divulges a faith equivalent to Kate's as he asserts, "is it junk to feel that there's a greater power than ourselves" (2.56). Frank's statement was an unusual comment for the era as it was not a given sentiment of all of the 1940's people.

Desire: Wants to gain others' faith in astrology and numerology thereby gaining self confidence.

Will: Frank is determined to prove his concept of lucky day, not only to assist Kate, but to prove to the non-believers that astrology works. Throughout the play, Frank brings astrology into the conversation. His determination to convince people is only equal to his desire to be a good neighbor and friend.

Moral Stance: Frank has questionable morals for the time period. Kate's passage states how he avoided the draft merely due to the draft age changes, "When they were calling boys twenty-seven Frank was just twenty-eight, when they made it twenty-eight he was just twenty-nine" (AMS 2.51) leaves questions as to his moral integrity. Had Frank dodged the draft? Did Frank not register his social security number, which he may never have gotten? Had Frank just not signed up for the draft at all? Frank is as illusive as his astrology and just as much a mystery.

Summary Adjectives: helpful, friendly; investigative, sincere, loving

Lydia Lubey

Decorum: Lydia Lubey, Frank's wife, appears as the typical American housewife, who sews her own clothing, raises her own children and keeps the house perfect for her husband. Active as a housewife, and mother to three children, Lydia has

not lost touch with her childish side. She still giggles and loves life (to which some critics claim she is concealing an unhappy marriage behind the facade). Miller describes her as “a robust, laughing girl of twenty-seven” (AMS 1.9). Lydia is a contemporary to Ann, and Larry, who attended school together. She loved George, but George recalls that Lydia “laughed too much” (1.50). Kate, however, asserts that she is a genius (based upon the hat she ‘rearranged’) and implies that she is a good cook-- “this one can feed you” (1.50). However, the script itself shows that Lydia is not mechanically inclined as she can not figure out how to make the toaster work, “if you want the toaster to work don’t plug in the malted mixer” (1.10). But she does know how to have children, “it was one, two, three” (2.51).

Polar Attitudes: Lydia, being a minor character, does not show the usual polar attitudes of the major characters.

Desire: To live a happy life and derive as much happiness from her family as she possibly can--the predecessor to Donna Reed.

Will: Will live her daily life with little to no commotion. When the worst happens, she calls upon Frank to solve the problem or resolve the issue. Mostly, Lydia is determined to be a good wife, homemaker and mother.

Moral Stance: Lydia chooses to stand back and let the world operate around her. There is little that she can do to disrupt the social or moral order. Like Frank, she believes in the Kellers as a upstanding portion of the community and will assist the family in every little way she is able

Summary Adjectives: flighty, sincere, homemaker, motherly

Bert

Decorum: Bert is an eight year old neighborhood boy, who loves and respects Joe Keller. Representative of the people Joe has morally hoodwinked, Bert plays policeman for Joe and scouts the neighborhood, in return for one day seeing the ‘jail’ in the basement. Bert is lovable and playful. He especially enjoys Joe Keller’s

companionship, as he treats him like a father figure. Oddly, there is no mention of a family for Bert, especially in this family oriented work. Some recent productions, however, portray Bert as one of the Bayliss' children. This emphasizes the dynamics of the script by intensifying the jealousy from the Bayliss family as Bert prefers Joe's company to his own parents. However, the unknown familial relationship for Bert adds that sense of neutrality and makes him appear as the typical American boy filled with dreams and visions of being a policeman, or fireman or football player. Joe provides this catalyst to dream.

Polar Attitudes: Bert, being an incidental character, does not possess the typical polar attitudes of the principle characters.

Desire: To finally view the jail in the Keller's basement and keep the neighborhood safe from danger.

Will: Bert is a strong-willed young man who will stick to an idea (even though established as a game) to the end, but is easily scared off when a figure of respect (Kate) runs him away from the home, and the game.

Moral Stance: Bert is innocence corrupted by Joe Keller's lies of the jail in the basement, his own innocence, and the game they play.

Summary Adjectives: Naive, innocent, deceived

Ideas of the Play

In the publication Understanding Arthur Miller, Griffin comments upon Miller's statement of ideas of theatre:

idea is very important to me as a dramatist," says Miller, noting that playwrights need not have invented new or original ideas, but rather, "they have enunciated not-yet-popular ideas which are already in the air, for which there has already been a preparation . . . Which is to say that once an idea is 'in the air' it is no longer an idea but a feeling, a sensation, an emotion, and with these the drama can deal. (Griffin 13)

These ideas articulate the central idea of the play which revolves around Joe Keller's belief that the end justifies the means. Throughout the play, an action which Keller took several year prior still haunts him. Seeking to place the responsibility for this action on someone else (as he does the entire play) Joe blames the poor action on governmental pressure to provide aircraft engines. As he claims that "I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; you got a process, the process don't work you're out of business; you know how to operate, your stuff is not good; they close you up, they tear up your contracts" (AMS 2.58). Due to the faulty manufacturing of the aircraft engines, twenty-one pilots lost their lives in airplane crashes. In an effort to keep his business alive and his family together he places the blame on his partner, Steve Deever. Only when Keller eventually sees that his faulty parts may have been the cause of the death of his son, Larry, does he realize that the end does not justify the means.

As the play opens, the entire family is a portion of an enormous lie that Joe has created. Nearly everyone in the play leads a superficial life, surrounded by superficial friends and establishes facades that maintain the complacent attitude of the town. Apparently, the few people who live in the neighborhood want to 'rock the boat' and cause turmoil, because Joe Keller's business apparently kept this community alive during the depression through the end of World War II. Only relative new-comers to the community (such as Sue Bayliss and George Deever) who know the truth are willing to expose the truth behind the lie. In fact, the Kellers have established the image of "holy-family" in the neighborhood which further solidifies the lie Joe and Kate are living.

Each of the characters possess his/her own lie: "In All My Sons, Miller shows how the impulse to betray and to deny responsibility for others, when left ungoverned, can run rampant and wreak havoc on the individual, his family, and his society -- even, perhaps civilization as a whole" (Centola 59). Joe Keller is no exception as lies to himself and his family and friends about who was responsible for the deaths of

twenty-one pilots and his son. Kate lives her lie as Joe's accomplice in literal murder, which forces her to hold on to the only hope she has, that "God would not allow a father to kill his own son" and that Larry will return. Chris lies to himself about his love for Ann, and is forced into denying that love and refusing to tell his mother for fear of what it may do to her in "her state." Ann and George have been forced to believe their father was the guilty party in murdering twenty-one pilots; therefore their lie involves the loss of respect and trust for their father whom Ann has not written or spoken to in three years.

To a greater extent the neighbors (Bayliss family and Lubey family) not only bought into the lies that the Keller's have established, but have begun lying to themselves as well. Jim Bayliss for example believes that he sacrificed a promising future in research for simply becoming a local family doctor. Jim knows he is

lost 'in the usual darkness.' If he no longer has the illusory image of Chris's perfection to drive and inspire him, he will find it impossible 'to remember the kind of man [he] wanted to be.' Therefore, his denial has the same ironic impact as the self-deception and mendacity of the Keller family" (Centola 58).

His wife, Sue, feels that Chris' phony idealism is rubbing off on Jim and making him miserable, when in fact it is she that is making him miserable, "because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them"(AMS 2.37). Frank and Lydia Lubey's only fault resides in the fact that they both believe in the Keller family. Even Bert believes in Joe Keller's lie about being a policeman and the story of the jail in the basement. "I've got all the kids crazy" (AMS 1.12)!

These lies exist today. In the wake of the Florida ballot recount fiasco, the supreme court ruling on the election, and the scandals around the current administration, All My Sons is a timely statement. Even today people are struggling to

maintain the values of integrity, honesty and responsibility to one another, as our bankers, politicians, and lawyers succumb to greed and self-serving activities. The Keller catastrophe can "occur anytime so long as people choose to embrace a counterfeit innocence that conceals their impulse to betray and dominate others" (Centola 58). Therefore, Miller produced a timeless work, even though many critics believe it is dated and beyond its usefulness. But, as long as man struggles with personal moral decisions, someone, somewhere must take the responsibility for the actions. Some sacrifice must be made. Someone must take the fall. Generation after generation this will continue.

Themes

Four themes represent the trademark of nearly all of Miller's plays and especially true in All My Sons

- Man's inability to compromise
- Father vs. Son the traditional American theme
- Man's responsibility to his fellow man
- Lies and deceit
- Survivor Guilt

Adequately supporting these themes, Christopher Bigsby in The Cambridge Companion to Arthur Miller observes that this play involves the premise that society is unable to achieve the ability to connect with others and connect with the world itself.

This play is about:

betrayal, about fathers and sons, about America, about self-deceit, about self-righteousness, about egotism presented as idealism, about a fear of mortality, about guilt, about domestic life as evasion, about the space between appearance and reality, about the suspect nature of language, about denial, about repression, about a kind of despair finessed into hope, about money, about an existence resistant to our needs, about a wish for

innocence when, as Miller was later to say in his autobiography, innocence kill, about a need for completion, about the gulf between the time we live in and the people we wish to believe ourselves to be, about the fragility of what we take to be reality, about time as enemy and time as moral force and so on. . . . (Bigsby 51)

Conflicts

Throughout Arthur Miller's plays, he actively engages his characters in crises that shape their actions and beliefs. Using Erik Erickson's "Young Man Luther", to emphasize these life-shaping conflicts, the characters within All My Sons the three crises situations that shape lives: The crisis of identity, the crisis of generativity, and the crisis of integrity (Steinberg 85).

The crisis of Identity forces Joe Keller to really take a look at his true person. He struggles to decide whether he remains a businessman, a father or a liar. When all of his possibilities are exhausted—Chris shrugs off the business Joe created for him and turns his back on his own father, and George Deever reveals the deception that has destroyed his family and burdens the Keller family – Joe takes his only possible escape and justification for his pitiful life.

The crisis of generativity becomes a difficult struggle for Joe throughout the production. Kate supports her husband, but challenges his beliefs and actions. Whether those challenges occur from a misinterpreted garbage moment, or the slip of the tongue that betrays the Keller family secret, Joe is attempting to maintain his traditional father/husband role in the family. He even states, "I wear the pants in the family, and she beats me with the belt" (AMS 2.53) which shows he is losing the control that he once had. His role is in jeopardy.

Finally, the crisis of integrity troubles Joe Keller throughout the script. He is a man who represents a hard-working individual who worked his way from the bottom. Keller states, "You lay forty years into a business and they knock you out in five

minutes, what could I do, let them take forty years, let them take my life away" (AMS 2.58). Keller's business was what he worked for and that profit making business represented all the years of his labor. A labor of love that Chris simply destroys when he argues, "For me! . . . What the hell do you think I was thinking of, the Goddamn business? . . . What the hell do you mean, you did it for me" (2.59)?

Robert Corrigan in his introduction to the achievements of Arthur Miller, adequately describes the traditional Miller protagonist as one who plays many roles and struggles with more conflicts than one would care to imagine. He claims that the Miller's protagonists are a breed of their own.

In every instance he [protagonist] is unimaginative, inarticulate (as with Buchner's Woyzeck the word that would save him seem always to be just beyond his grasp), physically nondescript, if not downright unattractive. His roles as husband, father are of paramount importance to him, and yet he fails miserably in both. He wants to love and be loved, but in is incapable of either[. . .] And he is haunted by aspirations toward joy in life that his humdrum spirit is quite unable to realize. (Corrigan 4-5)

These conflicts engage our emotions and our sympathies for a character who otherwise possesses quite negative characteristics that society shuns.

Metaphors

All My Sons is a metaphorical show entirely laden with statements that conjure specific images to the audiences' minds. This natural, realistic prose, explores the universal unseen forces that exist behind mankind. Originally, All My Sons was entitled The Sign of the Archer (the astrological title) due to Kate Keller's dominant position in earlier versions or more accurately, her astrological beliefs were more dominant than Keller's views (Miller 20). Due to this earlier emphasis, All My Sons carries heavy metaphorical images regarding the unseen and supernatural forces within the world. The devastating, long lasting impacts of war on American society are shown through

the constant barrage of images of P-40 airplanes, a young soldier sacrificing his last pair of dry socks, one hundred twenty cracked cylinder heads, twenty-one dead pilots and one son who had not nor will return home. The yard itself is a metaphor for the images of the war, poplar trees standing in guard and judgment of the war-crimes, arbors that represent prison bars, and a simple yard that was once active with happy families. The all-consuming powers of money, greed and big business burdened a country in which war placed a price on every material item. Even the very nature of society was presented as animalistic as a father was depicted as an animal that kills his own in a land of the dog-eat-dog capitalistic society. Finally, the letter that prompts a final gunshot that could be heard across America, as the death brings rebirth -- an ironic prosperity and responsibility to the fellow man.

Symbols

It is not known exactly how much research Miller utilized for the symbolism throughout the play *All My Sons*. However, beyond the obvious symbol of the fallen apple tree, Miller implemented parallel symbolism from astrology, herbology and numerology.

Initially the fallen apple tree (currently only three years old) that literally represents the fallen son, Larry, metaphorically represents the forbidden fruit of the garden of Eden. Since the previous night's storm, the tree (forbidden to be planted by Kate) has been destroyed. The once innocent representation of a son lost in war becomes the focal point of the entire play as the storm descends upon the little community and sets the wheels of change in motion. Herbology represents this very tree as the fruit of the gods. "When such a tree is broken, the god is showing his displeasure with the people on earth" (Nukusuk). Therefore, his anger takes the form of a storm which destroys the tribute to him. Similarly, within the first act, Kate mentions "No more roses. It's so funny . . . everything decides to happen at the same time" (AMS 1.17). These roses, according to herbology, are physical representations of the god's

supervision over those who care for them. As the storm (an act of God) destroyed the tree, it also destroyed the roses thereby removing the guidance as well. Miller states, "let a storm come, even from God, and it leaves a choice with the man in the dark" (Miller, Essays 22). A storm does arrive and the darkness descends over the Keller home.

A symbolic element that is not destroyed or removed from the script is the ever-present and ever-mentioned poplars. These poplars according to mythology and herbology as well, hold the spirits who are awaiting judgment from the god or gods. While they shadow the neighborhood and are an ever-mentioned attribute of the setting they stand in judgment of the Keller family and society itself. As the script states "closely planted poplars lend the yard a secluded atmosphere" (AMS 1.5) yet, they stand in judgment throughout the show. In addition, the poplars are referred to as having gotten bigger, in a parallel symbolic manner, the guilt and judgment is also gaining strength and power over the Keller's home.

Title Meaning

Throughout the play, All My Sons, a recurring statement emphasizes twenty-one pilots had been killed in plane crashes due to poorly manufactured engine heads from Joe's plant. These young men (sometimes involuntarily through the draft) had sacrificed their lives for their country. Little did these young men realize that their lives would be taken by one of their own men :

CHRIS. Then why didn't you tell them?

JOE. It was too late.

. . .

CHRIS. You even knew they wouldn't hold up in the air.

JOE. I didn't say that.

CHRIS. But you were going to warn them not to use them . . .

JOE. But that didn't mean . . .

CHRIS. It means you knew they'd crash.

JOE. It don't mean that.

CHRIS. Then you thought they'd crash.

JOE. I was afraid maybe . . .

CHRIS. You were afraid maybe! God in heaven, what kind of a man are you? Kids were hanging in the air by those heads. You knew that!

(AMS 2.59)

Keller, being a father to one of the pilots (Larry), realizes in the closing moments of the play that indeed the boys who were in the air were all his sons. Being considered the holy family and having the tree bearing the forbidden fruit symbolically destroyed in the back yard, brings the meaning of the play title to the forefront. Keller was indeed their father (as Adam was the father of all mankind) and their salvation, but he failed to save their lives due to his greed. This realization is the fate for Joe Keller as a previous statement returns to haunt him, "I'm his father and he's my son, and if there's something bigger than that I'll put a bullet through my head" (AMS 3.63)!

Playwright's Philosophy

In the "Family of Modern Drama" Miller states that great plays revolve around a single philosophy:

How may a man make of an outside world a home? How and in what ways must he struggle, what must he strive to change and overcome within himself and outside himself if he is to find the safety, the surroundings of love, the ease of soul, the sense of identity and honor which, evidently, all men have connected in the memories with the idea of family?

(Schleuter 53).

Miller's philosophy provides questions about the resilient nature of mankind. Mankind epitomizes birds returning to roost. No matter how much trouble the bird lives through, the bird will return. As Miller wrote All My Sons he kept this philosophy in mind as he

explored “the way in which choices and behavior in the past impinge upon, shape, and even give rise to unforeseen and inescapable consequences in the future. For Miller discovered early on . . . the story of the play is always the story of the how the birds come home to roost” (Centola 41). Miller builds this dramatic philosophy that appears in All My Sons and later appears throughout each of his works.

Previous Reviews

When Arthur Miller’s second play opened on Wednesday, January 29, 1947 at the Coronet Theatre under the direction of Elia Kazan, the reviews were mixed. With headlines that read “All My Sons, Intelligent and Thoughtful Drama, Superbly Played at the Coronet.”, “All My Sons Not Very Convincing,” and “A Lot Goes On but Little Happens In Backyard Drama, All My Sons” one may have given second thoughts to attending this production (Coffin 475-478).

The playwright, Arthur Miller, throughout the reviews drew ingratiating and hostile comments about his writing style which may have harkened from his earlier Broadway failure A Man Who Had All the Luck. New York Times critic, Brooks Atkinson touted Miller as a “genuine new talent” and “a skillful technician.” William Hawkins of the New York World Telegram stated that Miller was a playwright who could power a play “charged with things to say. No civilian, past or present, will find himself immune from its comment” (Atkinson 475) Praise must likewise be balanced with criticism which Howard Barnes of the New York Herald Tribune, provides as he states, “Miller has brought more indignation than craftsmanship to his play.” Fellow critic, Louis Kronenberger from the PM Exclusive scathed Miller’s work as well with his comments such as “uneven . . . a certain amount of bad writing” (Kronenberger 478).

Bad writing or not, the play has endured many years to revive in the 1980’s. Productions of All My Sons during the eighties received warm and cold criticism as it did in 1947. Wayne Johnson of the Seattle Times states in his December 5, 1985, review of the Seattle Repertory Theatre’s production that, “Miller’s 1947 play is

old-fashioned in style, that its dramaturgy plows the same ground several times, and that it uses the old melodramatic device of revealing crucial information in a letter. But it . . . tackles matter of life-and-death importance." This play, labeled as a "postwar war-horse" (Rich 1), uses melodramatic devices that have become a trade-mark down-fall for this Miller play. As the play was revived for its fortieth anniversary, the play received various greetings, "All My Sons now seems like an overloaded circuit, throwing off electrical sparks, but is no longer capable of projecting current" (Kissel 1). All My Sons also is labeled by David Lida as a "diatribe against big business, capitalism and compromise, with superficial characters and a few speeches piously begging for humanism and brotherly love" (Lida 1). Howard Kissel stresses that Miller's intensity in a script about "moral responsibility is undone, because he [Miller] can't just depict Joe Keller; he insists on indicting him" (Kissel 1).

Though the message remained the same, some melodramatic choices by the director's hand and by actors upon the stage, heightens the melodramatic tone. Actress Joyce Ebert in the 1987 John Golden Theatre production, "offers each trait . . . as a series of brash, superficial character-lady turns. By the time Miss Ebert punctuates Kate's revelation of a terrible secret by showily throwing a hand to her mouth, the unexpectedly complex family portrait unearthed by the rest of the company has been severely compromised, if not sabotaged" (Rich 1). Miller's character, Kate Keller, appears as the focus of the majority of the criticism primarily due to the central nature of this character. Yet, David Lida emphasizes that the characters are only products of the script as he states, "the cast behaves in an overwrought, hand-wringing, breast beating style..." (Lida 1) Undue attention is brought once again to Joyce Ebert's portrayal of Kate as "a Freudian nightmare of hysterically domineering mother, and leaves us not a shred of sympathy for her character" (1). Even Richard Kiley who portrays Joe Keller becomes "one-dimensional, and too educated for the bombastic,

self-made Keller" (1). Despite such caustic criticisms, All My Sons during its Broadway revival earned Best Revival Award for 1987 (Schleuter, Miller 155).

Overall, the primary criticism focuses on three items: the letter with crucial information that appears late in the play, the hard-pressed message of war profiteering, and the over-stated portrayal of characters. These areas challenge every director and actor in this prize winning 1947 drama. As times change, the play does not. In 1997, the American theatres witnessed the fiftieth anniversary revivals of the play. However, the tone of criticisms toward the play drastically change, even though the play did not. A particular commentary that shows the tides of time have changed was written by Don Shirley of the Los Angeles Times in September of 1997. He concludes after seeing two productions of All My Sons that "this often-underrated drama might be Miller at his finest" (Shirley 1). Even the characters, Joe and Kate, receive accolades from this reviewer, despite fumbling lines, intensely portrayed characters and the 'contrived' ending.

In summary, reviews since the play first opened on Broadway have given warm and cold receptions to the playwright, and his style. The primary difficulty with the script on the performance aspect is the over-playing of crucial characters, not to mention the melodramatic possibilities of the script. No matter what the situation, the main point of many of the reviews focus on the powerful message that Arthur Miller sent to his audiences during 1947 and in the present.

Playwright Background

Arthur Miller's self-proclamation about his own life is summed up in Willy Loman's line from Death of a Salesman, "I still feel kind of temporary about myself." As Arthur Miller looks back upon his fame, he feels as though the symbolic tiger chasing its tail represents his life. Miller states in his autobiography Timebends, "I would be twenty before I learned how to be fifteen, thirty before I knew what it meant to

be twenty, and now at seventy-two I have to stop myself from thinking like a man of fifty who has plenty of time ahead" (69).

Indeed, Arthur Miller has been regarded as one of the three major playwrights of the twentieth century along side Tennessee Williams and Eugene O'Neill. Attributed with such titles as "disciple of Ibsen", "penetrating critic of American society", and "theatrical innovator" (Carson 1), Miller persistently produced plays that approach the timeless American theme of father and son, materialism and greed. Miller has left an indelible mark on American theatre history with his canon of works that not only reflect American life, but his own life as well.

Arthur Asher Miller was born on October 17, 1915, to Isadore and Augusta Miller. He lived the first thirteen years of his life at East 112 street in New York City with his younger sister, Joan, and his older brother, Kermit. Isadore, his father, immigrated from Austria when he was younger and established his own business, despite his illiteracy, as a manufacturer of ladies' coats which became a lucrative business. Augusta, his American born mother, taught public school prior to her marriage to Isadore.

Miller spent the first thirteen years of his life living innocently and spent little of this time applying himself at school. Miller did little to establish himself as a student at Abraham Lincoln High School in which he "was undistinguished in all but football" (Griffin 1). Out of respect for his father, young Miller disallowed his own education, for if he acquired an education and became literate he would compete with his father and possibly "surpass him" (Miller, *Timebends* 19). Therefore, he suffered academically, and became more interested in playing football than reading a book. He lived a relatively happy life of a thirteen year old boy.

Miller, however, lived through a time that would drastically change his life and become the most formative crisis that effected his life and works -- the Great Depression. In 1928, due to the ailing nature of the Isadore's coat business and the

looming depression, Miller's family moved from their financially established home of thirteen years to a poorer section in the city -- the Midwood section of Brooklyn. This initial shock and disappointment brought on by the move grew into great disillusionment as the stock market crashed the following year. Isadore's business was destroyed and the family never recovered from the financial devastation. The security and the decadence of the twenties gave way to insecurity and financial degeneration as the Miller family and the entire United States lived through the collapse of the illusion of the American Dream. Miller, not being a book reader, used the Depression as his book. He watched, lived and learned that everything that "had been said and done up to 1929 turned out to be a fake" (Martin 177). He also believed like many Americans of the time "that somebody was in charge" (176). Unfortunately America was destined to fall. Miller applied these realities and truths to his works, and they became the foundation for much of his dramatic structure.

Despite his poor academic record, punctuated by failing algebra three times, Miller graduated in 1932 from Abraham Lincoln High School. He applied for acceptance into Cornell University and Michigan University -- he was denied. Miller's persistence, however, drove him to apply a second time to Michigan, oddly enough he was granted admission, but he had to provide four letters of recommendation from his high school teachers. He abandoned this attempt out of fear of what the teachers would say and he sought work.

From the next two years of working various jobs, Miller gained critical life experiences--appreciation of hard work, and a immense working knowledge of nonintellectual characters who comprise the majority of society. His odd jobs of working with salesmen, waiters and factory workers for example clarified his belief that "you could not tell about a man without telling about the world he was living in . . . what he was like not only at home . . . but on the job" (Martin 1978). These people possessed a knowledge, and an understanding of their world. They provided him not only with

working material for his plays, but also with a means to convey his messages to society.

Messages also came to him many fold, as Miller gained a powerful appreciation of world literature. Upon picking up the Brother's Karamozoy admittedly with some fear and uncertainty, he began to read that book. This book prompted Miller's belief that he was indeed born to become a writer. Many years later, Miller admitted that this book showed him a "hidden order in the world" and that man lives only to discover this order, and that "man will only find peace when he learns to live humanly, in conformity to the laws which decree his human nature" (Martin 180). As a result, Miller began reading more in an effort to seek out that hidden order to life. Finally, he gained enough determination that he began saving a substantial portion (thirteen dollars) of his minimal fifteen dollar salary to apply toward tuition at the University of Michigan and toward a future career of becoming a writer (Carson 5).

After several attempts at night school which resulted in a falling asleep in class, Miller's dream came into fruition in 1934. Requesting a special consideration for admittance to University of Michigan, he acquired a conditional admission. This light of success was darkened only by the fear of admitting to his parents his desire of becoming a writer. So in an effort to acquire the immediate success he needed and to apply his talent, he enrolled in the School of Journalism and became the night editor for the school newspaper. This position not only allowed him to expand his writing, and his journalistic style, but also involved him in social causes. The Spanish Civil War, the Marxist and Socialist ideals of the time captured his interest. He began to believe that he could make a difference in the world. His desires and convictions began to permeate his works and have ever since (Carson 5-6).

During his career at the University of Michigan, Miller began to gravitate toward the English Department. He did not move this way because of his intense interest in writing and reading; he moved toward this department because of the allure of

money--prize money. Although he had never written a play before, and had only been in the theatre as an audience member once before, he decided to submit a play of his own to win the Avery Hopgood playwriting contest. Within five days, he had completed his contest entry *No Villain* and won first prize of two hundred fifty dollars (Miller, Timebends 91). Miller admits that this was the first of many prizes and plays. He also admits that he had written only "four or five" full-length plays by 1940, had won two Averywood Awards at Michigan, and had attracted the interest of few producers and some actors in New York" (91). He had gained his dream. He had become a writer.

This success prompted Miller to transfer from Journalism to English where he was allowed to focus all his energies on playwriting. He recalls that Kenneth Rowe, his play writing instructor, "welcomed me to his class. He became for me a critical judge and confidant. Aside from his friendship, which meant much to me, his chief contribution to my development was his interest in the dynamics of play construction" (Miller, Timebends 226-7). Using Miller's tendency to write plays with his family members as models, Rowe ingrained in him the commitment to sincerity and reality through the eyes of his characters, rather than his own eyes. This enlightenment further developed as he became engrossed in the works of Ibsen (who became his model), Dostoevsky and even the Greeks. Their intriguing plot structures and dynamics thoroughly convinced Miller that indeed man's fate is within his own humanity.

After Miller graduated from the University of Michigan with a Bachelor of Arts Degree in English Language and Literature in 1938, he sought ways of supporting himself and continuing to write (Hogan 6). Attending various theatre productions of Clifford Odet's works and his contemporaries, Miller dreamed of having the stage time and profits that came with a successful production. He pursued this dream and became a member of the Federal Theatre Project, an agency designed to provide work for actors, writers, and technicians. He received a minimal salary of twenty-two dollars and seventy-seven cents a week for only six months until congress out of their fear of

Communitistic influences in the agency suspended its funding and thereby terminated Miller's job.

The next few years of Miller's life were productive. He spent several years working in a Navy Yard as he continued to write. In 1940 he married Mary Grace Slattery (his college sweetheart with whom he later had two children Robert and Jane), the daughter of an Ohio insurance salesman (Griffin 21). This exposure to Mary's Midwestern lifestyle appeared in All My Sons. He and his wife moved to Brooklyn where Miller continued to write his "stage plays even while supporting himself and his family by working at odd jobs and successfully writing radio plays for Columbia Workshop (CBS) and Cavalcade of America (NBC) between the years of 1938 and 1943" (Centola 48). During this time, Miller honed his skill to "pound out a completed half-hour script in eight hours" of which very few ever became published works as their "intrinsic merit is not enormous" but they showed vitality that had been lost to the vast wasteland of the radio in the forties (Hogan 8).

These opportunities, however, gave exposure to Miller's writing talents, and opened a few doors, even though the door to military service had been closed for him due to a knee injury sustained during high school football. However, this missed opportunity gave way to another opportunity in 1943 as "Herman Shumlin recommended me to Lester Cowan, a Hollywood Producer looking for a young writer to make a screenplay of Here Is Your War, a collection of columns by America's best loved war reporter, Ernie Pyle of the United Press" (Miller, Timebends 276). Miller accepted this position for seven hundred and fifty dollars per week, and began his own 'tour of duty' (277). While touring army camps, and hospitals, he collected interviews and materials for his project. The end result was a 1944 publication entitled Situation Normal, a journal of this tour. This book provides the depth of commitment and feeling the soldiers felt for each other and their cause. As Miller states in Situation Normal, "I tried to see a higher purpose operating among these men . . . Though unable to define

it in words, they shared a conviction that somehow decency was at stake in this grandest slaughter in history" (Griffin 3). This sense of conviction and responsibility which echoed throughout the United States during the war resounded clearly in Situation Normal and throughout the remainder of Miller's works. Miller found his purpose in life and intended to progress.

1944 not only marked the publication of Situation Normal, but also the debut of his play, The Man Who Had All the Luck – the beginning of the first act of Miller's professional career as a playwright. If this was the beginning of a promising career, it started off badly on November 23, 1944. The Man Who Had All the Luck ran only "four sad performances and disappeared" (Miller, Timebends 86).

One year later, Miller published his first novel, Focus, a book dealing with the topic of Anti-Semitism. Miller received good reviews for his novel writing, but he still pushed forward with his play writing. Even though the run of The Man Who Had All the Luck stood out as a stage failure, it won him the Theatre Guild Award, and attracted producers such as Harold Clurman. Remembering the words of his play writing teacher, Miller analyzed The Man Who Had All the Luck and its possible reasons for failure. He then became determined to write a new play. If that play failed, he would give up theatre forever--hence the groundwork for All My Sons had been set.

Miller came upon the story line quite accidentally in a conversation with his mother-in-law. She spoke to him about a story that involved a young girl in central Ohio who reported her father to the FBI for supplying faulty aircraft parts to the Army. This idea sparked Miller's ideas. He began his two year process of writing the play All My Sons leading "a nearly isolated life, still turning out the occasional radio play to pay the bills and working everyday on All My Sons until it seemed as tight as a drum" (Miller, Timebends, 191) Using his life experiences in the Midwest and his research that he collected for his project Situation Normal, he developed the story of Joe Keller, and Miller's personal commentary of war profiteering.

The play proved successful. It opened on January 27, 1947 under the production team Harold Clurman (producer), Elia Kazan (director), and Walter Fried (business manager). Running a successful three hundred twenty-eight performances, earning the Critics' Circle Award, and later becoming adapted for film, All My Sons brought Broadway and writing success to Arthur Miller. This would not be his last play.

After the Broadway success of All My Sons, Miller was "unprepared for instant success and unaccustomed to unsought attention" (Griffin 4) so he relocated his family to Brooklyn, and bought a farm in Roxbury, Connecticut. Miller took refuge in a factory job working for forty cents an hour assembling wood dividers . . ." (4). Over a year after that success Miller set out to write another play, one that had been with him his entire life. Secluding himself in a cabin studio that he had built on his farm, Miller spent six weeks creating Death of A Salesman. Miller faded away from the realism of his previous works and used expressionistic devices, and flashbacks to unify the past and present into one single action. Little did Miller realize that he had a prominent success resting on his work bench.

February 10, 1949, the opening of a 742 performance run of Death of A Salesman, changed Miller's life. Arthur Miller, no stranger to winning prizes, once again won the New York Critics Circle Award, in addition to the Antoinette Perry Award, and the Pulitzer Prize. He reached the ranks of one of America's most prized dramatists—a rank he greeted with enthusiasm and wariness. Fame brought him acclaim, but he longed for a sense of anonymity that he would never regain.

The events of the upcoming decade for Arthur Miller would indeed bring him to the greatest attention he had received in the Americans' eyes. With the subject matter and content of All My Sons, and Death of a Salesman under scrutiny, Miller was suspected of being a communist during the height of McCarthyism. Miller best stated in his preface to The Crucible, "If receptions of All My Sons and Death of a Salesman had made the world a friendly place for me, events of the early fifties turned that

warmth into illusion" (Huftul, 1965). Miller experienced several chilling events during this decade: he had his passport revoked when attempting to attend the Brussels premiere of The Crucible; he lost a contract for a film script about juvenile delinquency in 1955; in 1957 he was subpoenaed to testify before the House Un-American Activities Committee (HUAC); convicted of contempt of Congress (repealed in 1958); his marriage ended in divorce on June 11, 1956 (rumored to be brought about by his affair with Marilyn Monroe to whom he was married on June 28, 1956).

Contrarily, Miller witnessed some positive aspects within the decade with the success of his adaptation of Ibsen's An Enemy of People, and the success of The Crucible. Both plays of course found their catalyst within the ongoing investigations of the HUAC. His search for truth came out as he questioned what possible force could have led people to "give up their lives rather than say what they thought was false" (Carson 1982). An Enemy of the People opened this door, but The Crucible shattered the aura and fears surrounding the McCarthy Scara and the ensuing 'witchhunts'.

The Crucible opened on January 22, 1953, to a mixed reception. Those who believed in the McCarthy proceedings saw nothing but Miller attacking his accusers through a metaphorical vehicle. Those who opposed the McCarthy proceedings saw beyond the superficial level and below the surface. Despite its mixed reviews, Miller once again earned two awards for theatre excellence – the Antoinette Perry and Donaldson Awards. Due to mixed reviews The Crucible ran for 197 performances, a decent showing, but not nearly as successful as Death of A Salesman.

Needless to say, the chaos that dominated the fifties did not slow Miller's writing. On September 15, 1955, Miller presented A Memory of Two Mondays, and A View From the Bridge in a double bill program. These one acts received poor reviews, but continued a discouraging 149 show run. Fortunately for Miller, his revision of A View from the Bridge ran for 220 performances in London.

Granted Miller's vision continued to reach forward. By 1956 Miller was well-known for his "crusading spirit and his fearless defenses of freedom of expression" (Griffin 7). He published his collection of major plays that began with All My Sons. Most critics agreed that this particular collection marks the end of Miller's first theatrical period, and his introduction to the book is regarded as a significant addition to American theatrical literature as well.

Eight years passed before Arthur Miller came into the footlights with another production. This eight years of silence coincidentally occurred during his turbulent eight year marriage to Marilyn Monroe. A marriage that many deemed as a new beginning for both Miller and Monroe ended dismally and nearly destroyed Miller as a person and playwright. Miller himself explained why he "went dark" for a brief period in his life.

For myself, I can't write anything if I am sufficiently unhappy. A lot of writers write best when they are most miserable. I suppose my sense of form comes from a positive need to organize life and not from a desire to demonstrate the inevitability of defeat and death. If I feel miserable enough, I can't work. A lot of writers, I am aware, then are spurred on to express their disillusion. All I know about that really comes down to this--that we are doomed to live, and I suppose one had better make the best of it. (Miller, Essays 208)

As he experienced the darkness in his life he experienced an awakening. He began questioning all that he believed just as he did previously during the Depression. A miscarriage, and Monroe's emotional problems weighed heavily on him. So, as a gift to her, and a measure of maintaining his own passion of play writing, he wrote the screenplay The Misfits. This product had the opposite effect of what he had intended--their marriage ended in divorce in January 1961. Yet, as if to worsen his already troublesome year, his mother died in March. He once again became a victim of self-doubt and emotional drain.

Miller broke his eight year retreat from the stage with the production of After the Fall (based roughly on Albert Camus' The Fall) produced by the Repertory Theatre of Lincoln Center. Once again a play, which drew heavily on his life experiences, especially those trying times with Marilyn Monroe, received caustic criticism as well as warm responses. But this caustic criticism provided a further catalyst for Miller as he explains:

this play is not 'about' something; hopefully, it is something. And primarily it is a way of looking at man and human nature as the only source of the violence which has come closer and closer to destroying the race. . . . It should be clear now that no people or political system has a monopoly on violence . . . one common denominator is all violent act is the human being. (Miller, Essays 255)

With this view in mind, Miller once again received a contract to write a play for the Lincoln Center--The Incident of Vichy. Twelve months later in December of 1964, this play which varied from his usual theme exploration (familial problems or father-son challenges) centered on the World War II holocaust and a German aristocrat's attempt to assist a Jew's escape. Yet again, warm and cold responses resulted from the work.

By this time, Miller returns to the familiar as he explores the familial relations in The Price that gained its first production in 1968. Running for four hundred twenty-eight consecutive performances prior to moving to London for another year of production, The Price became Miller's best financial success since the production of Death of a Salesman. However, this commercial success was followed by a commercial failure. Miller's play, The Creation of the World and Other Business (his first comedy) was produced in November of 1972, although it had been written during the sixties. This tongue in cheek exploration of the story of Adam and Eve closed after only 20 performances. This poorly greeted work later became the musical Up From

Paradise, used as a workshop performance at the University of Michigan. This ended Miller's second period of writing.

As Miller entered the third period of his writing, he was elected as the International President of PEN (an association of Poets, Essayists and Novelists), and experimented with a wider variety of dramatic structures, and also returned to his non-theatrical style periodically. He produced his major dramatic work entitled The Archbishop's Ceiling which told of effects of political power on the state of human nature. This production ran for four weeks at the Kennedy Center and received icy cold reviews. He followed this faulty production with the one-act play entitled Fame for the New York Theatre Workshop in 1970, which he then followed with The Reason Why.

As the 1980's arrived, Miller again wrote for television, and produced many one-acts for limited runs. Playing for Time (his only major success in this last writing period) appeared in 1980 as a screenplay centering on World War II. Later that year, Miller wrote The American Clock about the Great Depression of America and the possibility that America just may have a "clock running on it" that counts down to the end (Miller 588). Two one acts, Elegy for a Lady and Some Kind of Love Story appeared as a double bill in 1983 under the title Two-Way Mirror. Again in 1987 two more one acts entitled, I Can't Remember Anything and Clara under the play entitled, Danger: Memory! Also in that year, Miller published his autobiography Timebends: A Life. Finally in 1989, Miller completed and released his screenplay Everybody Wins which was panned as a fading writer's attempt to reconcile with his ability to produce quality work.

Arthur Miller never allowed negative criticism to deter his efforts to write powerful works. He continued to send equally powerful messages that gained strength throughout the 1990's. A fading writer he would not allow himself to become. Miller produced the one-act The Last Yankee and The Ride Down Mount Morgan that debuted in London in 1992. Two years later on March 9, 1994, Broken Glass, a play

that focused on Krystallnacht (the night of broken glass) debuted at the Long Wharf Theatre in New York, later to open on Broadway in May 1994. In 1995, Miller reached his eightieth birthday, received tributes for his lifetime achievements and work, and adapted and revised The Crucible for the big screen. He has not yet finished his work. In 1997, his revision of The Ride Down Mount Morgan received its American debut in Williamstown, Massachusetts; his screen adaptation of The Crucible met with hot and cold reviews; and Broken Glass debuted as a PBS production. Finally in 1998, The Ride Down Mount Morgan, after revisions, appeared on Broadway, only to be followed the next year with the fiftieth anniversary revival of Death of Salesman.

Arthur Miller, who once was no stranger to awards, again became familiar with earning awards for his work. Miller received the Mellon Bank Award for lifetime achievement in the Humanities in 1991, received the William Inge Festival Award for distinguished achievement in American theatre in 1995, was named as the Distinguished Inaugural Senior Fellow of the American Academy in Berlin, and received the 1998 Pell Award. Miller, now 85 years old, "is still remarkable for the acuity and scope of moral vision. Miller's voice, remains as strong and unrelenting as a prophet's" (Broken Glass leaf).

Author's Canon

In a media where people burn out fast, Miller still stands strong as a representative playwright of the twentieth century. Miller's canon of works as shown throughout his life varies from dramatic forms, to essays, and to novels which all began when he won a single contest for best play during his college career. From that first play, Miller has produced successes and dismal failures, but nothing has stopped him from writing powerful plays with intense themes and conflicts.

Miller, throughout his canon of works, deliberately emphasized numerous themes that reverberated throughout American play writing of the twentieth century. In order to explore his canon or works, one must return to his earlier works which

appeared when he wrote as a junior and senior at the University of Michigan. Prior to Miller's graduation, he wrote Honors at Dawn his junior year for which he won the Avery Hopgood first place prize. However, his senior year, the play The Great Disobedience was critiqued as "turgid" (Miller, *Timebends* 93) and didn't win. His focus on his own political ideals, familial relations, and social, moral and human integrity showed through his early works. The tone for Miller's canon was set as these ideals leaped from his earliest works and became crucial elements in his works to follow.

All My Sons, Miller's second attempt at a full length production, and his eighth or ninth play that he had written up to the mid-forties (Miller, Introduction 13), echoes themes depicted in his earlier work, The Man Who Had All the Luck. It also foreshadows a similar theme in his later work, Death of a Salesman. In all three plays the protagonist's self-denial and denial of one's own responsibility in the scheme of life causes the self-destruction of the protagonist. These denials are brought to full-scale actualization in Death of A Salesman (Martin 126).

These same themes, especially man's responsibility to mankind, evolved as Miller continued to grow as a playwright. Two subsequent works-- his adaptation of Ibsen's Enemy of the People and his own work The Crucible, fully played the theme of responsibility which had its infancy in All My Sons. Despite his own personal turmoil during this time, Miller epitomized in his own life, and his sense of responsibility to others. Therefore, through the character of John Proctor, Miller created a character who reached for a state of greater understanding and moved closer to the true tragic hero. These works, especially The Crucible, have gained Miller great respect as a playwright, as The Crucible has become his most frequently produced play.

Memory of Two Mondays (1955) and A View from the Bridge (1956) brought Miller's thematic style into clearer view. Highly autobiographical in nature, *Memory of Two Mondays*, was Miller's attempt to "touch again at a reality I could understand, unlike the booming inane America of the present" (Miller, *Timebends* 327). Miller

created another hero who defined the value of hope—something that Miller thrived upon in order to survive. Likewise, A View From the Bridge, based roughly on a story he heard from a fellow dock worker, glows with familiarities to Miller's own struggle with his passion toward Marilyn Monroe. Like his unfocused and unrequited love for his mistress, the play lacked focus and “I could blame no one but myself . . . Deeply involved with Marilyn, I was alternately soaring and anxious that I might be slipping into a new life not my own. My will seemed to have evaporated . . .” (Miller, *Timebends* 354). It was not until his love affair came to fruition in 1956 that the play became focused. The 1956 revision of A View from the Bridge for a London production proved a greater success than he had imagined, but he “has yet to meet the artist who has not on occasion believed that his critics have plotted against him” (355–6).

In each of these aforementioned plays, Miller attempts a similar thematic style as he characterizes protagonists that due to their loss of self-identity and purpose, seek some method to return to the moral balance they once had. However, due to the immorality of their choices they face hardships that cause their ultimate downfall—death. All of Miller's protagonists from The Man Who Had All the Luck through to his London revision of A View from the Bridge were ill-fated average individuals who suffered a tragic death.

Miller's next works show a trend away from ill-fated average men who tragically end their lives. His protagonists conversely maintain the quest for moral integrity in their character. Even though the works move from tragedy, they still maintain a clearly autobiographical trend. After the Fall, which brought Miller out of his eight year silence, explored the “public and private acts of betrayal by drawing connections between the central character's (Quentin) self-assessment” and the atrocities of Holocaust. Critics panned this play as too autobiographical as it paralleled Miller's rocky relationship with the American icon, Marilyn Monroe. While its companion piece Incident at Vichy illustrated Anti-Semitic ideas that fueled the Holocaust. Once again private and public

acts of deceit and betrayal emanate from the production as the central character risks all to save a few. That moral integrity, though challenged, stands strong.

Even as Miller continued to write through the 1960's and on into the 1990's, he never lost sight of morality as he continued to leave his protagonists morally naked in front of his audiences. The Price (1968) leaves two individuals, one a poorly paid policeman and the other a successful surgeon, resenting each other for their achievements. Miller leaves the audiences with a wise furniture dealer laughing at the predicament in which the men have placed themselves and the price these two must pay. On the other hand, The Archbishop's Ceiling (1977) has a group of people assisting a friend in need rather than resenting each other as in The Price. An American writer visits friends (who possibly work for the government) behind the Iron Curtain and witnessed life in the communist regime. They must all work together to regain the newly written manuscript which has been confiscated by the authorities. Miller continues his moral crusade into the eighties, as he published Playing for Time, from the autobiography of Fania Fenelon who survived the Holocaust as a human being as well as a Jew by becoming a member of an orchestra that entertained the Nazi regime. This lady refused to sacrifice her beliefs and to other people in order to preserve her own life. Meanwhile, as Playing for Time debuted on PBS, The American Clock began ticking in theatres. A very similar plot structure to All My Sons. The American Clock tells of the 1930's America through the eyes of several characters who have everything to lose or have settled securely into the depression and are just awaiting the striking of the clock--the end of the time for mankind.

As Miller progressed into the 1990's (a man now entering his late seventies) he continued his quest for proving the moral integrity of Americans. Four one acts published under two separate blanket titles, Two-Way Mirror, and Danger: Memory, explore the protagonists' desires to fix what was damaged (their love-lives, or their families) and maintain their own dignity in the process. The one-acts deployed a

constant barrage of moralistic dilemmas that leave the characters enlightened and emotionally drained.

In The Last Yankee (1991-1993), Miller incorporated the method of two totally dissimilar couples openly discussing their difficulties in life and marriage (a return to the original familial themes of Miller's earlier works). In the meantime, the couples proceed to bitterly destroy each other in a situation where neither couple has any familiar surroundings or friends (a waiting room of a mental hospital). The couple's communication becomes broken and the families literally become a shambles. Likewise, Miller devastates a bedridden protagonist, Lyman Felt, who is exposed as a bigamist in the play The Ride Down Mount Morgan (1991). Lyman Felt's refusal to accept his actions and believe that he has indeed done something wrong leaves him alone—a morally broken and emotionally drained man.

Bringing Miller's canon to a close in 1994, Broken Glass is produced. This play tells the confusing story of a Wall Street Banker who manages foreclosures and his wife, Sylvia, a quiet housewife who suffers a mysterious paralysis. These characters, through the assistance of Dr. Hyman, discover that Sylvia's condition was caused by the disturbing photographs taken during Krystallnacht. This psychological paralysis, manifests itself as true paralysis about which neither she, nor anyone else, can do anything. As the play unfolds, all the characters discover their own paralyzing emotions and weaknesses, or their own Jewishness, that disallows them to control their own fate and destiny. Once again Miller lays open the weaknesses of his characters through his careful exploration of the themes of moral doubt and integrity.

Throughout Miller's canon of work, one thing is for certain, he truly writes what he knows. Most of his plays expose the life and times of the Depression and the aftermath of World War II. Throughout each of his plays, Miller also carefully employs factors of his own life growing up during the Roaring Twenties, surviving the Great Depression, researching during World War II, and seeing the world change from a

complacent world to one fearful of the McCarthy era, to the presently chaotic world of the new Millennium. Miller has spoken for the majority of the Twentieth Century in using the words of Chris Keller from All My Sons. "Once and for all you must know that there's a universe of people outside, and you're responsible to it" (3.69). Miller has been responsible for that world outside. He has spoken volumes through his works and has left audiences in stunned silence and dumbfounded confusion. 'In an earlier production, The Pussycat and the Expert Plumber who was a Man, Miller speaks volumes about his society, his style and himself:

[. . .]The one thing a man fears most next to death is the loss of his good name. Man is evil in his own eyes, my friends, worthless, and the only way he can find respect for himself is by getting other people to say he's a nice fellow. (Hogan 8)

As the audiences watch the final curtain close on any of Arthur Asher Miller's works, they may realize that they have witnessed a portion of the playwright's life— "He allowed himself to be wholly known" (View 1.470).

Learning Goals and Objectives

- **Develop a working knowledge of stage terminology. (new actors)**
- **Develop a working knowledge of stage picturization – balance, levels and intensity.**
- **Develop a written character biography through research in the text.**
- **Develop an actor's journal that details the actor's discoveries about the character and the play.**
- **Create a visually strong character by using body rhythms and tempos.**
- **Create an aurally strong character by using articulation, enunciation, projection.**
- **Conceive and carry out the process of character development from first rehearsal to final performance.**
- **Create and sustain a character that communicates with the audience.**
- **Use neutral masks as a rehearsal tool to assist in character movement and development.**
- **Use improvisation as a tool to develop character and situational understanding.**
- **Participate in rehearsals as a collaborative member of an ensemble.**
- **Make connections from the world of the play to the historical and present world.**
- **View, review, and evaluate individual performance as well as ensemble work.**
- **Incorporate the CIM requirements for Visual and Performing Arts.**
- **Present a performance that can be effectively experienced and received by the audience.**
- **Know and follow the code of ethics of theatre.**

Day	Time	Units	Rehearsal Objectives	Met	Unmet
Week One			January 15 - 21		
Monday	4:00	1.3, 1.4 1.5, 1.6	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Tuesday	4:00	1.2, 1.1	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Wednesday	4:00	1.9, 1.8	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Block Unit 1.9	<input type="checkbox"/>	<input type="checkbox"/>
	5:15		Block Unit 1.8	<input type="checkbox"/>	<input type="checkbox"/>
Thursday	4:00	1.10, 1.11 1.13, 1.12	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Friday	4:00	1.1 - 1.13	Ensemble work	<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture working and review Act I	<input type="checkbox"/>	<input type="checkbox"/>
Week Two			January 22 - 28		
Monday	4:00	2.7, 2.9	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Tuesday	4:00	2.1, 2.2	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Wednesday	4:00	2.3, 2.6 2.8	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Thursday	4:00	2.4, 2.5	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Friday	4:00	2.1-2.9	Ensemble development	<input type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture development and clean up	<input type="checkbox"/>	<input type="checkbox"/>

Week Five

February 12 - 18

Monday	4:00	Act Two	Warm up/ movement	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>				
4:15			Work / run Act Two					
Tuesday	4:00	Act Three	Warm up / movement	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>				
4:15			Work / run Act Three					
Wednesday	4:00	Act One	Warm up/ movement	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>				
4:15			Work / run Act One					
Thursday	4:00	Act Two	Stage picturization/ movement	<table border="1"> <tr><td></td><td></td></tr> </table>				
Friday	4:00	Act Three	Stage picturization / movement	<table border="1"> <tr><td></td><td></td></tr> </table>				

Week Six

February 19 - 25

Monday	4:00	Act One	Stage picturization / movement	<table border="1"> <tr><td></td><td></td></tr> </table>								
Tuesday	4:00	Act Two	Review stage pictures	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>								
4:15			Warm up									
4:30			Run Act Two									
5:15			Review Act Two Check out trouble spots/ adjust									
Wednesday	4:00	Act One	Review stage pictures	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>								
4:15			Warm up									
4:30			Run Act One									
5:45			Review Act Two Check out trouble spots/ adjust									
Thursday	4:00	Act Three	Review stage pictures	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>								
4:15			Warm up									
4:30			Run Act Three									
5:30			Review Act Three Check out trouble spots/ adjust									

Week Eight**March 5 - 11**

Monday	4:00	Act One w/ Tech	Warm up			
	4:15		Run Act One			
	5:30		Actor review			
	5:45		Tech review			
Tuesday	4:00	Act Two w/ Tech	Warm up			
	4:15		Run Act Two			
	5:30		Actor review			
	5:45		Tech Review			
Wednesday	4:00	Act Three w/ Tech	Warm up			
	4:15		Run Act Three			
	5:30		Actor review			
	5:45		Tech Review			
Thursday	4:00	Run Entire Play w/ Tech	Warm up			
	4:15		Run Act Two			
	6:30		Actor review			
	6:45		Tech Review			
Friday	4:30	Dress Rehearsal	Actors' Make up Call			
	5:00		Technical Crew Call			
	5:45		Make-up check			
	6:30		Dress Rehearsal Begins			
Saturday	4:30	Dress Rehearsal	Actors' Make up Call			
	Tentative Dress Rehearsal		5:00	Technical Crew Call		
	5:45		Make-up check			
	6:30		Dress Rehearsal Begins			

All My Sons

Rehearsal Notes

Date: Jan 8 _____

Scheduled
Sections: Act I - Table Talk



Accomplished



Not Accomplished

Notes: In the green room, opened rehearsals with a discussion of the basics of the script. Only 1 person had not read the script in Acting class just semester.

Actors read their own character lines,
discussed the language difficulties as actors
stumbled over lines

Began character study.

Introduced Puzzle metaphor - each character
of the play ~~also~~ carries a piece of the puzzle of
Joe's fate. What is your puzzle piece.

Began character Bios.

Great first rehearsal

Needs to be done/worked: Read Act II For Tuesday
Bring definitive ideas to the table about
character, language, and personal rhythms

Costumers have missed Deadlines!
Deadline Extension made! to Jan 15th
original Dates were December 15th.

All My Sons

Rehearsal Notes

Date: Jan 9 _____

Scheduled
Sections: Act II - Table Talk

Accomplished

Not Accomplished

Notes: Discussed characters/Actors ideas about self. Personal rhythms have been decided to talk until stage time. They are thinking about them through

George joins the cast tonight. Raced from swimming practice. Got here with lots of time to spare.

Students really began to fall into character's spoken patterns - we discussed why Joe's language so difficult, Chris is so fluent Ann's is so... so... so... Ann. Language style. Then they began to put pieces of language puzzle together. Language truly does show stature + social class + acceptance!!

Needs to be done/worked: Personal Rhythms - a very difficult concept for young actors to ~~reach~~ grasp.

Read Act III continue w/ research

All My Sons

Rehearsal Notes

Date: Jan 10 _____

Scheduled
Sections: Act III - Table Talk

Accomplished

Not Accomplished

Notes: Today's Discussion - Character growth
Polar Attitude + change. Even the off-stage
actors were present.
Tragic elements were evaluated as actors.
Initial choices were made about how hard
to play certain items. Reversal, Recognition
character relationship shifts, Letter (Deus ex
machina), and the mood setting of the play
I'll have to say some of the choices they made
I disagree with but as the actors develop their
characters they'll understand.

Needs to be done/worked: Polar Attitudes are confusing to these
actors + also not too obvious for some.
~~As~~ Some do NOT have polarity.

Taking Risks - They are really nervous.

All My Sons

Rehearsal Notes

Date: Jan 11 _____

Scheduled
Sections: Character Building



Accomplished



Not Accomplished

Notes:

Thursday: Character building workshop

Read scenes with partner or ensemble. Use the actors who actually play the roles to help you

Scene reading: Discuss-

What makes this scene representative of the character this actor chose?

What does this unit say about the characters?

Who is in control? Who has the upper hand? Why?

How does this unit fit into the puzzle of the play?

What do you believe this unit said about your character?

Continue through the scenes in this fashion.

Assignment: In your actor's notebook, discuss what you have discovered about your character. Continue your character biography. Completed by Monday's rehearsal.

Needs to be done/worked:

Ali + maH
Sean + hixre

} Difficult time working Duet scenes!!
as a team, but when all 4 get
on stage they tear thru !!

All My Sons

Rehearsal Notes

Date: Jan 12 _____

Scheduled Sections: Character Building

Accomplished

Not Accomplished

Notes:

Friday: Character building workshop

Introduce the magic hand exercise to the cast.

Introduce the neutral mask to the cast.

Work with full body emotion.

Work a unit from the show to gain understanding.

Read the scene with no body- no voice

Read the scene with just voice- no body

Read the scene with just body – no voice –silence.

Discussion: What did you discover? How did each level make you feel as you were discovering?

Assignment: Character Biography completed by Monday's rehearsal. Begin memorizing your first three units. On its feet Monday.

Needs to be done/worked: Some of the initial choices they made are becoming apparent as transparent and non-supportable ☺ moving in the right direction.

Day	Time	Units	Rehearsal Objectives	Met	Unmet
Week One					
Monday 15	4:00	1.3, 1.4 1.5, 1.6	Stage picture the scheduled units	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	4:25		Block scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Tuesday 16	4:00	1.2, 1.1	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Wednesday 17	4:00	1.9, 1.8	Stage picture the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.4, 1.6	Block Unit 1.9	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	5:15		Block Unit 1.8	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Thursday 18	4:00	1.10, 1.11 1.13, 1.12	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:15		Block the scheduled units	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	3:30		Block 1.13	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Friday 19	4:00	1.1 - 1.13	Ensemble work	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30	1.12 1.13	Stage picture working and review Act I	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Week Two					
Monday 22	4:00	2.7, 2.9 2.6	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Tuesday 23	4:00	2.1, 2.2	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Wednesday 24	4:00	2.3, 2.6 2.8	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Thursday 25	4:00	2.4, 2.5	Stage picture the scheduled units	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units	<input type="checkbox"/>	<input type="checkbox"/>
Friday 26	4:00	2.1-2.9	Ensemble development	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture development and clean up	<input type="checkbox"/>	<input type="checkbox"/>

Car Broke Daw
Ali Sean, Matt
Amber
Rehearsal
Late.

Completed in
Rin bat
1.12 + 1.13

Inservice
Day

All My Sons Rehearsal Notes

Date: Jan 15th-----

Scheduled 1.3, 1.4,
Sections: 1.5, 1.6-----

Accomplished

Not Accomplished

Notes: Began with stage pictures. Beginning/ End.
 Discussed b-4 start they need to purposely
 create Dynamics, intensity and movement.
 I am the guide not the dictator...
 Joe + Chris have difficulty taking risks, but
 I know they'll improve (I hope)
 Bert was hyperactive as most 3rd grade boys are.
 Following Directions was difficult.
 I can see now projection + slowing
 Down are going to be problems.

This was a long rehearsal!!

Needs to be done/worked: Develop - Blocking for 1.4, + 1.6
 Organic Blocking strategies need to be more natural.
 Difficult for these actors to grasp.

Costumes blew it! Cast + myself + my wife must now do
 Costumes. Costume crew fired!

All My Sons

Rehearsal Notes

Date: Jan 16 _____

Scheduled 1.2, 1.1
Sections: _____

Accomplished

Not Accomplished

Notes: Short Rehearsal.
GRR... I wish they could get the concept of
picturization.

This was a fun rehearsal. Some things worked.
Stage pictures at times were extremely awkward.

FRANK gives butt shots
(goes too fast, projects weakly)

Lydia - Fun -

No Jim -

Needs to be done/worked:

Jim's schedule w/ work has to be resolved.
Everytime I turn around he is being called in. ~~GRRRR~~

All My Sons

Rehearsal Notes

Date: Jan 17-----

Scheduled Sections: 1.9, 1.8-----



Accomplished



Not Accomplished

Notes:

Add 1.4, 1.6

Concept change- Chess game in gazebo
 Jim, Joe + Chris - The "intellectuals"
 of the script.

A continuous game.

This 'happy accident' was awesome.

Becomes a motivating factor + business for Jim,
 Chris + Joe on stage.

Needs to be done/worked:

Develop the Happy Accident of
 the ongoing chess game in the Gazebo.
 Great Concept. Thanks Wyatt.

All My Sons

Rehearsal Notes

Date: Jan 18 _____

Scheduled 1.10, 1.11
Sections: 1.13, 1.17

Accomplished

Not Accomplished

Notes: Matt's car broke down on Libby-McClain Road.
Rehearsal started at 5:00pm after every
got picked up and delivered to the School.

This practice may as well have been wasted.

I was angry as to the circumstances of the breakdown
(traveling back from children's show - The Long
way.) Students ^{was} edgy, too.

Will see how things go on Friday

Needs to be done/worked: Add 1.12, + 1.13 to Friday's Rehearsal.

All My Sons

Rehearsal Notes

Date: Jan 19 -----

Scheduled 1.1 - 1.13
Sections: -----

Accomplished

Not Accomplished
1.12 + 1.13

Notes: Block 1.13 @ 3:30 pm

- This rehearsal was stop and go. (Imagine that?)
- Adjusting stage pictures took a majority of the time throughout rehearsal. Productive rehearsal, but we just ran out of time - HAD to block 5.m into the picture - this took time too.
- A glimmer of character is starting to appear.

Needs to be done/worked: Completed this run with working and Adjusting pictures.

1.12 + 1.13 Need to be completed
Soon. (Didn't get them added to the work
Session.)

All My Sons

Rehearsal Notes

Date: Jan 22-----Scheduled
Sections: 2.7, 2.9-----

Accomplished



Not Accomplished

Notes: Added 2-6.

These scenes are tough.

Alex (the Pookie) is picking up quickly -
throaty voice - pull forwards

Cane is a tough extension practice

Stage pictures not quite working tonight.

Inhibited by the intensity George
gives. Wow! this early. Hopefully
he can maintain it.

Added + Picked up 1.12 + 1.13 finally - whew!

Needs to be done/worked: Picked up 1.12 + 1.13

- Brother/Sister relationship Ann/George
- Family feel w/ Keller + George.

All My Sons

Rehearsal Notes

Date: Jan 23Scheduled
Sections: 2.1, 2.2 Accomplished Not Accomplished

Notes:

Opening segments of ACT 2 are strong already, as Kate & Chris really work together well!!

we will need to adjust pictures.

Kate - trust yourself

Chris - relax

Joe - Concentrate on your character, 10' you old

Ann - Age - personality

Sue - Age - opposition to Ann

Needs to be done/worked:

That damn tree! Gotta get it in soon -

Props - Props - Props

The Cat-Fight needs work!

All My Sons

Rehearsal Notes

Date: Jan 24 _____
(w)

Scheduled Sections: 2.3, 2.6, 2.8

Accomplished

Not Accomplished

Notes: Add 2.4 to tonight's work.

Sue showed up tonight So we capitalized on a misread schedule!!

Segment 2.8. Lots of great insight as to character movement. Some great stage pictures developed.

2.6 - Lydia, Lydia, Lydia - What a character - Great questions as to why, by Kate rather than 'Georgie'! You are right - Adjust TOWARD Georgie!

Needs to be done/worked: 2.3. Joe remember what news he could be bringing.

- 1) Entrances - where from? and where going?
- 2) // crosses - gotta resolve those -
- 3) Personal Rhythms

All My Sons

Rehearsal Notes

Date: Jan 25Scheduled Sections: 2.4, 2.5
 Accomplished ^(H)
 Not Accomplished

Notes: Add 2.6 to rehearsal.

Worked 2.4 + 2.6 - Adjusted Pictures - still not content - Cast figure the relationships - Adjust

2.5 - This scene is quite intense. Know
 Chris - Do you like George?
 Do you want him here? Why?
 Ann - Do you love your Brother?
 Do you like him?
 Do you want him here?
 Do you know ~~what~~ why he is here?

George - What are you doing here?

Needs to be done/worked:

Do you like it here? Why?
 What news do you have?
 How much pain are you in?

All My Sons

Rehearsal Notes

Date: Jan 26
 (F) Inservice Day
 Accomplished

Scheduled Sections: 2.1 - 2.9 (Act II)
 Not Accomplished

Notes: - HAD LATE START - MATT forgot -
 3 emails, 2 phone calls later matt
 showed up. 90 minutes late.

Rehearsal Cancelled!

- only 3 characters showed.

Needs to be done/worked: Act II must BE worked.
 at a later time.

Week Three

Monday 29	4:00	3.1, 3.2	Stage picture the scheduled units	3.2-3.5	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
Tuesday 30	4:00	3.3, 3.4	Stage picture the scheduled units	3.1-3.6	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
Wednesday 31	4:00	3.5, 3.6	Stage picture the scheduled units	Run 3.1-3.6	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:25		Block the scheduled units		<input type="checkbox"/>	<input type="checkbox"/>
Thursday 1	4:00	3.1 - 3.6	Ensemble work	Run - 3.1-3.6	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture development and clean up		<input type="checkbox"/>	<input type="checkbox"/>
Friday 2	4:00	1.1- 3.6	Warm-up the entire cast	@ 3:30 pm	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30		Stage picture the entire show - work it	First time All the way - show!	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Week Four

Monday 5	4:00	1.1, 1.2	Stage picturization/ warm up	3:30, 1.7, 1.8	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.10, 2.2, 2.4	Work the units	4.4, 1.9	<input type="checkbox"/>	<input type="checkbox"/>
Tuesday 6	4:00	1.3, 1.5	Stage picturization / warm up	1.4	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.6, 1.7, 1.8	Work the units		<input type="checkbox"/>	<input type="checkbox"/>
Wednesday 7	4:00	1.11, 1.12	Stage picturization / warm up	1.9 w/ Bert	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	1.13, 2.1, 2.5	Work the units		<input type="checkbox"/>	<input type="checkbox"/>
Thursday 8	4:00	2.3, 2.6	Stage picturization / warm up	Sean Cummings @ 5:00 call	<input type="checkbox"/>	<input type="checkbox"/>
	4:15	2.7, 2.8, 2.9	Work the units		<input type="checkbox"/>	<input type="checkbox"/>
Friday 9	4:00	3.1, 3.2	Stage picturization / warm up		<input type="checkbox"/>	<input type="checkbox"/>
	4:15	3.3, 3.4, 3.5, 3.6	Work the units		<input type="checkbox"/>	<input type="checkbox"/>
Saturday 10	8:00		Mandatory set work adjust and transfer the stage for the show.		<input type="checkbox"/>	<input type="checkbox"/>

SWITCH

Chris Cummings
w/ go to ball
game

Bathroom @ 6:00

Bathroom @ 6:00

All My Sons

Rehearsal Notes

Date: Jan 29 (M)

Scheduled Sections: 3.1, 3.2

Accomplished
more than
anticipated

Not Accomplished

Notes: Worked 3.2-3.5 Due to Brooks work schedule.

This act moved quickly. The actors are gaining the understanding of ensemble theatre work. Stage picturization is really becoming clearer to them. This will take some adjustments this week, but they are running ahead of schedule.... Shhhhh don't tell them....

Set is still not quite finished... Details, Details
Details... gotta Love 'em
Wish I could get it through the stagecraft crew
to measure twice cut once.

Needs to be done/worked: @ Wasting lumber is problematic,
Tightening stage pictures.

All My Sons

Rehearsal Notes

Date: Jan 30 ^(T)Scheduled Sections: 3.3, 3.4.

Accomplished



Not Accomplished

Notes: My B-Day!!

Worked 3.1 - 3.6

Added Budas tonight to Scene 3.1.

He added in nicely came with ideas @ blocking already. Hey they even worked.

I think they gave me a B-Day gift too. The rehearsal was smooth. Had a few laughs at Matt's expense. Especially with the gunshot.

He tried it with lumber on the floor. All we heard was a pitiful ow! after a pathetic bang.

Needs to be done/worked: Get state pistol for show.
Need to gain approval do tomorrow.

All My Sons

Rehearsal Notes

Date: Jan 31 _____

Scheduled Sections: 3.5, 3.6 _____

Accomplished

Not Accomplished

Notes: RAN 3.1 - 3.6

Contacted Swank @ starter's pistol. Received OK. - ordered
 Stipulation: 1) My control at all times. 2) Lock and
 Key when not in use 3) No students
 to use pistol as prop. All done +
 agreed upon.

Rehearsal: Ran the sequences of 3.5, 3.6
 Then worked through the nuances
 Happy accidents occurred all right as
 actors explored characters.

Needs to be done/worked: Leticia has to get DANCERS pose!
 Sean mumbling, Matt's fingers!

All My Sons

Rehearsal Notes

Date: February 1 _____

Accomplished

Scheduled Sections: 3.1 - 3.6 _____

Not Accomplished

Notes: Developed Ensemble -

Worked through the Act III characters.
 Developed style - worked Rhythm of movement
 language and character. Since the tempo is oddly
 driven by sadness, remorse and increased stakes,
 the actors worked with a sense of urgency.

Needs to be done/worked:

Urgency is really beginning to develop.
 Bodily rhythm is developing too.

All My Sons

Rehearsal Notes

Date: February 2

Scheduled Sections: 1.1 - 3.6 Entire Play

Accomplished

Not Accomplished

Notes: Began @ 3:00

We actually made it entirely!

Wow!

It took some teeth pulling and some major line prompting, but it can be done

2 1/2 hours compared to the 6 hr marathon rehearsal for *Crucible* last year! Y.p.p.e.e.

Needs to be done/worked:

- Characters need lots of work!
- Entrances - Exits where from? where going?
- Personality of characters - Age - bio's
lots of people are forgetting their characters -
Still early though!

All My Sons

Rehearsal Notes

Date: February 5 ---



Accomplished

Scheduled Sections: 1.1, 1.2, 1.4,
1.9, 1.10, 2.2, 2.4



Not Accomplished

Notes: Add 1.7, 1.8 at 3:30 pm today
Switch Monday + Tuesday.

Rehearsal is slowing draining out characters.
Try to invent new activities for warm-ups, activities
to develop character... Running out of ideas -
Creative juices on all of parts is waning.

Needs to be done/worked: Segments 1.4 - 2.2 Not Done.

We need work to develop characters

All My Sons

Rehearsal Notes

Date: February 6

Scheduled 1.3, 1.5
Sections: 1.6, 1.7, 1.8

Accomplished

Not Accomplished

Notes: Add 1.4. (2.2, 1-10, 1.1
2.4)
Switch with Monday

Motivation is complex in these sections.

Joe + Kate - why laugh at "Post toasters" line

Blocking Butt shots
(Sue, Chris, Ann, Kate, Joe!)

George's entrance causes upstaging AND weak focus.

Line Delivery - Quite humorous mistakes.
My Dear Mr Hubbard is...
My Dear... Mr Hubbard is...

Newfoundland Dogs. Avoid Newfoundland.

Needs to be done/worked:

FRANK - LOUDER - Slow Down!

Articulate everyone!

Mr Pencil is about to become a friend for all of you.

Fix George's Blocking at entrance.

All My Sons

Rehearsal Notes

Date: February 7 (W)

Scheduled 1.11, 1.12, 1.13,
Sections: 2.1, 2.5



Accomplished



Not Accomplished

Notes: Add Segment 1.9 with Bert tonight

Tonight we are working on the Contact.

Actors are not Personalizing the characters as they refuse to touch. Therefore, they must make contact in some way to gain permission for ~~to~~ their next line. The touch must be appropriate to the character

Great stage pictures

"Do you feel the same way..."

Reactions are not natural. Be sure to Listen to Lines so that ~~you~~ all actors are in tune to the moment.

Needs to be done/worked:

Line Delivery - Ann choppy-long pauses in cues.

Body language is developing,
George Don't Back up!

All My Sons

Rehearsal Notes

Date: February 8
(H)

Accomplished

Scheduled 2.3, 2.6, 2.7,
Sections: 2.8, 2.9

Not Accomplished

Notes: Chris at UD B-Ball game - NO NOTICE
Sean COMMANDER'S CALL at 5:00 pm

Boy this day was intriguing. 2 people lost it as
one was gone to a UD B-Ball game (Parents orders)
Had to rush through due to Chris (Sean Lucas) ~~was~~ wedding
to go to Commander's call at 5:00 rehearsal began at
4:00 - 5 sections 60 minutes - tough

Needs to be done/worked: 2.8 needs to be made up Friday.

All My Sons Rehearsal Notes

Date: February 9
(F)

Accomplished

Scheduled 3.1, 3.2, 3.3,
Sections: 3.3, 3.4, 3.5, 3.6

Not Accomplished

Notes:

Character Breaks: Jim you are breaking character.
(A vet!?)

Good rehearsal with this Act.

Many people were attempting to create solid
characters.. This act is tough emotionally
Develop. Find your emotional center and
connections.

Needs to be done/worked:

Pronunciation - Orleans = Orlans



Week Five

Monday 4:00 Act Two Warm up/ movement
12 4:15 Work / run Act Two

Tuesday 4:00 Act Three Warm up / movement
13 4:15 Work / run Act Three

memorized

Brooks at work

Wednesday 4:00 Act One Warm up/ movement
14 4:15 Work / run Act One

memorized

Brooks@wild,

Thursday 4:00 Act Two Stage picturization/ movement
15

memorized

--	--

Friday 4:00 Act Three Stage picturization / movement
16

Luciell Gone

--	--

Low Senack southside west

Week Six

Monday 4:00 Act One Stage picturization / movement
19

STV

--	--

Tuesday 4:00 Act Two Review stage pictures
20 4:15 Warm up
4:30 Run Act Two
5:15 Review Act Two
Check out trouble spots/ adjust

Wednesday 4:00 Act One Review stage pictures
21 4:15 Warm up
4:30 Run Act One
5:45 Review Act Two
Check out trouble spots/ adjust

Thursday 4:00 Act Three Review stage pictures
22 4:15 Warm up
4:30 Run Act Three
5:30 Review Act Three
Check out trouble spots/ adjust

Chris Sick
Al. Sick
Sara in Eugene
Lorie
Math. late

All My Sons Rehearsal Notes

Date: February 12---

Scheduled
Sections: Act II---



Accomplished



Not Accomplished

Notes:

Body language is faulting.

Some actors are really avoiding the moment
Behaviors to break.

- 1) Picking at nails
- 2) Picking at dress
- 3) Neutralize "personal" stance
- 4) Speeding through lines.

Needs to be done/worked:

Speak out -
Articulate!
Enunciate!

All My Sons

Rehearsal Notes

Date: February 13

Scheduled
Sections: Act III

Accomplished

Not Accomplished

Notes: *To be memorized!
Added lights to Act III to help mood.
memorization + character developed quite well.

Actors- Follow your instincts
Follow the Beat changes

Being in the moment is actually beginning to occur. Amazing what happens when actors get memorized.

The letter actually worked!

Needs to be done/worked:

Blocking grasps a wrist not "wrists".

Joe's entrance from house in 3.5 is a bit unbalanced.

All My Sons

Rehearsal Notes

Date: February 14th

Scheduled Sections: Act I

Accomplished

Not Accomplished

Notes: To be memorized!

This act is really difficult for the principals to memorize for some odd reason... Language, rhythm. This week for some reason the brains checked out and everything we worked on went with the brains... $\frac{1}{2}$

Brooks at work -

Needs to be done/worked: Brooks being here

Getting the moment right.

Being in the moment - Gotta have it!

All My Sons

Rehearsal Notes

Date: February 15

Scheduled Sections: Act II

Accomplished

Not Accomplished

Notes: off Script.

Like this really happened.

Actors are struggling with characters

Joe's showing maternalism - Grrr.

Kate - Arms crossing.
- Eyebrows stopped !! Good ☺

Lacie - Get your mind here!

- Dancer pose

- Quit gripping about the room temp.

Sean - "Pluck" - mumbling!

Lou Sennich - Photographer - Showed up.

Needs to be done/worked: See above!

All My Sons

Rehearsal Notes

Date: February 16

Scheduled
Sections: Act III

Accomplished

Not Accomplished

Notes: LAIRIE Gone! Thanks for telling me.
 Worked Act III w/ Lairie (Ann) hmmm this
 is tough!

Sean - Mr Pencil became your friend -
 - Articulation greatly improved
 - pattern developing

Matt & Sean - Kick the Box.
 Stop dropping the ends of lines

Ali / Brooks great opening scene -
 Contact needed - gain permission
 to make it work.

Needs to be done/worked:

✓ Pencil -
 Kick the Box.
 Tense

All My Sons

Rehearsal Notes

Date: February 19 (m)---

Accomplished

Scheduled
Sections: Act I-----

Not Accomplished

Notes: No School Day

Ran late with rehearsal -

Since this was not a school day ran rehearsal at 4:00 still - But students did not show!

Responsibility lecture ensued.

This is you on stage not me!

(Arr Late by 90 minutes)

Needs to be done/worked:

Committment - Respons. b. lity.

All My Sons

Rehearsal Notes

Date: February 20
(F)

Scheduled
Sections: Act II

Accomplished

Not Accomplished

Notes: Isms - developing -
Lairie is mad at me or something.
She is not here or in rehearsals - she is
off in La-La Land.
Picks at nails, face, dress rather
than being in the moment.

George - throaty voice
- Diaphragm work during rehearsal
- Brought vocal focus forward.

Lydia - heels do NOT WORK for you!
try flats.

Ann/Sue scene good reactions - Sue nice touches w/
Physically manipulating Ann.

Needs to be done/worked: Being in the Moment.
3 Nerees: Never Sick
Never Late
Never have Personal problems.

All My Sons

Rehearsal Notes

Date: February 21
(w)

Scheduled
Sections: Act I

Accomplished

Not Accomplished

Notes: Throughout rehearsal several elements popped up.

J's M's - were running rampant

- Matt's hand gestures NOT Joes
- HANDS in pockets
- STANCES - Lorie - Dancer stance + playing w/
- Ali's hands on ^{hips} - ^{COSTUMES} Paralleled Matt's

Memorization - Cheri's monologues

Looking to Audience especially to me for approval or Comfort.

Rough Rehearsal - memorization needs to get done.

Needs to be done/worked: Roses for D.S Flower Box
Beet - opening up - Slowing Down - Speaking out.
Listening to Lines - Appropriate responses.

All My Sons

Rehearsal Notes

Date: February 22 (H) -----

Scheduled Sections: Act III -----

Accomplished

Not Accomplished

Notes:

Good Rehearsal w/ scripts for most of the actors! Can't make scenes work w/ those scripts in hand!

Characters are solidifying! Finally!

Needs to be done/worked:

GET MEMORIZED.

Finishing touches on Set.

All My Sons

Rehearsal Notes

Date: February 23
(F)

Scheduled
Sections: Acts II + III

Accomplished

Not Accomplished

Notes: Several Actors are not here tonight.
Physically here - mentally elsewhere!
Ran the acts + worked them, but each adjustment
caused chaos + it just confused the matter.

Needs to be done/worked: Distractability is high.
GET MEMORIZED!!!

Friday 23	4:00	Acts Two and Three	Review Stage pictures	w/o Brooks Rehearsal Cancelled	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:15		Warm up		<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30		Run Acts Two and Three		<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6:00		Review Acts Two and Three Check and Adjust if needed		<input checked="" type="checkbox"/>	<input type="checkbox"/>
Saturday 24	8:00		Set Work 10-2		<input checked="" type="checkbox"/>	<input type="checkbox"/>

Week Seven

Monday 26	4:00	Acts One and Two	Review stage pictures	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:15		Warm-ups	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:30		Run Acts One and Two	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	6:00		Review Acts One and Two Check and Adjust as needed	<input type="checkbox"/>	<input type="checkbox"/>

Tuesday 27	4:00	Act two	Warm up 6/21	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:15		Run the act. Break it down at rough spots	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Wednesday 28	4:00	Act One	Warm up	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	4:15		Run the act. Break it down at rough spots	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Thursday 1	4:00	Act Three	Warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Run the act. Break it down at rough spots.	<input type="checkbox"/>	<input type="checkbox"/>

Friday 2	4:00	Entire Play	Warm up	<input type="checkbox"/>	<input type="checkbox"/>
	4:15		Run Acts One through Three	<input type="checkbox"/>	<input type="checkbox"/>
	6:15		Review Rehearsal	<input type="checkbox"/>	<input type="checkbox"/>

Saturday 3	8:00		Set work if needed	<input type="checkbox"/>	<input type="checkbox"/>
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Rehearsal w/steps
Act I - 150
Act II -
Act III -

Move to Sun 2:30pm

Monday
Dance show ending

All My Sons

Rehearsal Notes

Date: February 26 _____

Scheduled
Sections: Acts I + II _____

Accomplished

Not Accomplished

Notes: RAN non-stop.

Between the Stage manager & production assistant
15 pages of notes given. Character specific.

Actors too busy chatting to listen - Laicie
distracted everyone, Al: included.

- Notes posted & actors held responsible for adjustments.
- Stage managers proceeded to chew on cast about getting on task & listening. As well as going through their notes for next rehearsal.

Needs to be done/worked: I like Laicie, but she is becoming pompous & too good for everything. Don't know what to do.

All My Sons

Rehearsal Notes

Date: February 27

Scheduled Sections: Act II

Accomplished

Not Accomplished

Notes: George's intensity makes Act II fly!
 What a great find! He is only a Freshman?

George's entrance still needs some adjustment.
 Adjusted during rehearsal to make
 the previous picture open up the upstage
 corner.
Much crisper! - They must have read their
 notes.

Needs to be done/worked: Segment 2.5 needs work.
 Picturization is off - Characters not
 developed fully.

All My Sons Rehearsal Notes

Date: February 28---

Scheduled Sections: Act I---

Accomplished

Not Accomplished

Notes: what is with the projection?

- Ann - quiet
- ~~Frank~~ - soft + fast
- Chris - mumbling
- Bert - Racing

Stop+go - really screws up momentum but it had to be done!

"Bull shots" where did those come from.
Using selves a lot - check original movement + blocking

Needs to be done/worked:

Segments 1, 12, 13, 11, 9, 1

- Need lots of work - Picturization off.
- Projection
- characterization off.

Review Blocking

All My Sons

Rehearsal Notes

Date: March 1 _____

Scheduled
Sections: Act III _____

Accomplished

Not Accomplished

Notes: Projection - harder - way quiet
- Ali - Spk out. I know it's dark and subdued but voices must carry.

Kate: good use of the stumbles + reactions to "No Chris, don't read it."

Chris: Got last few lines worked out.
You could do it.

Needs to be done/worked: Keller + Chris - DSL Scene work it.
Lines not flowing. Character interactions flat. Combat is flat.

Remember the Dana letter!

Chess pieces need to be picked up.

Adjust USL Instrument that casts odd glow on window.

All My Sons Rehearsal Notes

Date: March 2 _____

Scheduled
Sections: Entire Play _____

Accomplished

Not Accomplished

Notes: HAD TO ~~MOVE~~ move rehearsal to SUNDAY.
Too many conflicts: COMMITMENT APPEARS
LACKING.

Needs to be done/worked:

Commitment to Play!

All My Sons Rehearsal Notes

Date: March 4 _____

Scheduled Sections: ENTIRE PLAY _____

Accomplished

Not Accomplished

Notes: This rehearsal moved to this day due to conflicts with Friday Rehearsals. George (state chess qualifier) Riding Practice (Laire) Problems caused this to happen.

Rehearsals This went very well. Cast tired, but we got a lot done. Actors were flat.

Tech: Sound WASN'T working
GRRRRR!

lights were working well.
Jeanne? Nice choices on Act I to
Bring the warmth to the stage.

Needs to be done/worked:

- Get Sound Rigged and ready.
-

Week Eight

Monday 4:00 Act One Warm up
w/ Tech
5 4:15 Run Act One
5:30 Actor review
5:45 Tech review

Switzert
↕

/		→
/		→
/		→
/		→

Tuesday 4:00 Act Two Warm up
w/ Tech
6 4:15 Run Act Two
5:30 Actor review
5:45 Tech Review

Wednesday 4:00 Act Three Warm up
w/ Tech
7 4:15 Run Act Three
5:30 Actor review
5:45 Tech Review

Thursday 4:00 Run Warm up
Entire
8 4:15 Play Run Act Two
w/ Tech
6:30 Actor review
6:45 Tech Review

Friday 4:10 Dress Actors' Make up Call
9 ~~4:30~~ Rehearsal
4:15 Rehearsal
~~4:30~~ Technical Crew Call
4:45 Make-up check
5:10⁰ Dress Rehearsal Begins
~~5:30~~

Film

✓ 10 Saturday 4:30 Dress Actors' Make up Call
Rehearsal
Tentative 5:00 Technical Crew Call
Dress 5:45 Make-up check
Rehearsal 6:30 Dress Rehearsal Begins

Film

All My Sons

Rehearsal Notes

Date: March 5 _____

Scheduled Sections: Act I - Tech

Accomplished

Not Accomplished

Notes: Actor's were ignored -
lights + sound were focused upon.

Act I - need to change out some gels - They make them set look orange rather than warm.

Build Lighting up slowly - Some bumps were abrupt.

Act II - Switch from Bright Daylight to Evening tones.
Blues were too fast

Act III Blues too much - try lavenders to lighten the tone.

Practical Timing was off.

Needs to be done/worked: - Practicals were too abrupt or Lack of timing.

- Sound needs work - That Rotten System.
- Rewrite.

SCENES ACT 1 3/5/01

- ~~find~~ look for the parsley.
- put potatoes in potato bag
- ROSES
- SEAN'S CLEAN SHAVEN & STUBBLE
- EXTENSION CORD ABOVE GAZEBO
- FAUCET
- ASPIRIN - a tickle
- COFFEE
- LEATHER FOR THE TREE
- FIX THE BENCH (THE GAZEBO)
- BERT: GOOD JOB ON LOUDNESS - LITTLE LOUDER AND FASTER ON ENTRANCES
- LOT BETTER ON "OH EXCUSE ME!" JIM, AND
- DRAPE DOES NOT WORK USL

CHARACTER BREAKS:

MATT: audience search

NICE! LAICIE: ALL BOTH LOOKING AT JOE "I WAS THAT BEAST"
APATHETIC

- CUB AGUPS
- DASNT HAVE TO FEEL THAT WAY! TOO NASALLY
- IRONING BOARD WITH IRON - GUYS FACES

All My Sons

Rehearsal Notes

Date: March 6-----

Scheduled
Sections: Act II - Tech

Accomplished

Not Accomplished

Notes: Okay rehearsal.

Sound cue of carbon - inaudible.
Several attempts to make it work -
Grrrr - cursed system!

Lights - Awesome work, Jeanne.

Missed several Actor's cues due to miscommunication

Tension mounts: Ann's 'parradana' attitude is getting contagious

Needs to be done/worked: Need to blow up at Ann or just let it blow over.

Communication of Stage Managers needs to improve.

AHHA! Headsets are ~~not~~ dying - Problem!
Buy new ones Tomorrow!

All My Sons

Rehearsal Notes

Date: March 7 _____

Scheduled
Sections: Act III - Tech



Accomplished



Not Accomplished

Notes: Mostly everything is working! Yes!

Cast is beginning to gear up for run - finally.

Still some "prima-donna" attitudes with Ann.

"It's no fun here anymore!"

"Things have changed!" - well-Duh!

Still not satisfied with any costume we have put her in.. "I should have done costumes, I could have done it."

"Get your own, sweet!"

Needs to be done/worked:

Sound/Music still needs to be adjusted (recorded)

New Head sets ok - now they are arguing over who gets to talk or who doesn't. Kids....

All My Sons

Rehearsal Notes

Date: March 8 _____

Scheduled Sections: Tech Entire Play

Accomplished

Not Accomplished

Notes: Finally Ann likes her costume as she brought in a dress from her grandmother's closet.

Missed actors cues - covered

- Placed over Bert's 1st entrance seamlessly.

- missed cues - covered - went aside to get character.

- Ann missed cue in Act II - "Fatizzi bring w/
her dress."
Al: Saved Show
Chris covered w/ his ~~use~~
character doing activity -

Needs to be done/worked: Finally! Music is set! Not a moment too soon

3-801

→ Slower
Light Fade

H.t high. Tobacco
// Gongs

More leaves
out tree

Aetical ates
What's / today's / CalAmiry /

FRANK Butt Shots.

Joe x @ Deck as Frank looks at
Tree + you talk.

Lose the Script on the pkt, matt

Nice touch of Pipe Brooks.

Sue Enter D.S. of Drapel.
Ext

White Rope
u. Sof
Kitchen window

Sue white speck on Back

FRANK // Desperate

Quicker w/ close of fence @ Lydia's Ext.

Dining Room A Big Deal?

All My Sons

Rehearsal Notes

Date: March 9

Scheduled Sections: Dress Rehearsal

Accomplished

Not Accomplished

Notes: Filmed Dress Rehearsal

- Preshow music suggestion - last 2 songs first! - Too happy
- Nerves were apparent.
 - Fiddling with hair
 - Playing with Costumes (why? You've all been in costume for 3 weeks.)
- Make-up - Lipstick red
 - Great - eye shadows a little plain.
 - Blushes - OK
- Voice Projection } good lost some critical lines in Act I
 } Stumbled over lines.

Time: Act I :50
 Act II :45
 Act III :24

Needs to be done/worked:

Chris - SLOW DOWN - Nervous

Projection had its ups + downs - no puns intended.

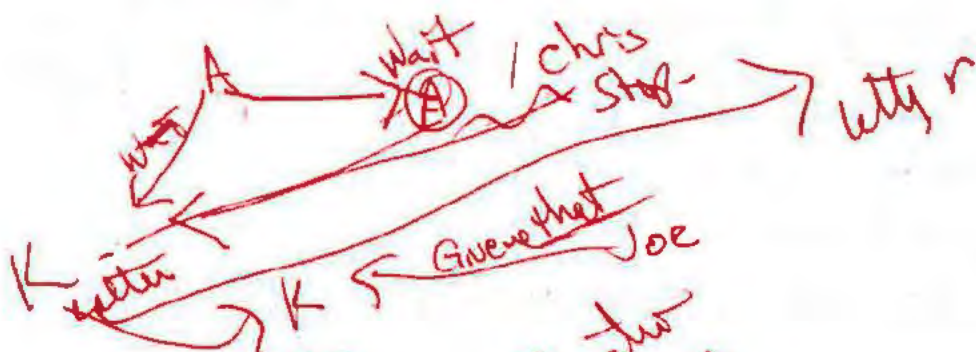
Chris

sit on Bend chair

I WANT TO DO. It's what
you want to do.

what should I want to do.

WAIT / Chris
Start to cross
x BK - get letter
give me that.



Joe - we need to
see our
Panel
& the Realization
All three
Act III
Slower paced,
Burden Heavies

All My Sons

Rehearsal Notes

Date: March 10 _____

Scheduled

Sections: Dress Rehearsal

Accomplished

Not Accomplished

Notes: Filmed Dress Rehearsal

- Act I - Needs some zip/Energy - last bit to night - Flat!
- Some areas were weak in Act II - Prior to George's Entrance
- Act III Powerful - Energy Fanno.
-

Ali's hair } Wow - Feels like we we transported to 1940's
 hairies hair } Looks better tonight.

Act I : 51
 II : 43
 III : 25

Needs to be done/worked:

Stage Pictures opened + closed tonight throughout!
 Consistency is needed.
 Speak out / Projection faltered.

Sunday 4:30 Dress Actors' Make up Call
 11 Tentative 5:00 Rehearsal Technical Crew Call
 Dress Rehearsal 5:45 Make-up check
 Choose one 6:30 or both Dress Rehearsal Begins

Week Nine

Monday 11:00 Actors' Make up Call
 12 11:30 Technical Crew Call
~~12:45 Run Matinee~~

Tr: Albert this

Tuesday 11:00 Actors' Make up Call
 13 11:30 Technical Crew Call
 14 12:45 Run Matinee

15 Thursday 5:30 Actors' Make up Call

16 Friday 6:00 Technical Crew Call

17 Saturday 7:30 Run Show

All My Sons

Rehearsal Notes

Date: March 11th _____

Scheduled Sections: Dress Rehearsal.



Accomplished



Not Accomplished

Notes: Well we all made it. Filmed.

- Dress rehearsals progressed as expected.
- Hair designs looked even better tonight than last nights
- make-up more clear.
- Stage Pictures ... well.. Nervous closing off is not good.

Timing Act I : 50
 Act II : 46
 Act III : 24

Camera Panic! - Got it resolved today @ 1:00pm.
 Thanks to Paul Swank.

Needs to be done/worked:

- opening stage pictures - closing off
- laicie - voice has gotten quieter - Speak out.
- getting sick, - came late to rehearsal with wet hair.
- mirror is on Fair Court next Sunday
- Get it back here.

All My Sons

Rehearsal Notes

Date: Week 9 (March 12-17)

Scheduled Sections: Matinees/Performances



Accomplished



Not Accomplished

Notes: Matinees were very rough! Not for the Actors, but for the Audience who behaved quite poorly. Some students were throwing things and generally being inappropriate. Two students told my ushers to "F*** off" and "Go F yourself" after they had been repeatedly admonished for being disruptive. Referrals sent to office - results: ISS, apology letters, and banishment from theatres in the U.S.

Tuesday evening: Prior to show cured opening up problem of stage pictures. Actors have begun closing themselves to the Audience.

Evening's performances - went great!

Needs to be done/worked: - Project.

- Get through the show.

- Prepare for Set strike Monday.

Marshfield High School

Discipline Record

Student's Name <i>Fawn Torman</i>	Date <i>3-13-01</i>	Time <i>3:10pm</i>	Referred By <i>Fewer</i>
Location <i>Drumline</i>		Class Period <i>Music 1st</i>	Course Name <i>Music 1st</i>

Offense
*As the drumline was being set up, Fawn Torman...
 ...and "Go Fawn..."
 ...*

What has already been done?

Conference With Student

Kept After Class

Detention Assigned

Referral Sent

Called Parents

Conference With Parents

Consulted With Counselor

Previous Discipline Record Turned In

Student Previously Sent To Office

Consulted With Dean

Special Behavioral Plan In Effect

Signature is illegible.

 Signature - Title

Optional: Student's Explanation
... (See attached Email to Mr. Jackson) ...

Please note:
 The signatures have been redacted due to security reasons.

Signature is illegible.

 Student Signature

Dean's Action

- Documented & Mailed Home
- Conferred With The Student
- Called Home
- Detention Assigned
- In School Suspension Assigned
- Saturday School Assigned
- Suspended
- Referred To:
- "Suspended Sentence" Given
- Apology or Restitution Required
- Work Detail Assigned
- Written Explanation Required

*1) ISS 3/14, 3/15, 3/16 ALL DAY.
 2) FAWN IS REQUIRED TO WRITE AN APOLOGY/EXPLANATION TO MR. FEWER & THE MEMBERS OF THE MHS SAs.
 3) FAWN IS NO LONGER ALLOWED TO BE PRESENT IN THE DRAMA LAB UNLESS SHE HAS PRIOR PERMISSION FROM MR. FEWER.*

3/14/01

 Date

Signature is illegible.

 Dean's Signature

A Note To Parent & Student The Discipline Record is a communication between the MHS Staff and the Dean Of Students. It is used to report rule violations or to ask for assistance in dealing with students. A copy is mailed home as a courtesy. Please discuss this incident as well as how problems like this can be avoided in the future. Please contact the teacher, counselor, or Dean if you have questions.

If checked below, please

call the teacher at 267-1405 or 267-1440
 call the counselor at 267-1402
 call the Dean at 267-1419



CENTRAL WASHINGTON UNIVERSITY

Theatre Arts

M.A. Creative Project Analysis

ALL MY SONS by Arthur Miller: Marshfield High School (Coos Bay, Oregon) production by the Madrala Players, Directed by Jim Fewer, March 15 - 17, 2001. Viewed on March 15.

I never saw Marshfield High School, which was a first for me. Usually when I observe a high school production I visit a theatre inside the main high school building. However, in this case, the Madrala Players (the drama club) have their very own building, which is located "behind" the school itself and adjacent to the new football stadium. The building is an old shop which Jim, his wife, his students, and his predecessor have successfully converted into a wonderful small thrust theatre. Seating about 100, with a large greenroom/dressing room downstairs and a classroom on the main level, and with one bathroom which the audience shares with the company, the space is appropriate for hundreds of different productions. All My Sons fared very well here.

The evening was an enjoyable one. As I entered the facility, the students working tickets and concessions were all "costumed" in black slacks and white shirts (with ties). I immediately sensed that things were under control with this production. The concession stand was cozy and appealing, with cookies, coffee and other drinks. After a brief tour, I took my seat. The printed program was informative and interesting, with one omission which I'll point out later. The theatre was nearly full at curtain time.

No credit was given for the simply but effective setting design. Everything needed was there, and the set boasted an especially nice floor treatment with a partial brick walk, grass, and porch. Kristy Fewer, the director's wife, was credited with the appropriate costumes and very nice hair, and we must assume that the director and his students were responsible for the set. The lighting, from few instruments, was sufficient but could not add much to the environment. An especially nice touch was the gelling of the exit lights to an inconspicuous green. It was a pleasure to see black walls and ceiling in a high school theatre. The focus was on the actors and the stage, as it should be, and not on the curtains, walls, and ceiling as it often is in these settings.

The lighting crew did manage three effective practicals which added to the overall setting, and a blue wash was used for the night scene. We were also able to look into the kitchen (the overall setting is the yard and porch of the Keller home), a nice touch. Music selected was appropriate to the period and the mood.

I was especially impressed when the setting walls didn't shake when various doors were slammed, nor did the picket fence move or shake when either of two gates was closed, sometimes with force. Everything was well built and looked good. Nice work, construction crew!

Page 2

I was most grateful of all for the actors who did not overplay, and this was most of them. The director taught and directed them beautifully and they played with restraint, if a bit too sentimentally. But if I had to choose, I'd rather attend a sentimental reading of a play than a loud and over-acted one. The underplaying and effort for truth made the experience memorable.

It's difficult for young actors not to read a play with sentiment. They haven't yet the experience required to find the darker sides of characters, so they tend to lean toward "nice." The play moved in a non-sentimental direction when Alex Jones (as George Deever) entered. The ensuing scenes were the strongest of the evening. But overall, the cast was first rate. Chris Cummins (as Frank) tended to rush, but Susie Barney (as Frank's wife) made up for it with considerable sparkle and charisma. Matt Brende and Ali Roblan (in the leading roles of Joe and Kate Keller) were solid and enjoyable, and both possess good stage presence and strong voices. Scan Rucas and Laicie Olson (the "young lovers" Chris Keller and Ann Deever) were strong and believable, especially nice casting. Brooks Masiba (as Dr. Bayliss) and Jessical Saint (as his wife) added both quiet humor and an accent to the marital conflicts of the main plot. Young Wyatt Gieselmann (as Bert) was fine in his important role.

The production seemed to flow smoothly with few if any glitches, thanks probably to excellent stage management by Amber Amsbary and her staff.

The directing was tight and honest and the director's concept for the play was realized. The play flowed at the correct tempo, pacing was usually right, and the blocking, for the most part, was clean and efficient. With his next productions, Jim might concentrate on working on removal of the downward inflections of line readings practiced by many cast members, and some exercises to identify and remove bad pronoun emphasis which happened in many places. But, as pointed out, I was so grateful for the efforts at truthful characterization that I forgave these weaknesses!

The administration of Marshfield High School is to be praised for support of a program that is not music or athletics. So many students found exceptional opportunity for positive accomplishment in this production that it must point to strengths of the drama program in general, and the opportunities for hundreds of students to come. Congratulations to everyone who has participated in those decisions.

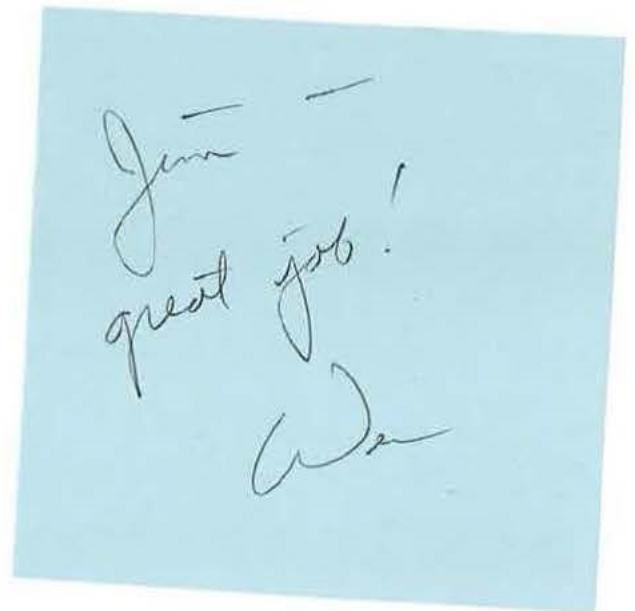
Now to the one omission noted earlier. Nowhere in the program does it say who directed the show! Or who is the director of the drama program! While I find it a beautiful compliment to Jim Fewer that he wasn't proof-reading a program to find his own name, and pretty clear testimony to his gentle humility (what a quality for a high school drama teacher!), I urge him to list himself next time. The credit is yours, Jim, take it. Remember, you will also have to take the blame some of the time ...

Page 3

You have a fine program. Best of luck with future productions. If I'm ever around Coos Bay when a show is up, you can be sure I'll attend. Thank you for a lovely evening (and for the neat sweatshirt).

Wesley Van Tassel, Ph.D.
Professor and Thesis Advisor

Please note: This signature has been redacted due to security reasons.



Jim
great job!
WV

Self-evaluation

The production process of All My Sons provided many challenges for the actors, the designers and the director. Throughout the process, several instances that provided great difficulty occurred. These challenges set the entire team back, and resulted in some fancy footwork and some simple adjustments to compensate for the short-falls. Difficulties encountered ranged from veteran actors developing attitudes, and stagecraft crew hindering the construction process, to individuals simply dropping from the production team due to the challenges the script provided. However, nothing was insurmountable as the production progressed, we opened as scheduled, and the set, costumes and actors were ready and prepared for the audience.

To begin, the concept that appeared in the director's concept statement was met with nearly ninety-five percent accuracy in the structural, aesthetic and practicality areas. As the construction crew developed the set, it took on a life of its own.

During the first semester of the class, the construction crew struggled with the workability of the design. The original set design for the size and style of the house changed. Initially an awning style deck had been planned for the back yard in order to provide a hanging seat outside the stage left window. However, this deck was changed as expense and lighting became troublesome challenges. The awning style deck became a fatality and transformed into a railed deck. This fatality actually worked for the better and provided more appropriate lighting and better stage pictures. Another fatality occurred as windows that were to be included on the set (namely the second story bedroom window over the kitchen and an additional basement window) did not realize fruition for the simple reason the set grew from necessity for actor movement. Therefore the second story window was imagined and placed by the actors, and the basement window was only visible to a audience left. Neither situation caused too much difficulty as the students were able to work with the set from the first rehearsal.

A further challenge in construction of the All My Sons stage occurred from the gazebo/arbor on the stage right. This particular construction no matter how well it was designed, and no matter how many people collaborated the structure would not stabilize nor achieve the desired aesthetics. This construction underwent a minimum of three structural variations in order to secure and make the structure practical as well as aesthetically complementary to the house itself. Despite the gazebo construction team arguing and all of us nearing the abandonment of the gazebo idea for the stage, everyone trudged on wielding hammers, drills and lumber. Finally the gazebo, a central point of action on stage took shape and added to the appeal of the stage.

Yard furniture, on the other hand, was much more simple to acquire. After several attempts at locating inexpensive patterns for Adirondack furniture, and preparing cost estimates, we all settled on trying to borrow the furniture we needed. Thankfully a middle school librarian answered our appeal for furniture and within two days the students were working with the furniture that adorned the stage.

Now the yard itself was a treat. A happy accident occurred in the building of the stage. When the house and the gazebo had been built and nearly completed, a brick walkway came to the surface. In fact the actor who played Joe said, lets borrow or purchase real bricks from a local masonry company to which he had connections. However, his connections proved expensive and instead of abandoning the idea, we started gathering all the scrap one by two lumber and three-quarter plywood we had in the shop area. With a ingenuity and a great deal of patience, five individuals cut lumber into brick shapes and painted the lumber to look like actual bricks (deceiving the trained and the untrained eyes). The student brick team had even stated by the time the bricks had be placed "If we see another brick, it will be too soon." Despite their grumbling, their good humor lasted and over three hundred brick pieces later and fifteen gallons of sand, the walkway was completed.

Overall the set met my personal expectations and provided the background for the actors to create their characters before. As the concept statement emphasized-- the set should not detract, but be an integral portion of the play--the set was constructed and met that expectation. The screen door, the windows overlooking the backyard, the enclosed porch, and even the gazebo added to the effect of the production and allowed the characters to play upon a stage much as a real family would play within the confines of their own backyard.

As the production got underway during the latter portion of the first semester, the production crew was selected through an application process. These students were given duties that ranged from production assistant to stage manager, and house manager to program manager. Each of these duties had been stressed as to their importance to the overall production. However, as with many students in the high school level, their staying power for a project that takes longer than three weeks to accomplish is lacking. They also were told that if a job is not completed according to deadlines they would be removed from their title. The production crew underwent few changes and the complex agenda of changing the duties frequently disrupted the production team schedule.

Of all the production crew members, the biggest set-back was the costuming team. With the first production meeting, the team was given the guidelines and the concept statement to read and use. This proved difficult as they set their deadlines and own guidelines, but as the deadlines arrived, the projects didn't. Consequently, as the crew had been told, these individuals received notice that they were relieved of their duties much to their shock and dismay. The costuming detail then fell upon my wife, who graciously began struggling to locate costumes and within a few hours she had many mens costumes located and fitted. Within a couple of days, she had the women costumed. With the assistance of Salvation Army and their gracious donations, all the cast had been clothed.

As the actors began to wear the clothing in the rehearsals so as to make the clothing as natural to them as possible, some negative attitudes began to develop. One particular actor did not particularly enjoy the original costuming choice and complained to many of the cast and literally voiced her opinion to everyone but the costumer. This caused some problems as she knew there had to be better costumes that did not make her look "frumpy" and "fat". So she took it upon herself to costume her own character. This caused great frustration and frequent confrontations as the actor felt that she could over-ride the costumer. Indeed, she was told to "make another choice." However, as two weeks of grumbling and whining came to a close, the costumer and I said, "if you can do better, please do it" and removed her costumes from the green room and let her know that she needed to find costumes or go without. Low and behold, she came in with costumes the next morning, and a happy medium had been discovered between the actor's choice and the character's choice of clothing. Costuming finally came to a close with only a few days to spare before dress rehearsals began.

The costuming concept, while a challenge for the production team and my wife, came to reality. The colors placed the appropriate emphasis on the characters and did not detract from the production itself. Natural hues on the men, and brighter bolder colors on most of the women established the 1940's quite well. Color symbolism carried throughout the costuming and the styles detailed the economic status and or economic desires for each character. Overall, the costuming was quite effective.

As for the venue itself, limitations though few were effectively overcome. As the crew constructed to the set, the parameters of fire lanes and safety factors were continually discussed. Since All My Sons did not have to follow a previous show (it was the first show of the season due to scheduling conflicts and a birth in the director's family), the set was built from the foundation and not a transformation from another set as previously indicated. The set realization maintained the thirty-six inch margins for the exits and any passing areas, complete with the new installation of exit signs (which

illuminate the stage during blackouts) that guide the audience to the appropriate exits. The exit margins provided some challenges as the exits and entrances for the actors needed to be the same as the passages to the doors, so as a compromise, the maskings which usually attach to walls had to become self-supported and moved. As a result, the cyclorama of the original plan disappeared and the black maskings became the backdrop. This did not allow the lighting concept reach full realization, but for every compromise there is a sacrifice.

The lighting faced many sacrifices from the original design. As according to the concept statement "realistic sunlight in conjunctions with many cool color medias" were employed. However, since the porch design changed and the arbor/gazebo design changed, the lighting concept to create the vertical shadows representative of prison bars did not fully reach reality. While there were some vertical shadows, they were not as evident as originally conceived. The practical lights of the gazebo, the interior and the porch light added the necessary mood lighting in order to emphasize the scenes and give a sense of true realism to the stage.

Lighting that never really met up to expectations appeared during Act III. The blue lights (stereotypical of nighttime lighting) appeared even in this production. I want to see the actors' faces unless there is a reason to keep them in shadows (seldom on the stage). Throughout the third act, the blue light cast a deepening sense of doom, and a cool color across the stage. In order to achieve the effect of a full moon, and a sense of darkness, blue and lavender gels had been utilized. Though they apparently worked, I was not fully satisfied with the coloring.

The production was a learning experience for me, my wife, my production team, and the cast. Throughout the production, I believe that the learning goals and objectives were met for the most part.

Several objectives were not thoroughly met throughout the cast. While these were established as goals, they did not hinder the overall effectiveness of the show, but

could have enhanced the actor's discipline. The actors did not develop their actor's journals throughout the production as I had intended. Instead the actors detailed their notes and troubles within their script as constant reminders. Their discoveries were quickly incorporated on the stage since many of the actors experienced "AH HA" moments and some experienced "Whoa" moments. When these happened we quickly built that into the scene and reminded them about them as the rehearsal progressed.

Developing body rhythms and tempos was difficult for many of the actors. The principals (Joe, Kate, Chris, Ann) developed the rhythms very effectively. Despite some of the annoying "isms" that some of the actors possessed, they incorporated them into their roles rather than attempt an ineffective neutralization. Likewise, the actor who portrayed George dug deeper into his character than I had expected from a young freshman to do. He discovered physical rhythms and worked to bring them to life consistently. He even practiced these rhythms walking down the hallway from class to class, just to get it engrained.

While body rhythms and tempos were developed, the aurally strong character bypassed a couple of actors. The soft spoken Ann, and the speedy Frank, did not consistently meet this objective. Ann at times, under-played the moments, while Frank (at times) raced through his lines in order to "get them done." Despite frequent direction to rectify these issues, these problems still continued through to opening night.

Overall, this production met my expectations. I believe that such a difficult play was a tribute to the students who actually pulled off the difficult characters. Throughout the rehearsal process the students constantly kept previous reviews in front of them in order to remind themselves that this production is not a screaming match or a sentimental bore. They also strove to create believable characters in a world that existed (for some) forty years prior to their births, which was a difficult undertaking for them and for me to guide them into and through a world that existed twenty years prior to my birth as well.

PRODUCTION CREW –

Congratulations you have selected to work in the difficult area of production preparation. These jobs take countless hours and organization and will add numerous hours toward your thespian membership card. Remember this in the BIG project for Mr. Fewer and all of you will be helping ease the stress for him and

First Production Crew Meeting will be held November 7, 2000 at 3:15 pm in the Drama Lab Green Room.

If you accept this position please come in and sign the roster in the classroom.

Production Asst & Publicity Asst	Rebecca Hinrichs	
Stage Manager	Amber Amsbary	
Asst Stage Manager	Sarah Bishop	
Properties Manager	Julie Corliss	
House Manager	Sumar Esteves	
Asst House Manager	Lisa Browning	
Lighting Technician/Designer & Ass't Sound Designer	Jeanne Hart	
Ass't Lighting Technician	Alisha Wilson	
Sound Technician/Designer	Dyllan Webb	
Ass't Sound Technician	Matt Beckner	
Program Manager	Teresa Hoffman	
Publicity Manager & Asst to the Mrs.	Melissa Koopman	
Costume Manager Costuming Researcher	Chelsea Griffith	
Asst Costume Manager	Andrea Corliss	
House Crew	Bryande Mendoza	Nina Lee
Publicity	Miguel Cordiero	Evelyn Kelly
Promotions	Brittany Lewis	Michelle Hosie
	Janna Gouley	

AUDITION SCENES

ALL MY SONS

FRANK, LYDIA, KELLER, SUE, JIM	pages 9 - 10
BERT, KELLER, CHRIS	pages 11 - 12
MOTHER monologue <i>S'Nate Page</i>	page 18 (may be memorized)
MOTHER, KELLER, BERT	pages 19-20
KELLER (coming home monologue)	page 26 (may be memorized)
ANN, CHRIS	pages 29 - 30 (the kiss)
SUE , ANN	pages 36 - 38
GEORGE, CHRIS, MOTHER KELLER, ANN, FRANK, LYDIA	pages 53-56
CHRIS, KELLER	pages 58-59
JIM, MOTHER	pages 60-61
ANN (Monologue)	page 64 (may be memorized)
MOTHER, ANN	pages 64-65
→ CHRIS (letter monologue)	page 68 (may be memorized)

all my sons *call Backs*

**Barney, Susie
Bishop, Sarah
Brende, Matt
Cordiero, Miguel
Cummins, Chris
Gouley, Janna
Griffith, Chelsea
Hart, Jeanne
Jones, Alex
Lewis, Brittany
Masiba, Brooks
Olson, Laicie
Rucas, Sean
Roblan, Ali
Saint, Jessica**

**The Call Backs
Are Scheduled for
6:15 pm this evening
please be here.
(Alex I know you
have a game....)**

**Bring yourself and
come ready for an
acting work out.**

Congratulations!

You have been selected to portray characters in All My Sons.

Please come to the Drama Lab to sign your acceptance of your role and pick up your script and production

In order of appearance.

Joe Keller	Matt Brende
Kate Keller	Ali Roblan
Chris Keller	Sean Rucas
Ann Deever	Laicie Olson
George Deever	Alex Jones
Dr. Jim Bayliss	Brooks Masiba
Sue Bayliss	Jessica Saint
Frank Lubey	Chris Cummins
Lydia Lubey	Susie Barney
Bert	Wyatt Gieselman

Marshfield High School Discipline Record

Student's Name	Date	Time	Referred By
Jessie...	3-14-01
Location		Class Period	Course Name
[Redacted]			

Offense

General Disruptive... [Faint handwritten notes]

What has already been done?

- Conference With Student
- Kept After Class
- Detention Assigned
- Referral Sent
- Called Parents
- Conference With Parents
- Consulted With Counselor
- Previous Discipline Record Turned In
- Student Previously Sent To Office
- Consulted With Dean
- Special Behavioral Plan In Effect

Signature is illegible.

Signature - Title

Optional: Student's Explanation

Please note: The signatures have been redacted due to security reasons.

Signature is illegible.

Student Signature

Dean's Action

- Documented & Mailed Home
- Conferred With The Student
- Called Home
- Detention Assigned
- In School Suspension Assigned
- Saturday School Assigned
- Suspended
- Referred To:
- "Suspended Sentence" Given
- Apology or Restitution Required
- Work Detail Assigned
- Written Explanation Required

*1) JESSIE IS REQUIRED TO WRITE AN APOLOGY TO MR. TIGER AND THE MEMBERS OF THE MHS...
 2) JESSIE IS NOT PERMITTED TO RE-ENTER THE DEAN'S LAB UNLESS SHE HAS PERMISSION FROM MR. TIGER.*

3/14/01
Date

Signature is illegible.

Dean's Signature

A Note To Parent & Student The Discipline Record is a communication between the MHS Staff and the Dean Of Students. It is used to report rule violations or to ask for assistance in dealing with students. A copy is mailed home as a courtesy. Please discuss this incident as well as how problems like this can be avoided in the future. Please contact the teacher, counselor, or Dean if you have questions.

If checked below, please

call the teacher at 267-1405 or 267-1440
 call the counselor at 267-1402
 call the Dean at 267-1419

Li
Techn,
Ass't Sound.

Marshfield High School Theatre Department
Madrara Players'
Production Application

2000-2001

All My Sons

Name: Jeanne Hart Current Grade 11

BIO



Experience: List previous high school experience within the last two years, if any, in theatre. State specifically what technical experience you have had (ex. June 98, Rent, sound crew).

Intro to Theater 1/2 year Role (Tituba) - Crucible - March 2000
Tartuffe - costume mang. '99 Greater Tuna, Lights, Oct. 2000
Acting - +1 year
Role (Annie) - Play On! - Dec. 99

**Production Team
Positions**

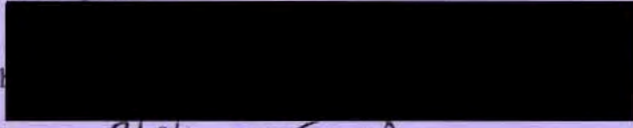
Indicate three choices. List them as 1, 2, 3 in order of preference. (Your preference will receive consideration.)

- | | |
|-------------------------------------|---|
| <input type="checkbox"/> Set | <u>1</u> Stage Management |
| <input type="checkbox"/> Properties | <input type="checkbox"/> Publicity |
| <input type="checkbox"/> Costume | <u>3</u> Sound (never done) |
| <u>2</u> Lights | <input type="checkbox"/> House Management |
| <input type="checkbox"/> Program | <input type="checkbox"/> Make-up |

List Class Schedule

Class	Teacher / Room	Class	Teacher / Room
1st	Aerobics Levenski W65th	Acting	Fewer DL
2nd	Fewer Cadet DL	6th	French 1 Whaver 210?
3rd	TRIG Boyd E22	7th	March. Band Allen Band room
4th	Study Hall Library Ganzzen	8th	

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Jeanne Hart PI 

Year in School: 11 Height: 5'7 1/2" Hair color: Blck. Male / Female

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Tartuffe Role / function: Costume management...
 Play Greater Tuna Role / function: Lights
 Play Play On! Role / function: Aggie
 Play Crucible Role / function: Tituba

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.). dance, kinda sing, um... I did lighting once.

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? _____

Will you accept any role offered to you? yes no

Possible Rehearsal Conflicts - Band concerts.

Day	Activity	Times
Monday	_____	From: _____ To: _____
Tuesday	_____	From: _____ To: _____
Wednesday	_____	From: _____ To: _____
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

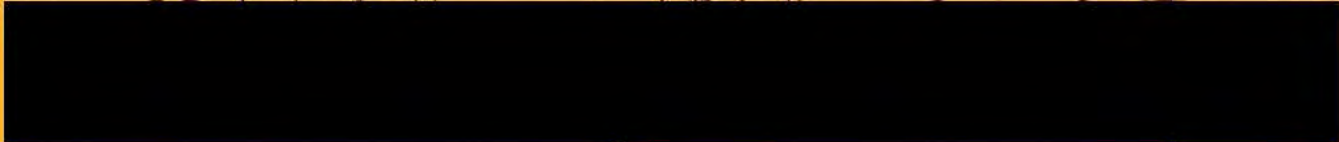
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Marshfield High School Theatre Department
Madrala Players'
Production Application

2000-2001

All My Sons

Name: Amber Amsbary Current Grade 12

BIO: 

Experience: List previous high school experience within the last two years, if any, in theatre. State specifically what technical experience you have had (ex. June 98, Rent, sound crew).

- 00, Crucible - Assistant St. man. _____
- 00, Crucible - Sarah Goode _____
- 00, Foreigner - Betty Meeks _____
- 00, Philadelphia - Waitress _____

**Production Team
Positions**

Indicate three choices. List them as 1, 2, 3 in order of preference. (Your preference will receive consideration.)


- | | |
|-------------------------------------|---|
| <input type="checkbox"/> Set | <u>1</u> Stage Management |
| <input type="checkbox"/> Properties | <input type="checkbox"/> Publicity |
| <input type="checkbox"/> Costume | <u>2</u> Sound |
| <u>3</u> Lights | <input type="checkbox"/> House Management |
| <input type="checkbox"/> Program | <input type="checkbox"/> Make-up |

List Class Schedule

Class	Teacher / Room	Class	Teacher / Room
1st	Open	5th	Acting Fewer
2nd	Open	6th	Theatre Pro Fewer
3rd	Trigonometry Bayl	7th	Theatre Pro Fewer
4th	CPE 12 Sebesta	8th	

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Amber Armsbary Phone: 

Year in School: 12 Height: 5'8" Hair color: 

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Civicible Role / function: Assistant stage manager
 Play Civicible Role / function: Sarah Goodale
 Play Foreigner Role / function: Betty Meeks
 Play Philadelphia Role / function: Waitress

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

- get along well with people
- can make almost anything out of nothing
- can generally think on my toes
- outgoing
- hard working
- vocalize well (Matt says so)

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? Kate Keller

Will you accept any role offered to you? yes no

Possible Rehearsal Conflicts

Day	Activity	Times	
Monday	<u>Nothing</u>	From: _____	To: <u>12:00-1:00</u>
Tuesday	<u>Nothing</u>	From: _____	To: <u>12:00-1:00</u>
Wednesday	<u>Nothing</u>	From: _____	To: _____
Thursday	<u>Nothing</u>	From: _____	To: _____
Friday	<u>Nothing</u>	From: _____	To: _____
Saturday	<u>Nothing</u>	From: _____	To: _____
Sunday	<u>Nothing</u>	From: _____	To: _____

**Marshfield High School Theatre Department
Madrara Players'
Production Application**

2000-2001

All My Sons

Name: Sara M Bishop Current Grade Jr

BIO: Address _____

Pager: _____

Experience: List previous high school experience within the last two years, if any, in theatre. State specifically what technical experience you have had (ex. June 98, Rent, sound crew).

Crucible (Helped w/ set) _____

Foreigner - Ast Stage manager _____

**Production Team
Positions**

Indicate three choices. List them as 1, 2, 3 in order of preference. (Your preference will receive consideration.)

- | | |
|---------------------|---------------------------|
| <u>3</u> Set | <u>1</u> Stage Management |
| <u>2</u> Properties | _____ Publicity |
| <u>3</u> Costume | _____ Sound |
| _____ Lights | _____ House Management |
| _____ Program | _____ Make-up |

List Class Schedule

Class	Teacher / Room	Class	Teacher / Room
1st	<u>Trig Boyd</u>	5th	<u>Acting</u>
2nd	<u>AP History Kotzevos</u>	6th	<u>Writing 121</u>
3rd	<u>Chemistry Darnickon</u>	7th	<u>Band</u>
4th	<u>Spanish III Trail</u>	8th	<u>Windensemble</u>

**Marshfield High School Theatre Department
Madrala Players'
Audition**

you one (not usenkuon)

Name: Sarah Bishop Phone: [REDACTED]

Year in School: Jr Height: 5'5" Hair color: Brown Male / Female

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play <u>Crucible</u>	Role / function: <u>Betty</u>
Play <u>Foreigner</u>	Role / function: <u>Asst. Stage Mgr.</u>
Play _____	Role / function: _____
Play _____	Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

Umm... worked on previous sets... can ditch strip like an SOB.

Role Desired

Do you have a role you wish to be considered for? yes _____ no

If yes, what is the role? Sue

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	From:	To:
Monday	<u>Windensemble</u>	<u>7</u>	<u>9</u>
Tuesday	_____	_____	_____
Wednesday	_____	_____	_____
Thursday	_____	_____	_____
Friday	_____	_____	_____
Saturday	_____	_____	_____
Sunday	_____	_____	_____


Produ

Marshfield High School Theatre Department
Madrala Players'
Production Application

2000-2001

All My Sons

Name: Rebecca Hinrichs Current Grade 12

BIO: 

Experience: List previous high school experience within the last two years, if any, in theatre. State specifically what technical experience you have had (ex. June 98, Rent, sound crew).

**Production Team
Positions**

Indicate three choices. List them as 1, 2, 3 in order of preference. (Your preference will receive consideration.)

- | | |
|------------------|---------------------------|
| _____ Set | <u>1</u> Stage Management |
| _____ Properties | <u>3</u> Publicity |
| _____ Costume | _____ Sound |
| _____ Lights | <u>2</u> House Management |
| <u>2</u> Program | _____ Make-up |

List Class Schedule

Class	Teacher / Room	Class	Teacher / Room
1st	German Detwiler / EB 21	5th	Acting Fewer / D
2nd	Aerobics Kassinski / W6	6th	Oceanografia Tinkler / EB 7
3rd	Spanisch Montiel / H 212	7th	English Sebanta / 240
4th	Study Hall J. Uebner	8th	/

**Marshfield High School Theatre Department
Madrata Players'
Production Application**

2000-2001

All My Sons

Name: Julie Cortiss Current Grade 10
Cross Bay

BIO: [REDACTED]

Pager: _____ Email: _____

Experience: List previous high school experience within the last two years, if any, in theatre. State specifically what technical experience you have had (ex. June 98, Rent, sound crew).

I was in "Play On" I have had no
tech experience
but would like to
learn.

**Production Team
Positions**

Indicate three choices. List them as 1, 2, 3 in order of preference. (Your preference will receive consideration.)

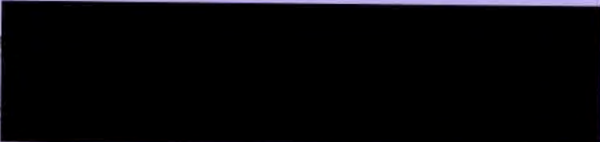
- | | |
|-------------------------------------|---|
| <input type="checkbox"/> Set | <u>1</u> Stage Management |
| <input type="checkbox"/> Properties | <input type="checkbox"/> Publicity |
| <input type="checkbox"/> Costume | <u>2</u> Sound |
| <input type="checkbox"/> Lights | <input type="checkbox"/> House Management |
| <input type="checkbox"/> Program | <u>3</u> Make-up |

List Class Schedule

Class	Teacher / Room	Class	Teacher / Room
1st Algebra 2	Wall	5th Acting	Fewer
2nd Math Study Hall	Otton	6th Gov. ? Econ.	Bertrand
3rd Spanish I	Monteil	7th Biology	Maguire
4th English 10	Parrish	8th Wind Ensemble	Allen

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Matthew Brende P

Year in School: 11 Height: 6'3" Hair: 

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Circus of Tuna Role / function: Seating / serving

Play Play All Role / function: Seating / serving

Play Cruable Role / function: Coles Corey

Play Foreigners Role / function: Owen Musser

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.). Carpentry, lighting, threatening on occasion. Project voice well. People person. Problem solver. Communicates well.

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? Joe Keller

Will you accept any role offered to you? yes no

Possible Rehearsal Conflicts

Day	Activity	Times
Monday	_____	From: _____ To: _____
Tuesday	_____	From: _____ To: _____
Wednesday	_____	From: _____ To: _____
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

I am free as far to my knowledge, will give 48 hour notice if otherwise

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Ali RodanYear in School: 11 Height: 5'**Previous Theatre Experience:**

Name the play and your role or function that you have performed within that play during that past two years.

Play ~~Send Me a Tender~~ ^{Play On} Role / function: ~~John~~ Geney

Play The Crucible Role / function: Elizabeth Proctor

Play The Foreigner Role / function: Stage manager

Play Suggested by Shakespeare Role / function: Clown, Chorus, Portia

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

singing, art?**Role Desired**Do you have a role you wish to be considered for? yes noIf yes, what is the role? KateWill you accept any role offered to you? yes no**Possible Rehearsal Conflicts**

Day	Activity	Times
Monday	_____	From: _____ To: _____
Tuesday	_____	From: _____ To: _____
Wednesday	<u>voice lessons</u>	From: <u>3:15</u> To: <u>3:45</u>
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Sean Russ P



Year in School: 09/10 Height: 5'11" Hair: _____

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Brighton Beach Role / function: Stan

Play Crucible Role / function: Rev. Parris

Play Foreigner Role / function: Ellard

Play Suggested by Shakespeare Role / function: I am known by many names.

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? _____


Will you accept any role offered to you? yes no

Possible Rehearsal Conflicts

Day	Activity	Times
Monday	<u>USAF - Commander's Call</u>	From: <u>5</u> To: <u>6</u> <i>(Rehearsal)</i>
Tuesday	_____	From: _____ To: _____
Wednesday	_____	From: _____ To: _____
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

**Marshfield High School Theatre Department
Madrara Players'
Audition**

Name: Laicie Olson Phone: 

Year in School: 11 Height: 5'2" Hair color: 

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play "Vogue" Role / function: secretary / populist

Play Play On Role / function: Violet

Play The Foreigner Role / function: Catherine

Play Suggested by Shakespeare Role / function: Ophelia / Drummer / messenger

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

singing, dance, I can attempt to build things!!

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? Ann

Will you accept any role offered to you? yes no


Possible Rehearsal Conflicts

Day	Activity	Times
Monday	<u>riding lesson</u>	From: <u>8</u> To: <u>9</u>
Tuesday	<u>dance class</u>	From: <u>6:30</u> To: <u>7:30</u>
Wednesday	_____	From: _____ To: _____
Thursday	<u>dance class</u>	From: <u>6:30</u> To: <u>7:30</u>
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

I have one more riding lesson but it's really flexible as to when.

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Alex Jones Phone: 

Year in School: 9 Height: 5'6 Hair color: 

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Pastorally Dr. Devereaux Role / function: Star (Pr. D)

Play _____ Role / function: _____

Play _____ Role / function: _____

Play _____ Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

Readiness to learn can sing (somewhat)
I can play the piano

Role Desired

Do you have a role you wish to be considered for? _____ yes no

If yes, what is the role? _____

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	Times
Monday	_____	From: _____ To: _____
Tuesday	_____	From: _____ To: _____
Wednesday	_____	From: _____ To: _____
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	<u>usually something</u>	From: _____ To: _____
Sunday	_____	From: _____ To: _____

Chess & Forensics

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Brooks Masiba Phone: [REDACTED]
 Year in School: 12 Height: 6'0" Hair color: [REDACTED]

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play: <u>Echoes</u>	Role: <u>The Person</u>
Play <u>Send me a Tonor</u>	Role / function: <u>Max</u>
Play <u>Tartuffe</u>	Role: <u>Valere</u>
Play <u>Brighton Beach...</u>	Role / function: <u>Stage Manager</u>
Play <u>...Vouge</u>	Function: <u>Lighting Tech.</u>
Play <u>Greater Tuna</u>	Role / function: <u>Arles</u>
Play <u>Play on</u>	Function: <u>Lighting Tech.</u>
Play <u>Crucible</u>	Role / function: <u>Tech Mentor</u>
Play <u>The Foreinger</u>	Role: the <u>Charlie</u>

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.). Set building, Painting, Tech work, 3 years of Theatre experience

Role Desired

Do you have a role you wish to be considered for? yes no

If yes, what is the role? JOE


Will you accept any role offered to you? yes no


Possible Rehearsal Conflicts

Day	Activity	Times
Monday	<u>Work Bennett's</u>	From: <u>3:30</u> To: <u>10:30</u>
Tuesday	<u>N/A (will be working)</u>	From: <u>3:30</u> To: <u>10:30</u>
Wednesday	<u>N/A (one of these two days)</u>	From: <u> </u> To: <u> </u>
Thursday	<u>Work Bennett's</u>	From: <u>3:30</u> To: <u>10:30</u>
Friday	<u>OFF</u>	From: <u> </u> To: <u> </u>
Saturday	<u>OFF</u>	From: <u> </u> To: <u> </u>
Sunday	<u>Work Bennett's</u>	From: <u>3:30</u> To: <u>10:30</u>

I'm on call @ Red Lion, so I won't be working unless I want to or I can.

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Jessica Saint Phone: 

Year in School: 11 Height: 5'7" Hair color: 

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play _____ Role / function: _____

Play _____ Role / function: _____

Play _____ Role / function: _____

Play _____ Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

I'll do whatever if you show me how :)

Role Desired

Do you have a role you wish to be considered for? _____ yes _____ no

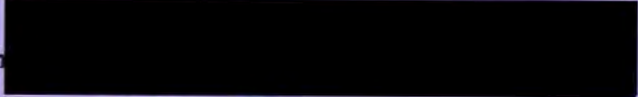
If yes, what is the role? _____

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	Times	
Monday	_____	From: _____	To: _____
Tuesday	<u>Piano lesson (can probably be changed)</u>	From: <u>4:00</u>	To: <u>4:30</u>
Wednesday	_____	From: _____	To: _____
Thursday	_____	From: _____	To: _____
Friday	_____	From: _____	To: _____
Saturday	_____	From: _____	To: _____
Sunday	_____	From: _____	To: _____

**Marshfield High School Theatre Department
Madrata Players'
Audition**

Name: Chris Cummings Ph: 

Year in School: 10 Height: 5'5 Hair color: Brown Male / Female

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

- Play _____ Role / function: _____
- Play _____ Role / function: _____
- Play _____ Role / function: _____
- Play _____ Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.). I'm a good painter.

Role Desired

Do you have a role you wish to be considered for? _____ yes no

If yes, what is the role? _____

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	Times	
Monday	_____	From: _____	To: _____
Tuesday	_____	From: _____	To: _____
Wednesday	_____	From: _____	To: _____
Thursday	_____	From: _____	To: _____
Friday	_____	From: _____	To: _____
Saturday	_____	From: _____	To: _____
Sunday	_____	From: _____	To: _____

**Marshfield High School Theatre Department
Madrala Players'
Audition**

Name: Susie Barney Phone: [REDACTED] Pager: [REDACTED]

Year in School: 11 Height: 5'11" Hair color: Brown Male / Female

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play Tartuffe Role / function: makeup
 Play Play On Role / function: Props
 Play Crucible Role / function: Susanna Wolcott
 Play _____ Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.).

organization, manual work, various instruments.

Role Desired

Do you have a role you wish to be considered for? _____ yes no

If yes, what is the role? _____

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	Times
Monday	<u>Jazz</u> <u>Wind Ensemble</u>	From: <u>3</u> To: <u>4</u>
Tuesday	<u>Jazz</u>	From: <u>3</u> To: <u>4</u>
Wednesday	<u>Jazz</u>	From: <u>3</u> To: <u>4</u>
Thursday	<u>Jazz</u>	From: <u>3</u> To: <u>4</u>
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

Marshfield High School Theatre Department
Madrara Players'
Audition

Name: Wyatt Gieselman P



Year in School: 3rd Height: 4'1" Hair color: blond (Male) Female

Previous Theatre Experience:

Name the play and your role or function that you have performed within that play during that past two years.

Play none Role / function: _____

Play _____ Role / function: _____

Play _____ Role / function: _____

Play _____ Role / function: _____

Skills

Describe any performance/technical skills you may have that might apply to this production (singing, dance, art, carpentry, painting, etc.). Play sports, draw + sang in talent show

Role Desired

Do you have a role you wish to be considered for? yes _____ no

If yes, what is the role? Bert

Will you accept any role offered to you? yes _____ no

Possible Rehearsal Conflicts

Day	Activity	Times
Monday	<u>None</u>	From: _____ To: _____
Tuesday	_____	From: _____ To: _____
Wednesday	_____	From: _____ To: _____
Thursday	_____	From: _____ To: _____
Friday	_____	From: _____ To: _____
Saturday	_____	From: _____ To: _____
Sunday	_____	From: _____ To: _____

**Marshfield High School Theatre Department
Madrara Players'
Production Contract**

The following are the basic responsibilities expected of students who are working on a production at Marshfield High School. Please read and sign this form which will serve as a contract that signifies your agreement to fulfill these responsibilities. In addition, your parent or guardian need to also sign this form to indicate knowledge of these responsibilities.

1. Production preparation typically lasts 8-12 weeks (not including holidays). I understand that all students are not required to attend all rehearsal days, but I will attend on those days which I am scheduled, and this will include some Saturdays and an occasional Sunday.
2. I understand that most rehearsal and technical work sessions are held between the hours of 3:00 p.m. and 10:00 p.m. I understand that all students will not be scheduled for this amount of time on any one day, but I will attend the times I am scheduled.
3. I understand that it is my responsibility to get the rehearsal schedule for rehearsals and/or technical work sessions before it takes places and to make my parents/guardians aware of the times and days for which I am scheduled.
4. I have turned in a list of my current obligations, other than production work, at my audition or at my first technical meeting. I understand that I will not be scheduled to rehearse or work during the times I listed unless the director has worked this out with me. *I also agree not to add any obligations that will prevent me from attending the rehearsal and/or technical work sessions during the times I have committed to be available.*
5. I agree to make the director aware, at least one week ahead of time, of any short term obligation that must be scheduled around; otherwise I am expected to be at the rehearsal and/or technical work sessions for which I am scheduled.
6. I agree to fulfill my responsibilities and meet deadlines.
7. In case of emergency, I agree to let the director know of my late arrival or absence as soon as possible.
8. I agree to be on time for all rehearsals and/or technical work sessions.
9. I agree to follow the safety rules that have been outlined for me.
10. I agree not to use this production as an excuse for not fulfilling other obligations such as class work. I understand that this is an added voluntary activity.
11. I understand that I could be dismissed from the production for missing rehearsals and/or technical work sessions, lateness, missing deadlines, lack of cooperation, grade problems, or violating the MHS student code.

I, the student (printed name) _____, have read the responsibilities described for production work. I agree to fulfill those responsibilities.

Signature: _____ Date: _____

I, the parent/guardian, (printed name) _____, have read the responsibilities described for production work. I understand that my child (the above-named student) has agreed to fulfill those responsibilities.

Signature: _____ Date: _____

CODE OF ETHICS

Part of the great tradition of the theatre is a code of ethics which belongs to every worker on the legitimate stage. This code, while tacit, has been observed throughout the centuries and will continue long after us. It is neither superstition, nor dogma, nor a statute enforced by law. It is an attitude toward craftsmanship, a respect for associates and a dedication toward the audience. This code outlines a self-discipline which, far from robbing one of individuality, increases personal esteem and dignity through cooperation and common purpose. The result is perfection which encompasses all that is meant by "Good Theatre."

The Show Must Go On! I will never miss a performance.

I shall play every performance to the best of my ability, regardless of how small my role or large my personal problems.

I will respect my audience regardless of size or station.

I shall never miss an entrance or cause a curtain to be late by my failure to be ready.

I shall forego all social activities which interfere with rehearsals and will always be on time.

I shall never leave the theatre building or stage area until I have completed my performance.

I shall remember that my aim is to create illusion; therefore, I will not destroy that illusion by appearing in costume and make-up off stage or outside the theatre.

I will not allow the comments of friends, relatives, or critics to change any phase of my work without proper authorization. I will not alter lines, business, lights, properties, settings, costumes, or any phase of the production without consultation with and permission from the director.

I shall accept the director's advice in the spirit in which it is given for he sees the production as a whole and my role as a portion thereof.

I shall look upon the production as a collective effort demanding my utmost cooperation; hence, I will forego the gratification of ego for the demands of the play.

I will be patient and avoid temperamental outbursts, for they create tension and serve no useful purpose.

I shall respect the play and the playwright, remembering that "A work of art is not a work of art until it is finished."

I shall never blame my co-workers for my own failure.

I will never engage in caustic criticism of another artist's work from jealousy or an urge to increase my own prestige.

I shall inspire the public to respect me and my craft through graciousness in accepting both praise and constructive criticism.

I will use stage properties and costumes with care, knowing they are tools of my craft and a vital part of the production.

I will observe backstage courtesy and shall comport myself in strict compliance with rules of the theatre in which I work.

I shall never lose my enthusiasm for the theatre because of disappointment or failure for they are the lessons by which I learn.

I shall direct my efforts in such a manner that when I leave the theatre it will stand as a greater institution for my having labored there.

I shall embody these ethics within my heart, my mind and my soul.

Page A6 — THE WORLD, Coos Bay, Ore., Friday, March 16, 2001

OUT & ABOUT

Subtle performances shine in 'All my Sons'

You can never be too careful around playwright Arthur Miller. There you are, seated in the black box theatre of Marshfield High School's Drama Lab, watching the Mandrala Player's production of "All My Sons." You're taking in the all-American setting, enjoying Joe Keller's cup of coffee — the entire chatty ambiance — when, wham. A phrase starts to resonate, and you realize there are undercurrents swirling across this very pleasant back porch.

Undercurrents are under control in this production of Miller's second play. Director James Fewer paces his cast well, allowing the play's first half to build the story line with an almost terrifying efficiency.

We meet Joe Keller, businessman, father, the American male of the 40s who was too old to fight the Nazis but served the war effort in his factory. His neighbor and business partner, we learn, was responsible for sending faulty engine parts out of their factory. The horrific result: 21 young pilots dead in crashes caused by negligence — is the nightmare that never recedes for the Keller family.

Matte Brenda succeeds in cap-

turing a jovial Joe Keller, the outgoing neighbor, the simple, aging guy who picks up a newspaper only for the classifieds, "You look at a page like this you realize how ignorant you are."

He is joined by a remarkably convincing Ali Roblan in the role of Kate Keller. She plays the mother, the woman who knows everyone better than they know themselves. That she adamantly refuses

to accept the wartime death of her eldest son, sets up the conflict for those who remain: former girlfriend Ann, played here by Laicie Olson and second son Chris, who only wants a life that contains peace, integrity, and Ann.

The role of Chris is wonderfully drawn by Sean Rucas. This young man carries an arc of action with his character's development, and carries it well. Brooks Masiba

offers a gentle Dr. Jim Bayliss, with Jessica Saint as his sharp tongued wife, Sue. Chris Cummins and Susie Barney appear as the neighbors, bringing energy with each appearance. Finally, in a scene stealing turn as young Bert, Wyatt Gieselman plays the neighborhood kid who drives everybody crazy.

This script is filled with metaphor but not, in this production, so as you'd know it. Rather than belabor and run the risk of melodrama, the actors perform with care. When the playwright has Chris agonize over the difference between profit and loot, Arthur Miller is asking Americans to contemplate the real costs of doing business.

The look of postwar America is perfectly executed in the design of this production. James Fewer's first semester theatre arts class worked throughout the term to create a yard backed by a wooden clapboard house, brick walkway meandering to a garden gazebo and even, for crying out loud, a white picket fence. Details are perfect, even down to the vintage meter mounted on the side of the house. Lighting tastefully serves the script, especially when the backlit bay window focuses our attention

on an overheard telephone conversation, and textures the tragic/sweet mood of the moment.

Period costumes convey with utter clarity the era of middle America in the late 40s, even down to the hair. Bravo to designer Kristy Fewer and her work force of apprentice seamstresses.

I saw this show during the opening matinee. Every seat was filled, and every audience member was more than 30 years my junior. That made them better than half a century distanced from the times portrayed in "All My Sons." They were a tough audience, but that opening performance was met with attention, applause, and even some surreptitious sniffs as the lights went down for the last time.

Like I said, you can't be too careful around Arthur Miller.

Performances continue tonight and Saturday at the Marshfield Drama Lab. Advance sale tickets are available by calling 267-2546; prices are \$4 adults, \$3 students and seniors. At the door, tickets are \$5 adult, \$4 student, and \$3 senior. Curtain is at 7:30, with the doors open at 7. Parking is best in the lot behind Marshfield Auditorium; walk down the hill to the Drama Lab.



TERI
ALBERT

Art World

OUT & ABOUT

Madralas present Miller's 'All My Sons'

The Marshfield High School Madrala Players are proud to announce the first production of the 2000-2001 season will be Arthur Miller's 1947 award-winning play "All My Sons."

This realistic style production focuses on the familial complications of war production profiteer Joe Keller, who discovers that he may have caused the deaths of 21 pilots during World War II.

This production, under the direction of James Fewer, showcases several veterans as well as newcomers to the MHS stage. The principal players are veterans Matt Brende as Joe Keller, Ali Roblan as Kate Keller, Sean Rucas as Chris Keller and Laicie Olson as Ann Deever. Additional roles are Alex Jones as George Deever, Brooks Masiba as Dr. Jim Bayliss, Jessica Saint as Sue Bayliss, Susie Barney as Lydia Lubey and Chris Cummins as Frank Lubey. Introducing a Milner Crest student to the cast Wyatt Gieselman plays the neighborhood boy, Bert.

The show runs March 15-17 at the Marshfield Drama Lab Theater. Advanced tickets are \$4 for adults, \$3 for students and senior citizens. Tickets are \$5 and \$4, respectively, at the door. Reservations are encouraged. Call 267-2546 or 267-1434 to make reservations.



World Photo by Lou Sennick

Jim Fewer, director of the Marshfield High School Madrala Players, works with three of the actors in the cast of the upcoming production of "All My Sons," Arthur Miller's award-winning 1947 play about a war production profiteer. Laicie Olson, seated at left, plays Ann Deever, Sean Rucas plays Chris Keller and Matt Brende, seated at right, portrays Joe Keller. The show runs March 15-17 at the Marshfield Drama Lab.

THE WHOLE BROADCAST

JEFFERSON PUBLIC RADIO (KSEA): 88.5 FM. <http://www.jeffnet.org/> JPR provides three distinct program services, and acts as the only source for most of the region of classical music, jazz, and in-depth news and fine arts programming from National Public Radio.

KACW: POWER 107.3 FM, broadcasts 24 hours daily with business offices located at 340 Central Avenue, Coos Bay, Or. Tele: 267-2121, Fax: 267-5229, e-mail: nnbcoos@harborside.com, Web Site: www.nnbcoos.com. KACW plays the best hits of the 80's and 90's without the hard rock or rap.

KBBR: 1340 AM, broadcasts 24 hours daily at full power, and is located at 340 Central Avenue, Coos Bay, Or. Tele: 267-2121, fax: 267-5229, e-mail nnbcoos@harborside.com; Web Site: www.nnbcoos.com. The format is all news, all talk, day and night!

KBDN: 896 Classic Rock & Roll, P.O. Box 250 or 1270 W. 13th, Coquille, OR 97423, tel: 541-396-2141, fax: 541-396-2143 or e-mail us at kbdn@harborside.com. Includes the best of Classic Rock & Roll with artists like Bruce Springsteen, Tom Petty, Neil Young, Rolling Stones, Eagles, Eric Clapton, Robert Plant and Jimmy Page and many others.

KDCQ (K-DOCK): Dudies 93.5 FM, P.O. Box 478, Coos Bay, OR 97420. Goodtime Rock 'N Roll. Mike in The Morning, M-F, 6-9AM. Colonel St. James, M-F, 9AM-Noon. Ron Foster, M-F, Noon-3PM. Uncle Dale's Rock 'N Roll Party, M-F, 3-6PM. Requests: 267-3625, Web site: www.kdcq.com, E-mail: oldies@kdcq.com, Ph: 269-0935, Fax: 269-9376.

KHSN: 1230 AM located at 340 Central Ave., Coos Bay offers unforgettable music from the past, all the way through the 50's and 60's! KHSN is a 24 hour full power AM station broadcasting music from Nat King Cole to Elvis, The Beatles to Bing. tel: 267-2121, Fax: 267-5229 and e-mail at KHSN@www.nnbcoos.com; Web site: www.nnbcoos.com. The Request Line is 1-800-582-0201.

KJMX: 99.5 FM, P.O. Box 599, Reedsport, OR 97467, tel: 271-3300, fax: 271-5466. The Central Oregon Coast's station for a mix of adult contemporary hits of the 80's & 90's.

K-LIGHT (KYTT): 98.7 FM, 580 Kingwood Ave., Coos Bay, tel: 269-2022, fax 267-0114. 24 hours a day, 7 days a week. Contemporary Christian music and popular Christian information, teaching, and news programs.

KMHS: 1420 AM PIRATE RADIO! This student operated radio station airs 24 hours a day, featuring local "live" student's playing alternative rock plus some current hit music. Listen for Marshfield High School Football and other school District 9 activities on KMHS 1420 AM! Home of MHS Pirate sports.

KOOS: Country 95 FM broadcasts 24 hours daily from 340 Central Avenue, Coos Bay, Or. Tele: 267-2121; Fax 267-5229; e-mail: nnbcoos@harborside.com; Web Site: www.nnbcoos.com. Top Country hits and New Music Nashville.

K-SHORE (97-3): Hot Country K-Shore, 24 hours a day, P.O. Box 250 or 1270 W. 13th, Coquille, OR 97423, tel: 541-396-2141, fax: 541-396-2143 or e-mail us at kshr@harborside.com. Featuring the hottest country music on the radio today. Artists like Clint Black, Reba McEntire, Alan Jackson, John Michael Montgomery, Tim McGraw and the list goes on and on. Home of MHS Pirate sports.

KTBR: TALK BACK RADIO: 94.1 FM, P.O. Box 397, Myrtle Point, OR 97458. Tel: (541) 572-8255. All Talk/Information 24 hours a day. Dr. Mirkin, Dr. Joy Browne, G. Gordon Liddy, Tom Leykis, Oregon Sports.

KWRO (630 AM): Newstalk, 24 hours a day, P.O. Box 250 or 1270 W. 13th, Coquille, OR 97423, tel: 541-396-2141, fax: 541-396-2143 or e-mail us at kwro@harborside.com. Your source for the hottest talk shows in the USA. Home of Far West League sports.

Y-106: 106.5 FM, 580 Kingwood Ave., Coos Bay, tel: 269-2022, fax: 267-0114, Request Line: 269-2023, Concert Hotline: 1-800-447-7664. Christian broadcasting 24 hours a day 7 days a week. Home of Bulldog sports.

MHS Madrala Players present *All My Sons*

The Marshfield High School Madrala Players are proud to produce the first production of the 2000-2001 season - Arthur Miller's 1947 award winning production **ALL MY SONS**. This realistic style production focuses on the familial complications of the war production profiteer, Joe Keller, who discovers that he may have been the cause of the death for 21 pilots during World War II. This production, under the direction of James Fewer, showcases several veteran as well as new-comers to the MHS stage. The principal players are veterans Matt Brende as Joe Keller, Ali Roblan as Kate Keller, Sean Rucas as Chris Keller, and Laicie Olson as Ann Deever. Additional roles are Alex Jones as George Deever, Brooks Masiba as Dr. Jim Bayliss, Jessica Saint as Sue Bayliss, Susie Barney as Lydia Lubey, and Chris Cummins as Frank Lubey. Introducing a Milner Crest student to the cast Wyatt Gieselmann plays the neighborhood boy, Bert. The show runs March 15 through March 17 at the Marshfield Drama Lab Theatre. Advanced tickets cost \$4 for adults, and \$3 for Students and Senior Citizens. Tickets are \$5, and \$4 respectively at the door. Reservations are encouraged. Call 267-2546 or 267-1434 for your reservations.

Waterfront Players Announce Cast for *Talk Radio*

The Waterfront Players Repertory Company has announced the cast for its upcoming production of Eric Bogosian's controversial dramatic comedy *Talk Radio*. The show will run from March 16 through April 15, at the Waterfront Playhouse in Pony Village Mall, North Bend.

The story of *Talk Radio* revolves around Barry Champlain, a popular and controversial talk-radio host whose late-night call-in show is poised for national syndication. Barry is a genius at pushing callers' buttons, and never hesitates to use his acid humor to disconcert (or disconnect) a caller.

the acidic "Nighttalk" host confronts America's evil side in this darkly comic marathon bout of compulsive risk-taking with his unstable audience.

On the night of his "big chance" to go national, Barry takes a run of callers who proceed to strain the boundaries of his sarcastic and cynical radio persona. This compelling work draws the audience straight into the heart of its vivid and disturbing fringe world. It will hold you in suspense until the lights go out.

The cast for this exciting show includes: Max Gulias as Barry Champlain. Max is an Assistant Professor of Philosophy and English at Southwestern, and will bring an intuitive and in-depth understanding to this complicated role. Tracy Larsen will play Barry's Associate Producer, Linda. Ray Caswell as Bandon is Dan, the station manager. Pat McDonald is Stu, Barry's engineer. Bob Jungbluth will play Kent, the "wanna be" rocker. Maureen Jungbluth will play the psychiatrist, Dr. Susan Fleming. Pat Ragle is the financial talk show host. Jeff Norris is Bernie, a radio engineer. Rose Wilson, Amy Bryan, and Judy McDonald play callers.

Judy Kobrin McDonald is directing the show. Technical Director Pat McDonald has built a radio studio right inside the playhouse. *Talk Radio* is being sponsored by Modern Floors of Coos Bay.

James Fewer (Marshfield)

From: Sandy Reiber (Marshfield)
Sent: Monday, March 19, 2001 7:36 AM
To: James Fewer (Marshfield)
Subject: RE: Stage Craft/ ALL MY SONS/ BATHROOM HUMOR Set Strike - Construction

Great job on the play!

-----Original Message-----

From: James Fewer (Marshfield)
Sent: Monday, March 19, 2001 7:01 AM
To: #Marshfield - ALL
Subject: Stage Craft/ ALL MY SONS/ BATHROOM HUMOR Set Strike - Construction

Due to the nature of the shows this year, the cast and crews of ALL MY SONS and BATHROOM HUMOR will be in the drama lab today striking one set and setting the second during the day today. This is part of the education of a repertory-style theatre company where one set is struck another is going into place. Therefore, I am letting you know who should be here all day today...

<< File: SetStrike.xls >> Thanks

I will let you know who appeared and who didn't tomorrow.

Jim

James Fewer (Marshfield)

From: Gael Berhow (Bunker)
Sent: Monday, March 19, 2001 7:50 AM
To: James Fewer (Marshfield)
Subject: RE: ALL MY SONS

The play was absolutely superb! The kids did a wonderful job of acting...best I've seen, even better than some I've seen at LTOB! The set was great, as well. I can tell lots of work went into this, as well as hours of practice. I don't think anyone dropped a line! Tell the kids for me that they were truly wonderful, and I can't wait to see the next presentation! p.s. this comes from someone who's spent hours on the stage, but almost all of it was melodrama. I co-authored two plays, one of which is being presented again this year at the Sawdust Theater!

-----Original Message-----

From: James Fewer (Marshfield)
Sent: Thursday, March 15, 2001 2:32 PM
To: Gael Berhow (Bunker)
Subject: RE: ALL MY SONS

I will reserve two seats for you on Saturday just in case. If you need to change let me know.
 Jim

-----Original Message-----

From: Gael Berhow (Bunker)
Sent: Thursday, March 15, 2001 2:06 PM
To: James Fewer (Marshfield)
Subject: RE: ALL MY SONS

Season tickets: I think 2 for each production. I am thinking Sat. evening...but need to check with my spouse.

-----Original Message-----

From: James Fewer (Marshfield)
Sent: Thursday, March 15, 2001 1:33 PM
To: Gael Berhow (Bunker)
Subject: RE: ALL MY SONS

Let me know as soon as possible what day you would like to come... How many season tickets did you pay for. I am lost today and that information is in my den at home?
 Jim

-----Original Message-----

From: Gael Berhow (Bunker)
Sent: Thursday, March 15, 2001 12:45 PM
To: James Fewer (Marshfield)
Subject: RE: ALL MY SONS

I made and paid for season tickets, last fall or whenever. I want to be sure my name is on the list. I haven't decided whether to go Fri or Sat. evening .do I have to let you know now?

I haven't been to the theater before, but I did visit the radio station once. Is the parking up behind the high school for this?

-----Original Message-----

From: James Fewer (Marshfield)
Sent: Thursday, March 15, 2001 11:25 AM
To: !Everyone
Subject: ALL MY SONS

I know you are all getting tired of me sending you emails, but this is definitely worth letting everyone know. There are seats remaining for 50 people at both Thursday and Friday evening shows. We

would like you to attend. There are approximately (few reservations pending) 70 seats remaining for Saturday's performance. If would like to attend and have already purchased your ticket email me to let me know you are coming. We are attempting to keep close tabs on seating so as not to pack the house like sardines..

Friday night (March 16) you may wish to arrive earlier than 7:00 as the guest speaker in the auditorium begins around 7:00 pm. Park down the slope by the drama lab for closer parking to the Drama Lab Theatre or even in the lower lot behind the radio station.

Thanks for all your support.
Jim

THE DRAMA LAB WISHES THE BEST OF LUCK TO THE UPBEATS AT STATE!!!!!!



Marshfield High School

Paul Swank, Assistant Principal
pauls@coos-bay.k12.or.us



March 23, 2001

To Whom It May Concern:

I am happy to write you concerning James Fewer. I have known Jim for 6 years and have been his evaluator these last three years. I have observed him both in and out of the classroom and consider him, not only an excellent teacher, but also a fine human being.

Jim has been running our theatre department at Marshfield High School for 3 years. He has done a wonderful job in growing the program and improving the facility. The theatre students seem to like him and Jim proves his effectiveness with them with each production. Jim also is very good at working with the community. He has been able to get many things for his theatre which would not have been possible without the generous support he has built out in the community.

Jim is a fine teacher. Jim has developed and taught different theatre classes and has increased the number of theatre classes and the school's participation in this program. Jim also does an excellent job of teaching English. Jim has also taught the speaking assessment to all the district staff.

Jim is a natural leader and works well with the Fine Arts Department and the English Department. He exerts this leadership in both departments.

Jim's recent production of Arthur Miller's, "All My Sons", was a fine example to his dedication, talent and energy. This production was well done and well received by students, staff and community.

Jim is a wonderful part of our staff. We are very happy he teaches here.

Sincerely,

Paul Swank, Assistant Principal

Please note:

This signature has been redacted due to security reasons.

Adult - \$4.00



Marshfield High School's Madrala Players
Proudly Present:
Arthur Miller's

All My Sons

March 15, 16 &17, 2001
MHS Drama Lab Theatre

Adult - \$4.00



All My Sons

Door Opens - 7:00 pm
Showtime- 7:30 pm

Adult - \$4.00



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All My Sons

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All My Sons

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All My Sons

Door Opens - 7:00 pm
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Adult - \$4.00



Marshfield High School's Madrala Players
Proudly Present:
Arthur Miller's

All My Sons

March 15, 16 &17, 2001
MHS Drama Lab Theatre

Adult - \$4.00



All My Sons

Door Opens - 7:00 pm
Showtime- 7:30 pm

Student/Sr. - \$3.00



Marshfield High School's Madrala Players

Proudly Present:

Arthur Miller's

All My Sons

March 15, 16 & 17, 2001

MHS Drama Lab Theatre

Student/Sr. - \$3.00



Door Opens - 7:00 pm
Showtime - 7:30 pm

Fewer 211

000028

Adult - \$4.00



Marshfield High School's Madrala Players

Proudly Present:

Arthur Miller's

All My Sons

March 15, 16 & 17, 2001


MHS Drama Lab Theatre

Adult - \$4.00



Door Opens - 7:00 pm
Showtime - 7:30 pm

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Marshfield High School

Madrala Players

Proudly Present:


Arthur Miller's

ALL MY

SONS

Directed by James Fewer

Production Dates:



March 15, 16, & 17, 2001



Production Times:*

Doors Open - 7:00 pm

Showtime - 7:30 pm

***Reservations are encouraged.**

Ticket Prices:

Adults \$5 / \$4 advanced
Students \$4 / \$3 advanced
Seniors \$4 / \$3 advanced

For Reservations
Call 267-1434
or 267-2546

Marshfield High School
Drama Lab Theatre;
10th and Ingersoll; Coos Bay



Produced in cooperation with
Dramatists Play Service, Inc.



Marshfield High School's
Madrala Players

Proudly Present:

Arthur Miller's

**All My
Sons**

Directed by James Fewer

March 15, 16, & 17, 2001

Production Times:*

Doors Open - 7:00 pm

Showtime - 7:30 pm

Ticket Prices:
Adults \$5 / \$4 advanced
Students \$4 / \$3 advanced
Seniors \$4 / \$3 advanced

***Reservations
are encouraged.**



For Reservations

**Call 267-1434
or 267-2546**

**Marshfield High School
Drama Lab Theatre;
10th and Ingersoll; Coos Bay**

**Produced in cooperation with
Dramatists Play Service, Inc.**



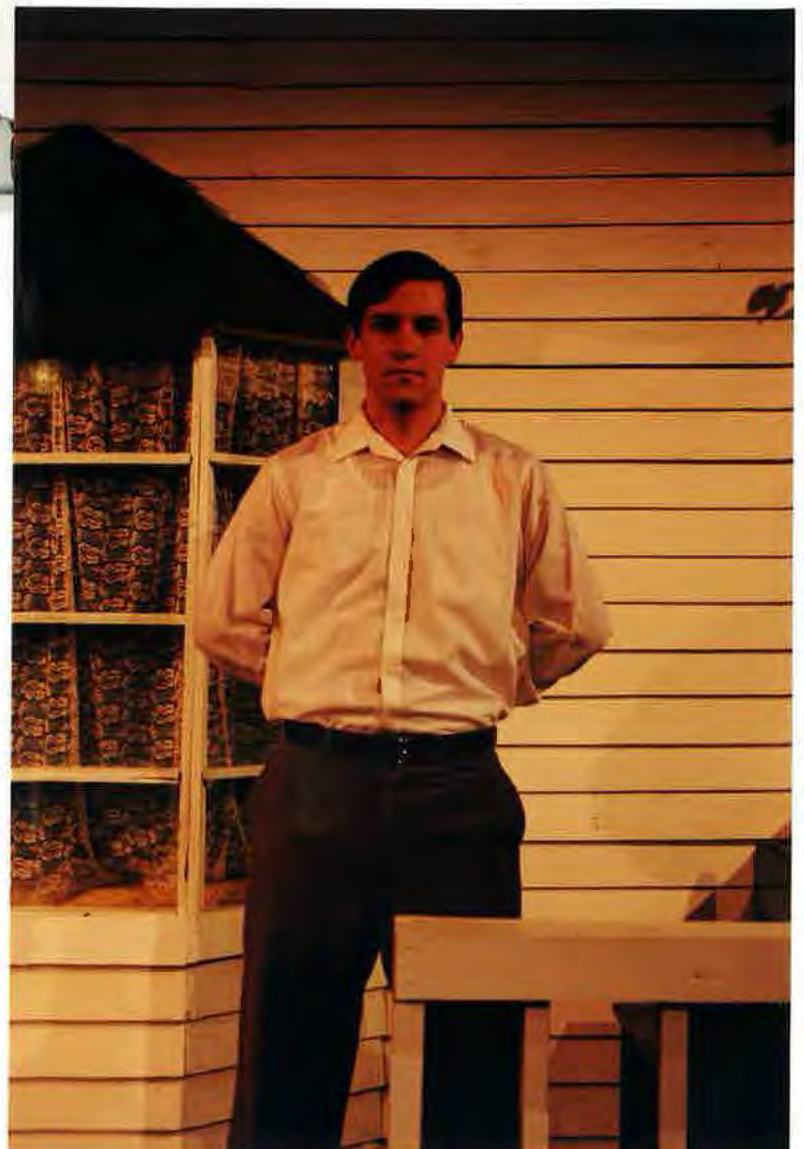
**Matt Brende
as
Joe Keller**



**Ali Roblan
as
Kate Keller**



**Sean Rucas
as
Chris Keller**



Laicie Olson as Ann Deever



**Alex Jones
as
George Deever**



Brooks Masiba
as
Jim Bayliss



Jessica Saint
as
Sue Bayliss



**Chris Cummins
as
Frank Lubey**

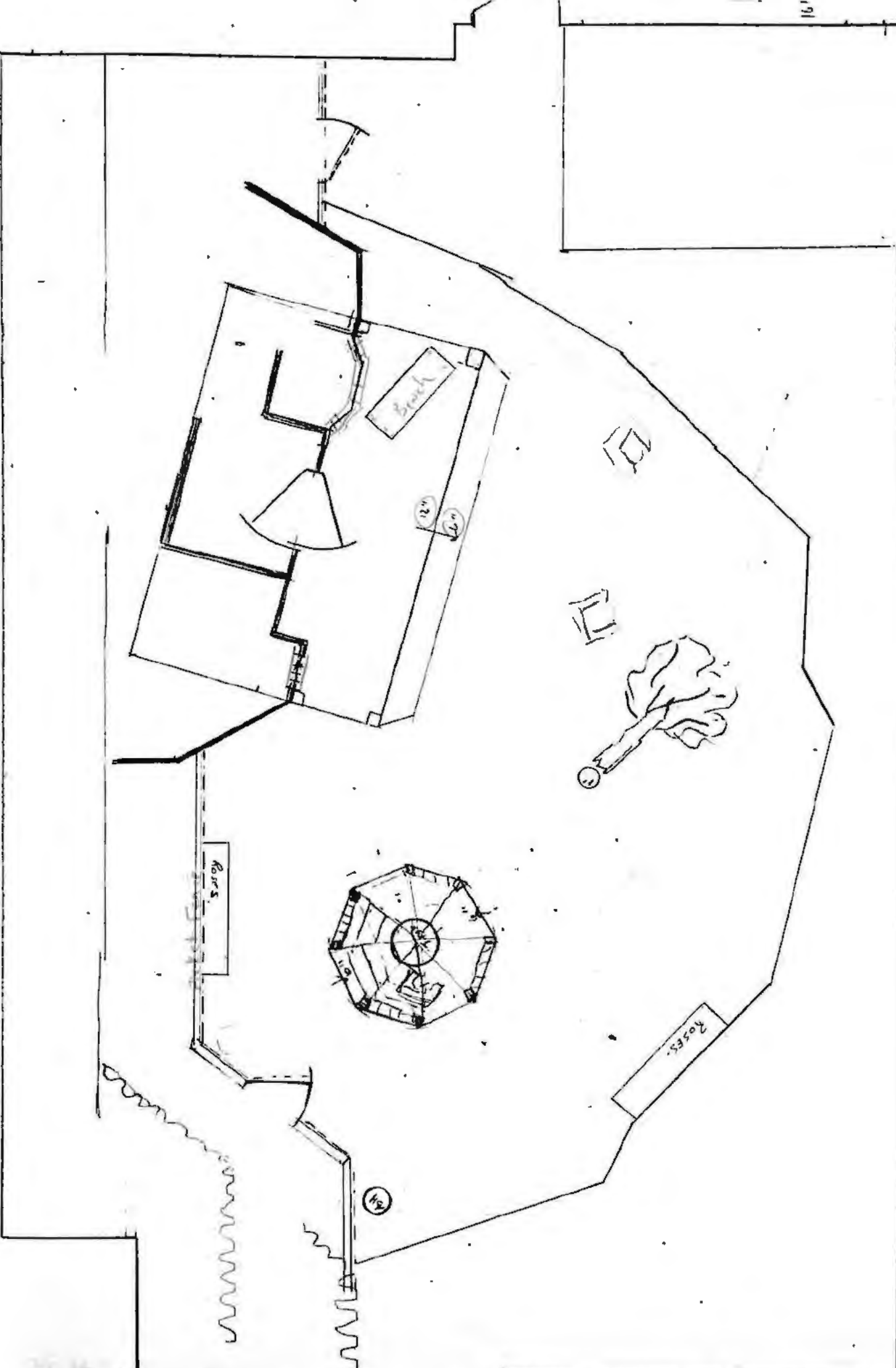


Susie Barney
as
Lydia Lubey



Wyatt Gieselman
as
Bert





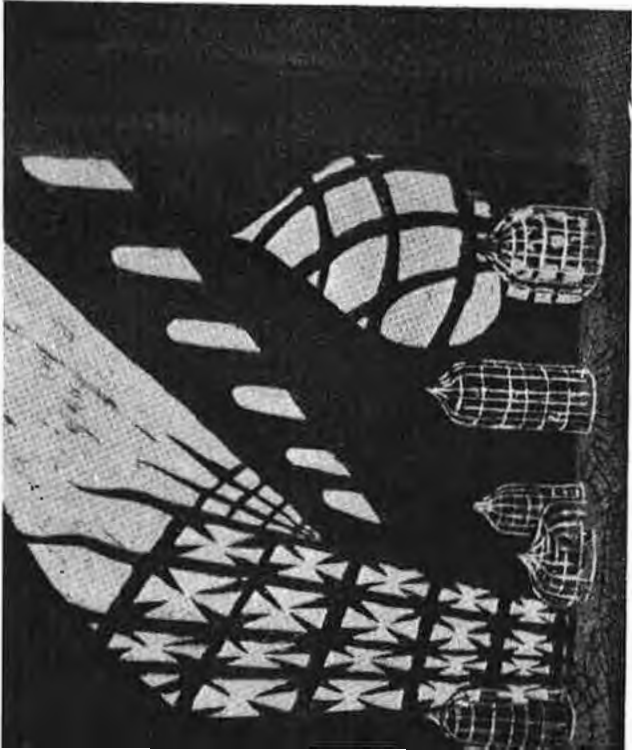
Audience -



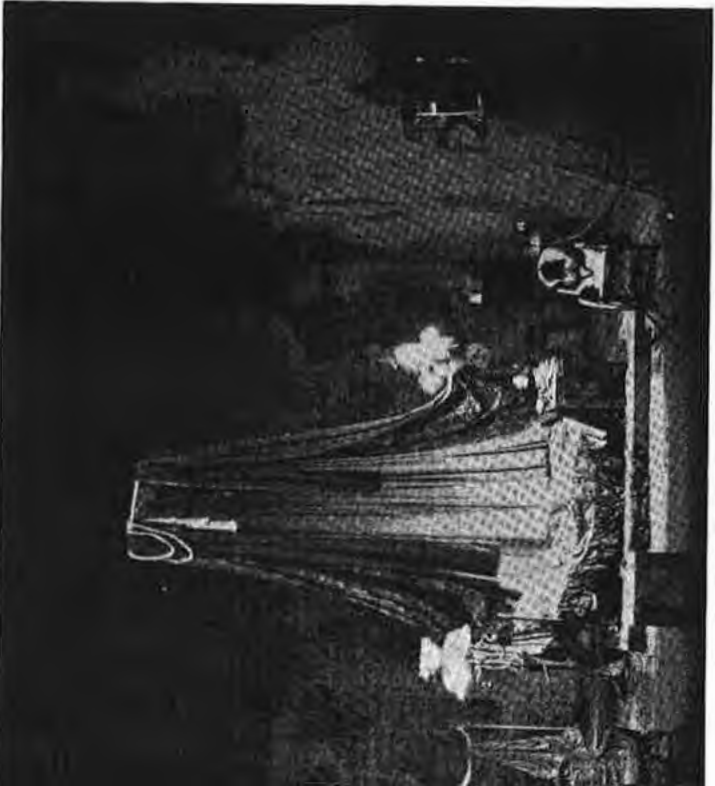
105. *All My Sons*, 1947



106. *Death of a Salesman*, 1948






103. *Peer Gynt*, 1944



























104. *La Folle de Chaillet*, 1945

Color Schematic for Marshfield High School Production
All My Sons

-  Exterior Wall Color
-  Trim and Shutter Color
-  Furniture and Arbor Color

Historic

These combinations were created with an eye toward tradition. They make great color schemes for exteriors but can also be used for interiors.


 Fallen Timber 80319	 Colonial Cream 95191	 Quaker Gray 80323	 New Leather 80322	 Saratoga Sand 95242	 Pewter Gray 96381
 Saddle Shop 80320	 Gray Cement 80324	 Velvet Teal 80311			
 Capital Gray 80302	 Iron Earth 80317	 Mineshaft 80315	 Oxford Ivy 80321	 Rosy Oak 80314	 Hearth Brown 80316
 Vintage Plum 80301	 Verde Antique 96331	 Chesapeake Green 80313			
 Queen Anne Gold 80307	 Alamo Gold 80309	 Reverse Blue 80306	 White Chocolate 95231	 Cliffhouse Gray 80304	 Seven Gables 80303
			 Roanoke Red 80318		

Colors used on cover photo: Fallen Timber 80319 in hallway and on fireplace, Roanoke Red 80318 on walls, and Cliffhouse Gray 80304 on trim and mantle.

All colors shown in satin finish. Due to printing and lighting conditions, colors may vary slightly from actual paint.



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Here are some homey places to stay while touring America's scenic countryside and small towns. If you have an inn or bed-and-breakfast to recommend, write us at "Country Inns", *Country*, 5925 Country Lane, Greendale WI 53129.



White Elephant B&B Inn — Savannah, Tennessee

"Why would you want to buy that big old white elephant?" Ken and Sharon Hansgen were asked by friends when negotiating for this 1901 Victorian.

"It needed work," admits Sharon, "but we always wanted an old home and thought this one would be ideal for a bed-and-breakfast."

Sporting fresh paint, the house now looks elegant inside and out. But the Hansgens thought the "white elephant"

name would be an attention-getter. The Poppy, Ivy and Peacock guest rooms have a 19th-century atmosphere. German apple pancakes are a breakfast treat.

A Civil War enthusiast, Ken can give you a tour of Shiloh National Historic Park and other significant sites.

Rates: \$85-\$105 (double). No smoking or pets, please. 1-901/925-6410. 304 Church St., 38372. Web site: www.bbonline.com/tn/elephant.



Audrey's Farmhouse Bed & Breakfast — Wallkill, New York

Guests are fascinated by the historic character of Audrey and Don Leff's 1740 farmhouse—from the original pegged beams to period antiques.

"Plus, our sweeping view of the mountains and meadows is one of the finest in the Hudson Valley," notes Audrey. The Leffs restored the home 11 years ago, creating five unique guest rooms (three have private baths).

The gourmet breakfast might include

an egg dish, ham in brown sugar sauce, roasted potatoes and sauteed carrots with dill. "We accommodate special diets, and guests may use our kitchen or grill for other meals," Audrey adds.

You can linger in the Commonroom, watch for wildlife on a scenic walk, tour area wineries or take a bike ride.

Rates: \$90-\$140 (for two), 2-night minimum on weekends. 1-914/895-3440. 2188 Brunswick, 12589.



Sweet Dreams Bed & Breakfast — Rushford, Minnesota

Donna and Vincent Ciangiola, with daughter Mariah, are ready with warm smiles and a plate of homemade cookies when guests arrive at their Norwegian four-square farmhouse.

"We're located on 30 acres, high on a ridge in southeast Minnesota's bluff country," describes Donna. "Often wild turkeys or deer cross the yard."

"Our three guest rooms have pleasant country motifs. People often say the

place 'feels just like Grandma's', and they enjoy relaxing on the porches.

"The best part of being hosts is talking with guests over breakfast," shares Donna. A favorite fall menu features apple spice pancakes and locally made sausage.

The Root River bike trail is nearby.

Rates: \$60-\$80 (for two). No children under 10, pets or smoking. 1-507/864-2462. Rt. 1, Box 19, 55971.



Mt. Shasta Ranch Bed & Breakfast — Mt. Shasta, California

Once home to a breeder of champion racehorses, this 1920's ranch has a magnificent view of Mt. Shasta.

"In renovating the lodge, we took care to preserve its historic feeling," assure Bill and Mary Larsen. "The living room with its big rock fireplace is furnished with furniture of the era, Oriental rugs and crystal chandeliers."

Upstairs, four guest rooms have tiled baths. A carriage house—with five bed-

rooms, two baths and kitchen—is also joined by a two-bedroom cottage.

"The atmosphere is perfect for a getaway, small reunion or retreat," Bill suggests. "It's relaxed and not a bit stuffy but we pamper our guests!"

Ranch Strata's a breakfast to go.

Rates: \$70-\$95 (for two). No smoking indoors. 1-530/926-3876. 1008 W. Barr Rd., 96067. Web site: www.flyaway.com/mountshasta.com/liba.htm



Jennifer G. Paloczky



Laura M. Sauer

GETTING THEIR FEET WET. Newly hatched swans (at top right) are a sure sign of spring. So are the colorful tulips blooming at right.

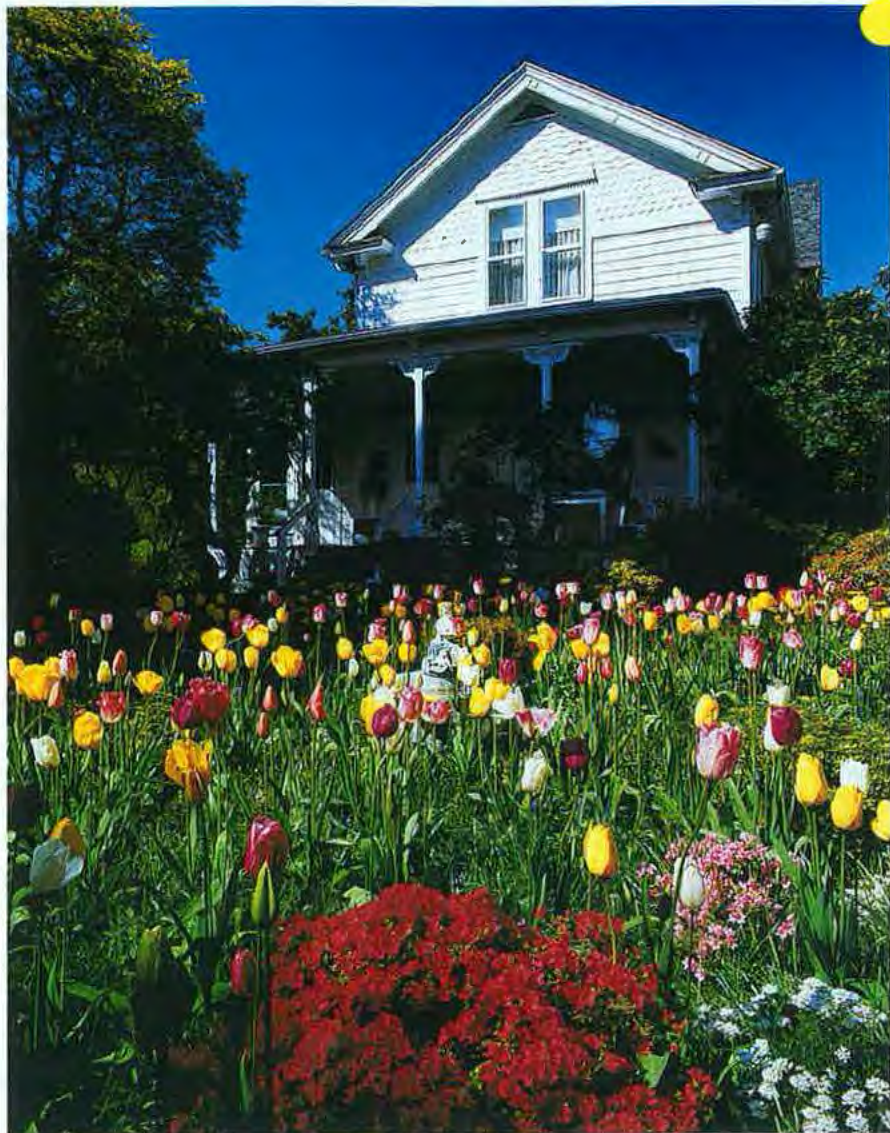



Photo by Jennifer G. Paloczky

TURN THE PAGE and you'll see an apple orchard near Middletown Springs, Vermont soaking up the late-afternoon sun. It's where our tour of the country ends. Thanks for comin' along!



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Madisonville Farm Inn — Madisonville, Virginia

Hiking trails, herb gardens and grazing Holstein cows are part of the pastoral setting for a century-old farmhouse renovated by Sheri La Forge and her husband, Russell Walker.

"The inn's decor reflects the past and includes many family antiques," notes Sheri. "Our three guest rooms have king-size beds with cozy quilts."

"Guests love to relax on the wrap-around porch and browse through a lit-

tle country store we've set up in an outbuilding. Our friendly Labrador retriever is eager to accompany you on trails that wind through our wooded 28-acre property."

French toast with sauteed apples and pecans is one of the breakfast favorites.

Rates: \$75-\$95 plus tax (double). Two-night minimum on weekends in May and October. 1-804/248-9020. H.C.R. 1, Box 35, 23958.



Mason House Inn Bed & Breakfast — Bentonsport, Iowa

Constructed in 1846 as a stop for steamboats on the Des Moines River, this inn was built to last by Mormons making their famous trek to Utah.

"We're maintaining its tradition of quality hosting for travelers," assure Sheral and Bill McDermet. "Many of the old furnishings remain, including an 1882 pump organ and a copper bathtub that folds down from a wall cabinet."

The couple has connected an old rail-

road station to the inn, providing three more guest rooms for a total of nine. They often host family reunions.

Expect a full country breakfast. Dinners are available. And "there's a cookie jar in every room!" says Sheral.

Rates: \$64-\$79 (for two). Handicapped accessible. No smoking or pets, please. 1-800/592-3133. Route 2, Box 237, Keosauqua IA 52565. Web site: www.netins.net/showcase/bentonsport.



Povey Pensione — Hailey, Idaho

"Our house was built about 1890 by John Povey, an English carpenter who settled in this mining town," states Terrie Davis. "My husband, Sam, and I have restored the place to its original character, yet we provide guests with the comforts of a new home."

"From the outside, it looks like a cottage, but people are surprised at the spacious interior."

Four large guest rooms share two

baths, and breakfast is served in the dining room overlooking gardens and fruit trees. Guests usually finish every morsel of Terrie's German puff pancake or a chili-cheese egg casserole.

It's a block to a river, minutes to a bike/hiking path and 13 miles to Sun Valley ski resort.

Rates: \$60-\$65 (for two). No smoking, children under 12 or pets. 1-800/370-4682. 128 W. Bullion, 83333.



The Inn at Clamber Hill — Petersham, Massachusetts

"Near us is a beautiful, secluded inn nestled on 33 acres that we'd like other *Country* readers to know about," write Shirley and Harry Buell.

"Four guest rooms (two are suites that have fireplaces) are decorated in themes—equestrian, nautical, Oriental and European. The sitting room, library, gardens and terraces are wonderful places to relax."

Owners Mark and Deni Ellis say,


"We make guests feel at home and make sure nobody leaves hungry!" Breakfast might feature strawberry waffles or ricotta-peach-almond French toast.

Visit Harvard University's forest research center, golf, ride horseback, fish, bird-watch or ski close by.

Rates: \$95-\$155 (double). No smoking indoors. 1-888/374-0007. 111 N. Main St., 01366. Web site: innsandlodging.com/innatclamberhill.



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Apple Crest Inn — Gentry, Arkansas

"Although our Victorian home is new, we have gone to great lengths to give it a period look," reveal former teachers Dianne and Gary Affolter.

Antique mantels, chandeliers and claw-footed tubs are among furnishings that re-create an elegant, gracious era.

"Each of five guest rooms and a suite follows a theme, such as Camelot, Rose, Safari, Orchard and Wedgewood," notes Dianne. "They reflect places around the

world where we've lived. People tell us they haven't seen anything quite like our bed-and-breakfast."

Orange crumble French toast is a breakfast specialty.

A drive-through wildlife safari park close by makes a fascinating outing.

Rates: \$80-\$150 (double). No smoking or pets allowed. 1-888/277-5387. 12758 S. Hwy. 59, P.O. Box 1254, 72734. Web site: www.bboutline.com/arf/applecrest.



Rose Hill Inn — Versailles, Kentucky

In Kentucky's renowned horse country, this 1823 Victorian Gothic home was built with bricks made on the property.

"Guests marvel at the 14-foot ceilings, stained glass window up the staircase and native ash floors," note Sharon and Art Amberg. "But they also tell us they feel very much at home."

Accommodations include four guest rooms and "Auntie's Apartment", ideal for longer stays and families. The old

summer kitchen is a charming cottage.

The inn's sunny second-floor sitting room, 1,000-volume library and veranda provide inviting spots to relax. Expect breakfast treats like banana-filled French toast or Dutch apple pancakes.

"We can suggest horse farm tours and other area attractions," adds Sharon.

Rates: \$85-\$125 (for two). No smoking. 1-800/307-0460. 233 Rose Hill, 40383. Web site: www.rosehillinn.com.



Log Cabin Inn — McKenzie Bridge, Oregon

Cozy log cabins and authentic Indian teepees provide unique lodging at this historic inn along the McKenzie River.

"The lodge was built in 1906 as a stage stop, and two of the seven guest cabins are original," David and Diane Rae relate. "The old guest registers have signatures of President Herbert Hoover, Clark Gable and the Duke of Windsor."

"Our six teepees (each can sleep up to six) are in a 'village' with bathroom fa-

cilities, barbecues and a campfire pit."

The inn restaurant, a rustic cedar dining room, serves dinners daily and Sunday brunch. Meals are not included in the rates. Arrangements can be made for white-water rafting and guided fishing.

Rates: \$80-\$95 for cabins; \$45 for a teepee. Two-night minimum stay on weekends Apr.-Oct. No pets, please. 1-800/355-3432. 56483 McKenzie Hwy., 97413. Web site: www.logcabininn.com.



Brampton Bed & Breakfast Inn — Chesterton, Maryland

"We want our inn to be a romantic getaway for all ages," indicate Danielle and Michael Hanseom. Their 1860 plantation house is set on 35 acres between the Chester River and Chesapeake Bay.

Most of the 10 guest rooms have fireplaces, and three have whirlpools.

"The house has a magnificent central staircase that's three and a half stories, plus fine woodwork and plaster ceiling medallions," Danielle says.

"Breakfast includes several courses with choice of two entrees such as a puffed pancake with berries from our garden or salmon with scrambled eggs."

Some folks linger, while others set out to visit the Colonial port village or a wildlife sanctuary close by.

Rates: \$125-\$215 (double). No pet or smoking permitted. 1-410/778-1860. 25227 Chestertown Rd., 21620. Web site: www.bramptoninn.com.



All My
Sons





Set
in
Progress



Sweeping the brick walkway.



Work light Setting



Act I Setting



Act II Setting



Act III Setting





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Our Lobby



"Then don't eat!"



"Mr. Keller. Tommy said it again.... the dirty word."



"You've been gone a long
time, Georgie."



"... for you. A business
for you."



"He makes a statue out of
him..."



"Don't cry! Listen"



"Want the paper,
Frank?"



Post-production pose
Cast and crew




Marshfield High School's Madrala Players

Proudly Present:

Arthur Miller's

All My Sons

March 15, 16 & 17, 2001



All My Sons Cast

Joe Keller Matt Brende
Kate Keller Ali Roblan
Chris Keller Sean Rucas
Ann Deever Laicie Olson
George Deever Alex Jones
Dr. Jim Bayliss Brooks Masiba
Sue Bayliss Jessica Saint
Frank Lubey Chris Cummins
Lydia Lubey Susie Barney
Bert Wyatt Gieselmann

All My Sons Crew

Stage Manager Amber Amsbary
Ass't Stage Manager Sarah Bishop
Production Ass't Rebecca Hinrichs
Lighting Technician Jeanne Hart
Sound Technician Jessica Hartger
Costume Coordinator Kristy Fewer
Hair Designer Kristy Fewer
House Manager Sumardawn Esteves
Ass't House Manager Lisa Browning
Properties Manager Julie Corliss
Program Coordinator Teresa Hoffman
Publicist and Advertisement Melissa Koopman
Ushers Bryande Mendoza, Janna Gouley,
Evelyn Kelly, TJ Herzog,
Andrew Solomon
Film Technician Miguel Cordiero
Live Floral Decor Dawn Grigsby
Research Assistant Travis Melton
Astrological & Herbological Consultant Alicia Nukusuk

Synopsis of Scenes

Time: August of era - 1947- following the 'war to end all wars'

Place: The neighborhood backyard of the Keller home

Act I

Late Sunday Morning in August

--15 minute Intermission--

Act II

Early evening that same day

Act III

2:00 am the next morning

Note from the Director

Each and everyone of us carries our own personal prison with us throughout our lives. Whether that prison is caused by lies we have concocted, deceptions we have devised, or facades we have erected, we all must eventually confront the truth behind these actions. Joe Keller, a principal character in the play you are about to witness, has developed his own personal prison. He stands entirely in the shadow of the prison bars that he once lived behind for only a few short days. His partner, on the other hand, remains in prison for crimes that he indirectly committed - crimes against his own country, and his family. These personal prisons rest heavily on one's shoulders and eventually cloud one's judgment and sense of responsibility to self, family, and country.

Arthur Miller's ALL MY SONS comes to the MHS Drama Lab as the first show of the Madrala Player's season and as a staging of Miller's 1947 career saving and Broadway success work. Based upon a true story that Miller heard while visiting his family in Ohio, Miller recreates a trying time during post World War II that witnessed many men losing their families, their lives and their self-respect due to the nature of war-profiteering--financial gain at the expense of many lives.

As the lights go up on the stage this evening, be transported to an era when war was a not so distant memory, families were valued, trust was essential, financial profit was a necessity, faith and innocence were sacrificed for a price, and fathers took the blame for ALL MY SONS.

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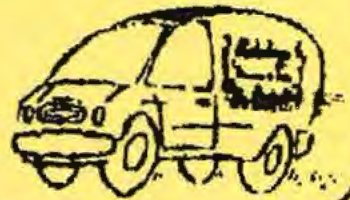
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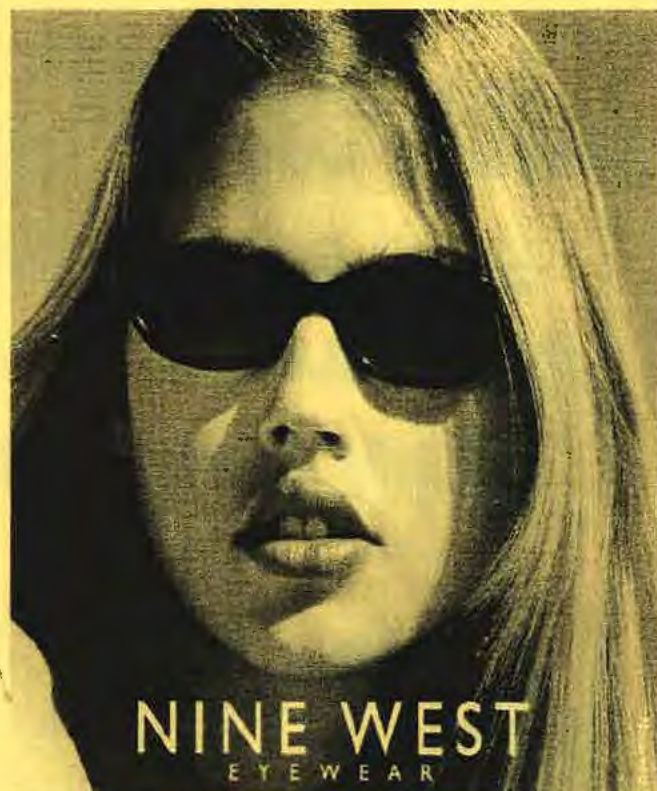
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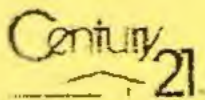
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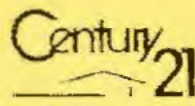
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March

- 17 - Forensics District Tournament- MHS
- 16-17 State Dance Team Competition - Portland
- 19 - Honor Band Choir
- 20 - Band Concert - Auditorium
- 21 - Blood Drive -Harding
 - Mr. MHS Dessert
- 24- Spring Break Begins

April

- 4 - OMEA Choir Festival
- 6 - Mr. MHS - Auditorium
- 11 - Band Festival - MHS Auditorium
- 15 - Easter
- 26 - MHS Talent Show
- 28 - Sr. Ball
 - Vocal State Championship

May

- 3-4 NBHS Dance Show
- 5 - State Choir Championship
- 11- Best of the NW Choir Festival
- 17-19 - Bathroom Humor -Drama Lab
 Director - Kristy Fewer
- 19 - Mt. Hood Jazz Festival
- 22- Spring Vocal Concert
- 24 - Sr. Award Dessert
- 28 - Memorial Day
- 29 - Spring Band Concert

June

- 9 - Graduation
- 14 - Summer Break Begins

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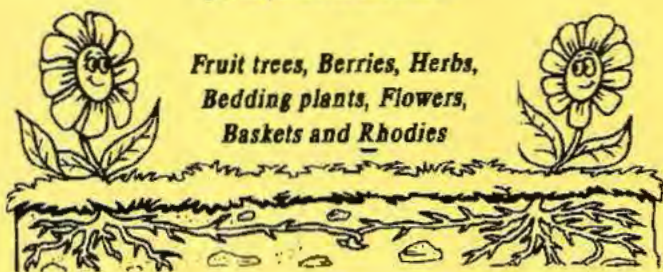
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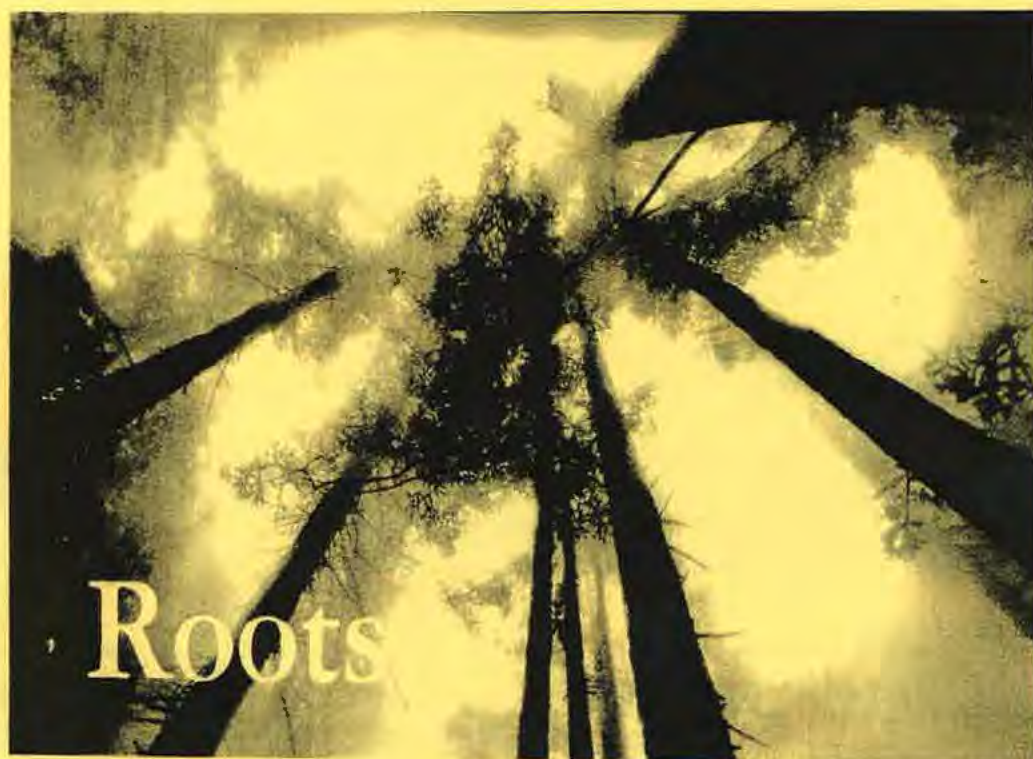
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ACT ONE

LQ1, LQ2, SQ101, etc.

(1) ON THE RISE: It is early Sunday morning. Joe Keller is sitting in _____ reading the want ads of the Sunday paper, the other sections of which lie neatly on the ground beside him. Dr. Jim Bayliss is standing _____ staring at the broken tree.



Inquire JIM. (1) Where's your tobacco?

News Flash

State KELLER. I think I left it on the table. Gonna rain tonight.

Doubt JIM. Paper says so?

Reaffirm KELLER. Yeah, right here.

Retract JIM. Then it can't rain.

Gain FRANK. Hya.

Acknowledge KELLER. Hello, Frank. What's doin'?

Stifle/Praise FRANK. Nothin'. Walking off my breakfast. ~~That beautiful? Not a cloud.~~

Ignore KELLER. Yeah, nice.

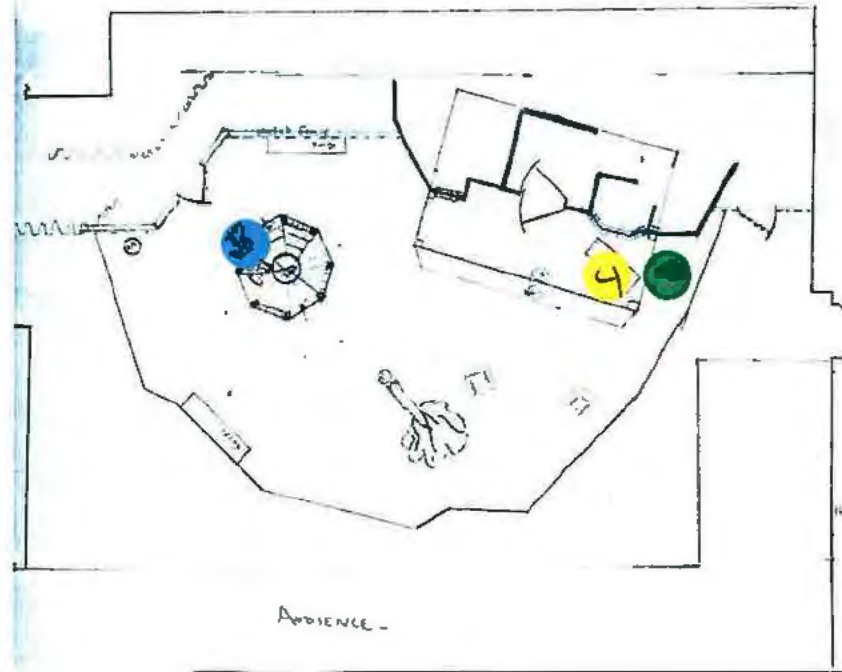
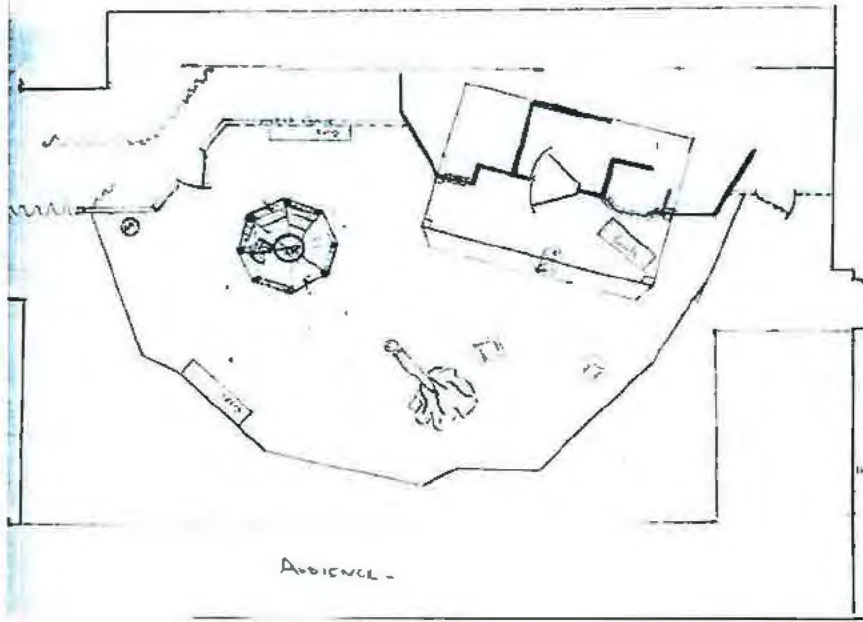
Brag FRANK. Every Sunday ought to be like this.

redirect KELLER. Want the paper?

Brushoff/Involve FRANK. What's the difference, its all bad news. ~~What's today's calamity?~~

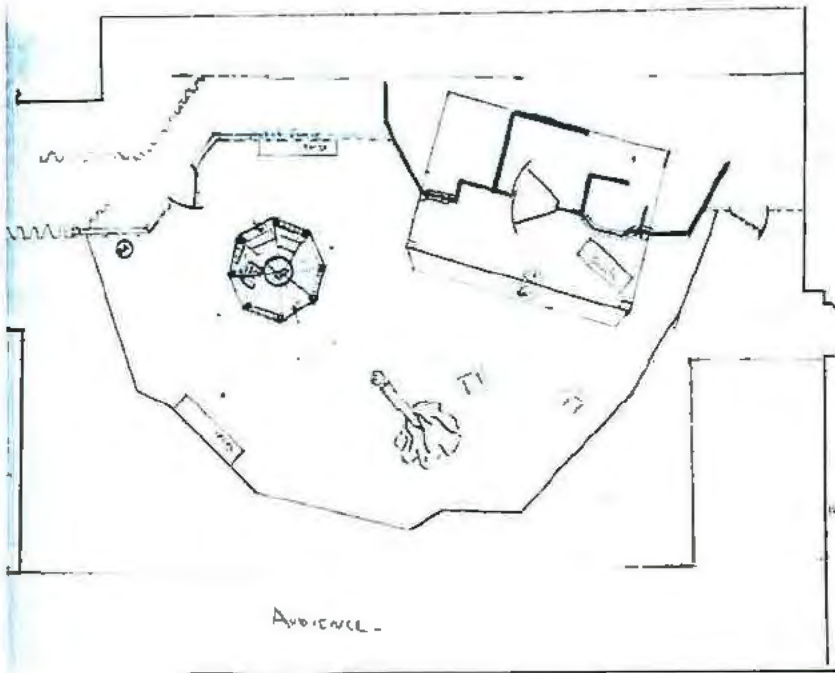
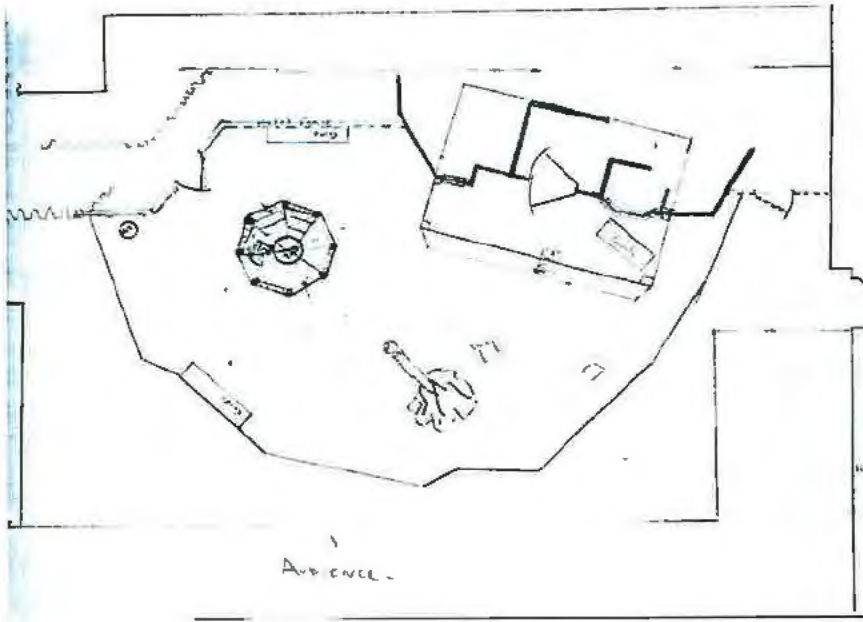
Deny/Assert KELLER. I don't know, I don't read the news part any more. ~~It's more interesting in the want ads.~~

Explore FRANK. Why, you trying to buy something?

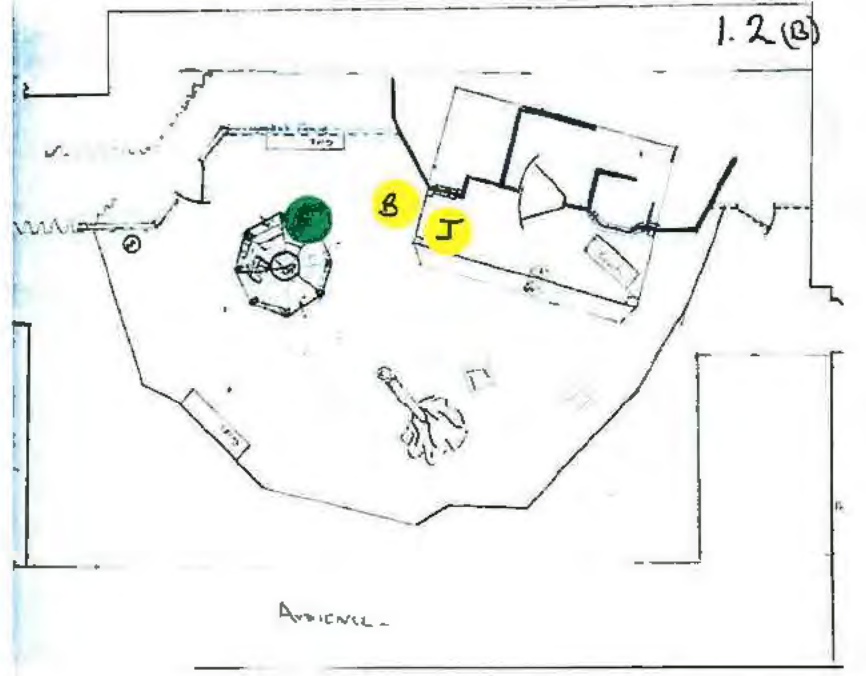
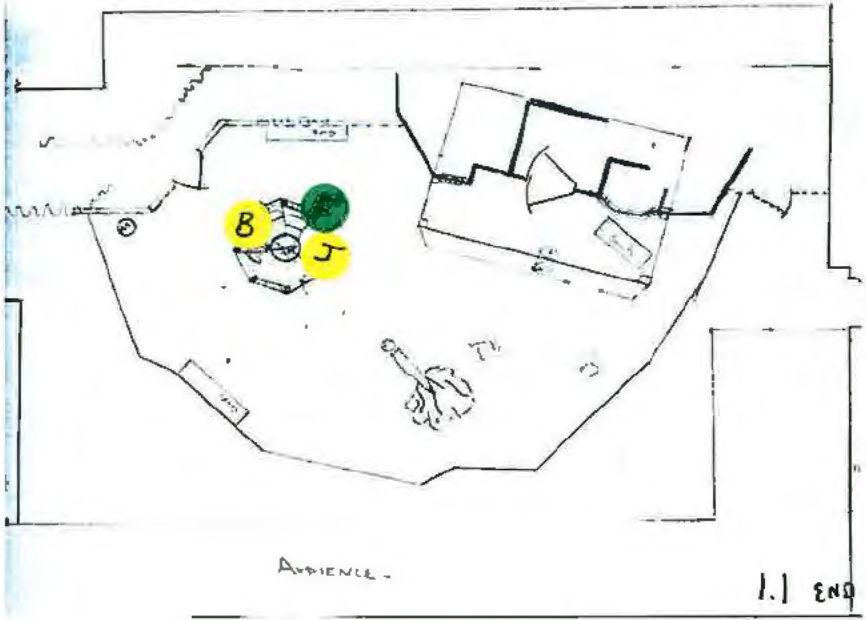


- Deny* KELLER. No, I'm just interested. To see what people want y'know? For instance, here's a guy is lookin' for two Newfoundland dogs. Now what's he want with two Newfoundland dogs?
- Agree* FRANK. That is funny.
- Continue/
Mock* KELLER. Here's another one. Wanted—Old Dictionaries. High prices paid. Now what's a man going to do with an old dictionary?
- Explain* FRANK. Why not? Probably a book collector.
- Doubt* KELLER. You mean he'll make a living out of that?
- Push* FRANK. Sure, there's a lot of them.
- Remind* KELLER. All the kind of business goin' on. In my day, either you were a lawyer, or a doctor, or you worked in a shop. Now . . .
- Bring out* FRANK. Well, I was going to be a forester once.
- Shutdown/
Compare* KELLER. Well, that shows you, in my day, there was no such thing. You look at a page like this you realize how ignorant you are. Psss!
- Redirect* FRANK. Hey, what happened to your tree?
- Acknowledge* KELLER. Ain't that awful? The wind must've got it last night. You heard the wind didn't you?
- Affirm* FRANK. Yeah, I got a mess in my yard, too. What a pity. What'd Kate say?

GIVEN CIR.



- Assure/
Dread* KELLER. They're all asleep yet / I'm just waiting for her to see it.
- Extend* FRANK. You know? —It's funny.
- Doubt* KELLER. What?
- Introduce* FRANK. Larry was born in August. He'd been twenty-seven this month. And his tree blows down.
- Boast* KELLER. I'm surprised you remember his birthday, Frank. That's nice.
- Provoke* FRANK. Well, I'm working on his horoscope.
- Inquire/
Doubt* KELLER. How can you make him a horoscope? / That's for the future ain't it?
- Verify* FRANK. Well, what I'm doing is this, see. Larry was reported missing on November 25th, right?
- Agree* KELLER. Yeah
- Extend/
Forgeon* FRANK. Well, then, we assume that if he was killed it was on November 25th. Now, what Kate wants . . .
- Mock* KELLER. Oh, Kate asked you to make a horoscope?
- Develop* FRANK. Yeah, what she wants to find out is whether November 25th was a favorable day for Larry.
- Pique* KELLER. What is that, favorable day?



Explain FRANK. Well, a favorable day for a person is a fortunate day, according to his stars. In other words it would be practically impossible for him to have died on his favorable day.

Figure KELLER. Well, was that his favorable day? – November 25th?

Warn off/ Excite/ Push FRANK. That's what I'm working on to find out. It takes time! See the point is, if November 25th was his favorable day, then it's completely possible he's alive somewhere, because . . . I mean it's possible. I didn't even see you.

Provoke KELLER. Is he talkin' sense?

Tease JIM. Him? He's all right. He's just completely out of his mind, that's all.

Incite FRANK. The trouble with you is, you don't believe in anything.

shutdown/ Direct JIM. And your trouble is that you believe in *anything*/You didn't see my kid this morning, did you?

1. 2

IT'S ALL ABOUT THE KIDS

Stop FRANK. No.

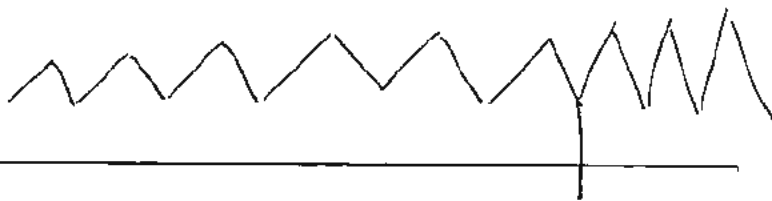
Inform KELLER. Imagine? He walked off with his thermometer. Right out of his bag.

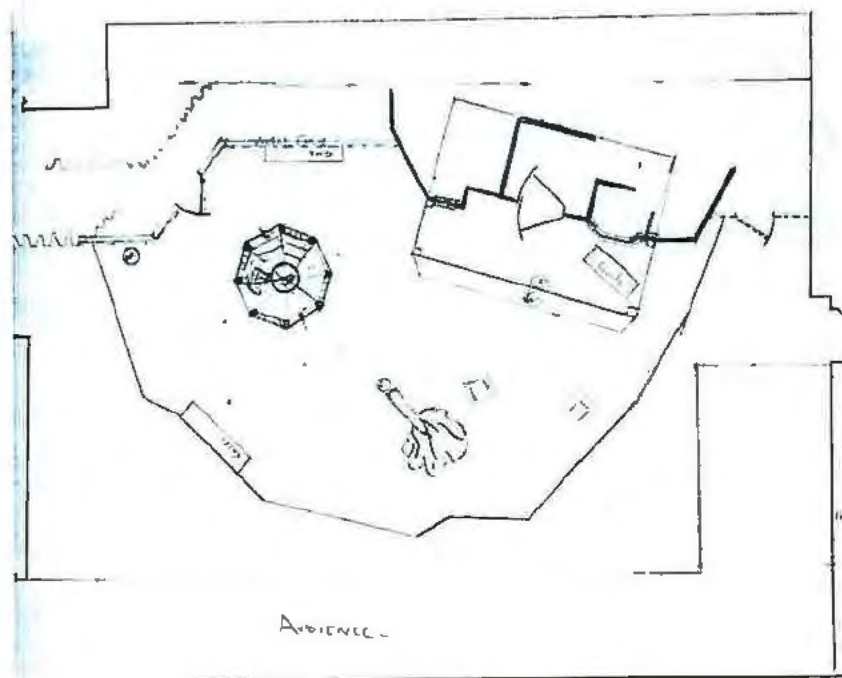
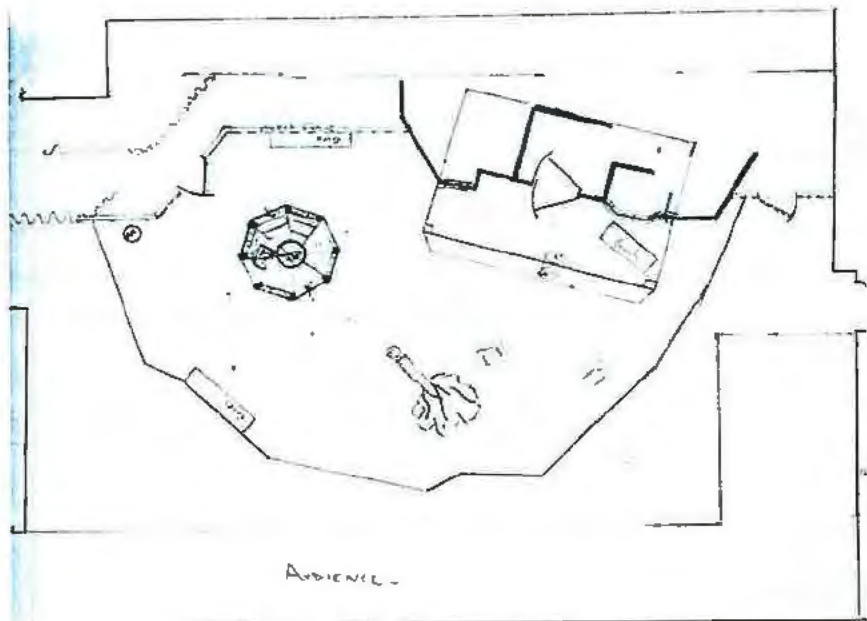
Kid JIM. What a problem. One look at a girl and he takes her temperature.

Value FRANK. That boy's going to be a real doctor, he's smart.

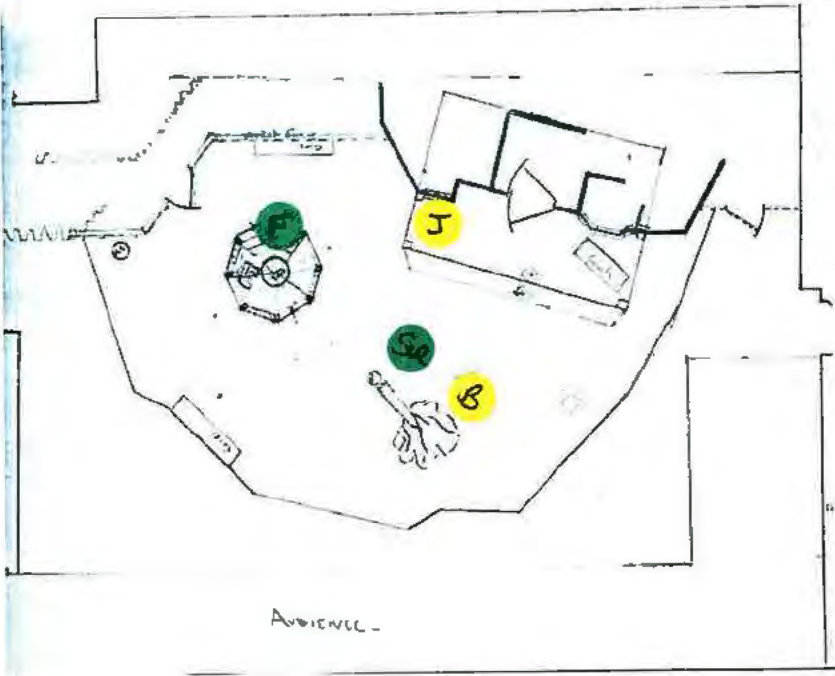
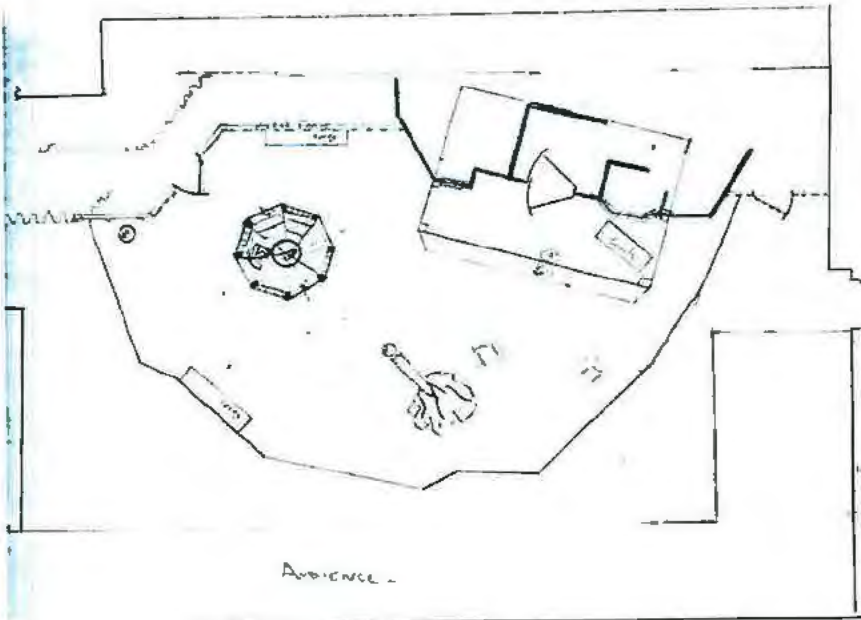
Realize JIM. Over my dead body he'll be a doctor. A good beginning, too.

SUE'S
ENTRANCE

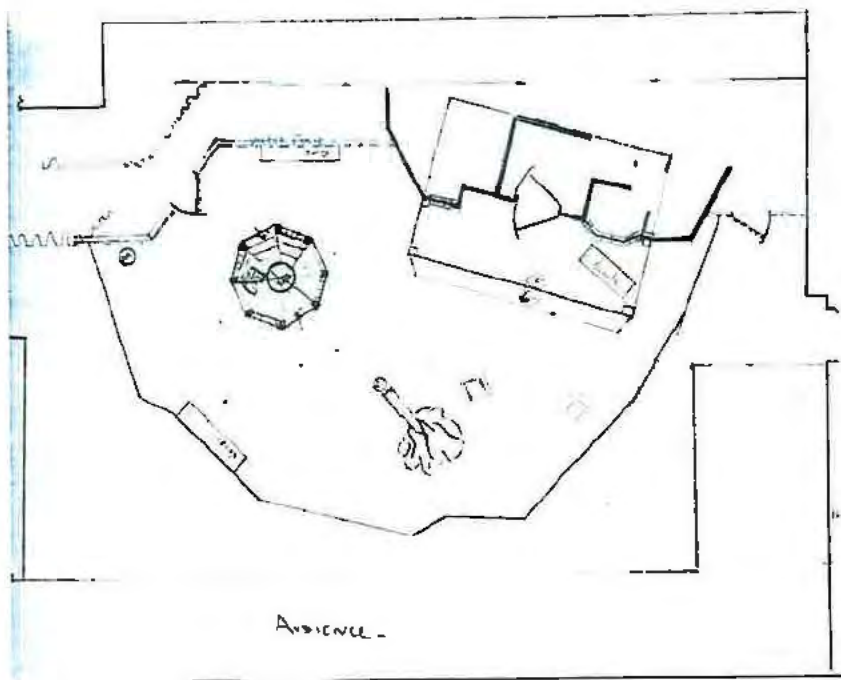
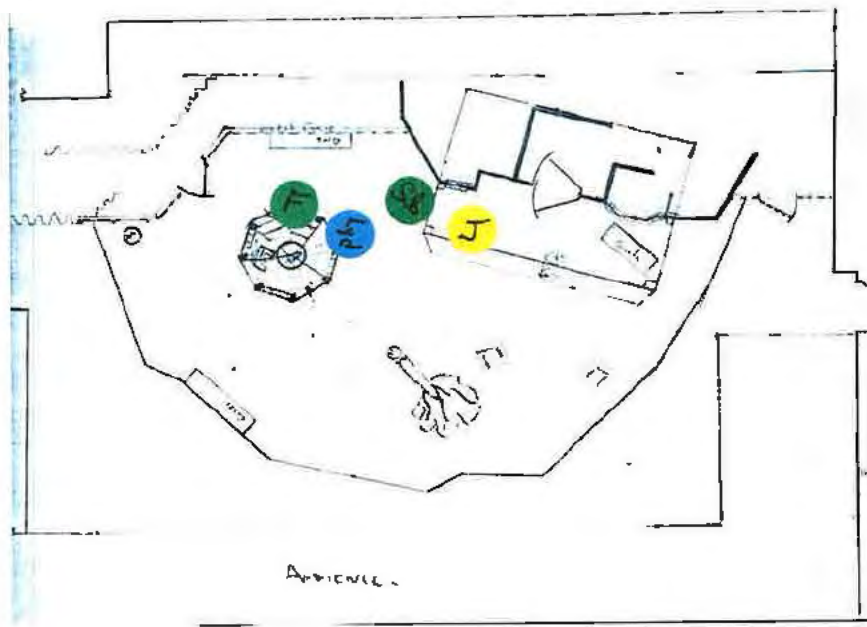




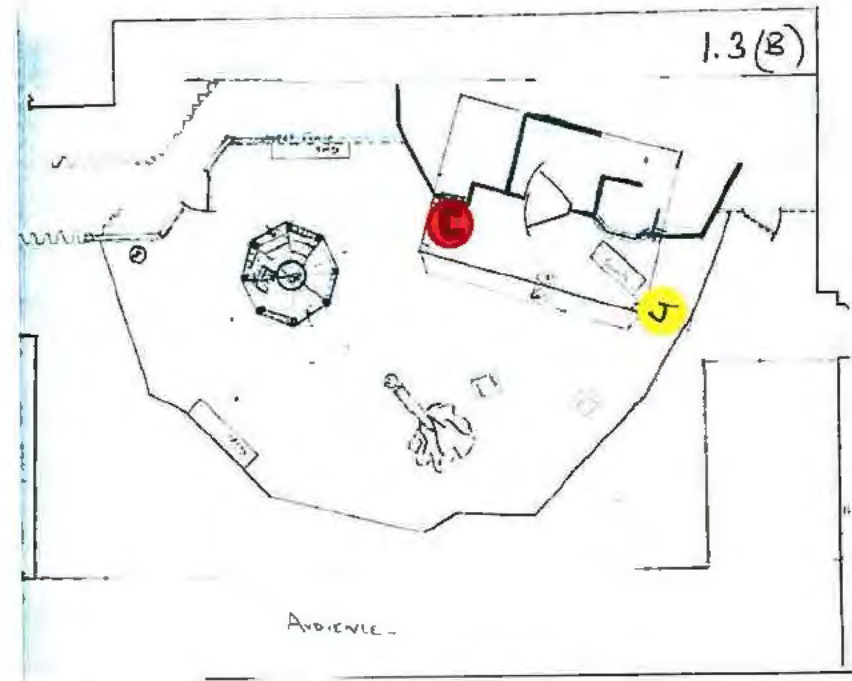
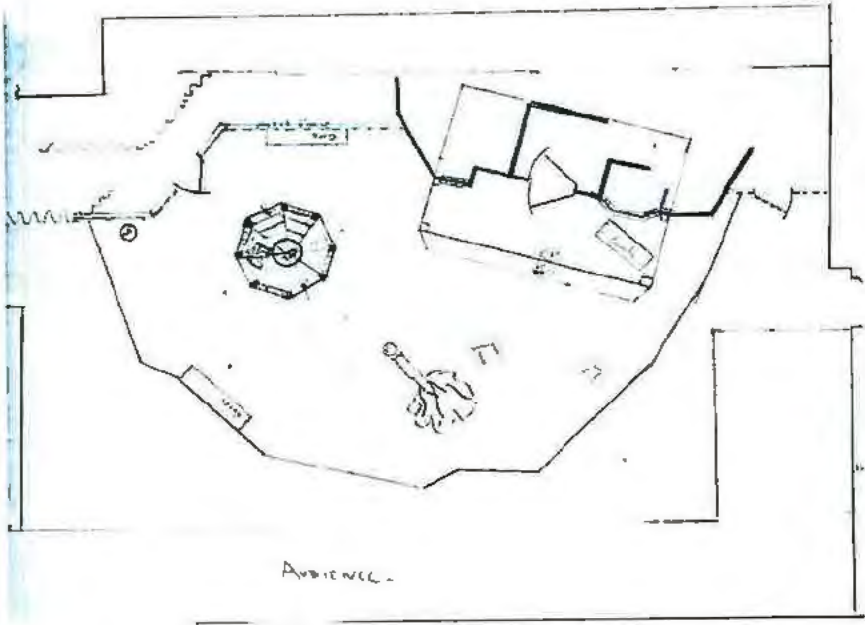
- Analyze* FRANK. Why? It's an honorable profession.
- stifle* JIM. Frank, will you stop talking like a civics book?
- Rednet* FRANK. Why, I saw a movie a couple weeks ago, reminded me of you. There was a doctor in that picture . . .
- claim* KELLER. Don Ameche!
- Agree/
assert* FRANK. I think it was, yeah. And he worked in his basement discovering things. That's what you ought to do; you could help humanity, instead of . . .
- Insinuate* JIM. I would love to help humanity on a Warner Brothers salary.
- mock* KELLER. That's very good, Jim.
- Change* JIM. Well, where's the beautiful girl was supposed to be here?
- question* FRANK. Annie came?
- Answer/
Praise* KELLER. Sure, sleepin' upstairs. We picked her up on the one o'clock train last night. Wonderful thing. Girl leaves here, a scrawny kid. Couple of years go by, she's a regular woman. Hardly recognized her, and she was running in and out of this yard all her life. That was a very happy family used to live in your house, Jim.
- Insinuate/
Defend* JIM. Like to meet her. The block can use a pretty girl. In the whole neighborhood there's not a damned thing to look at. . . / Except my wife, of course.
- Assert* SUE. Mrs. Adams is on the phone, you dog.



- To show* JIM. Such is the condition which prevails, my love, my light
- stifle* SUE. Don't sniff around me. And give her a nasty answer. I can smell her perfume over the phone.
- Quire* JIM. What's the matter with her now?
- mock* SUE. I don't know, dear. She sounds like she's in terrible pain—unless her mouth is full of candy.
- condescend* JIM. Why don't you just tell her to lay down?
- Tease/Remind* SUE. She enjoys it more when you tell her to lay down/ And when are you going to see Mr. Hubbard?
- Ridicule* JIM. My dear, Mr. Hubbard is not sick, and I have better things to do than to sit there and hold his hand.
- Scold* SUE. It seems to me that for ten dollars you could hold his hand.
- Escape* JIM. If your son wants to play golf tell him I'm ready. Or if he'd like to take a trip around the world for about thirty years.
- Support* KELLER. Why do you needle him? He's a doctor, women are suppose to call him up.
- Appease/
Redirect* SUE. All I said was Mrs. Adams is on the phone/ Can I have some of your parsley?
- Agree/
Explain* KELLER. Yeah, sure. You were a nurse too long, Susie/ You're too . . . too . . . realistic.
- Agree* SUE. Now you said it!



- Acquire* LYDIA. Frank, the toaster . . . Hya
- Responde* KELLER. Hello!
- Explain* LYDIA. The toaster is off again.
- Assign* FRANK. Well, plug it in, I just fixed it.
- Plead* LYDIA. Please, dear, fix it back like it was before.
- Growl* FRANK. I don't know why you can't learn to turn on a simple thing like a toaster!
- Insult* SUE. Thomas Edison.
- Protest* LYDIA. He's really very handy. Oh, did the wind get your tree?
- Affirm* KELLER. Yeah, last night.
- Agree/change* LYDIA. Oh, what a pity. Annie get in?
- Praise* KELLER. She'll be down soon. Wait'll you meet her, Sue, she's a knockout.
- Appeal* SUE. I should've been a man. People are always introducing me to beautiful women. Tell her to come over later, I imagine she'd like to see what we did with her house. And thanks.
- Wonder* LYDIA. Is she still unhappy, Joe?
- Expand* KELLER. Annie? I don't suppose she goes around dancing on her toes, but she seems to be over it.
- Prod* LYDIA. She going to get married? Is there anybody . . . ?



Detail KELLER. I suppose . . . say, it's a couple years already. She can't mourn a boy forever.

Depict LYDIA. It's so strange . . . Annie's here and not even married. And I've got three babies. I always thought it'd be the other way around.

Dream KELLER. Well, that's what a war does. I had two sons, now I got one. It changed all the tallies. In my day when you had sons it was an honor. Today a doctor could make a million dollars if he could figure out a way to bring a boy into the world without a trigger finger.

Refocus LYDIA. You know, I was just reading . . . Hya, Chris.

Assert FRANK. Lydia, come in here! If you want the toaster to work don't plug in the malted mixer.

Avert LYDIA. Did I . . . ?

Command FRANK. And the next time I fix something don't tell me I'm crazy! Now come in here!

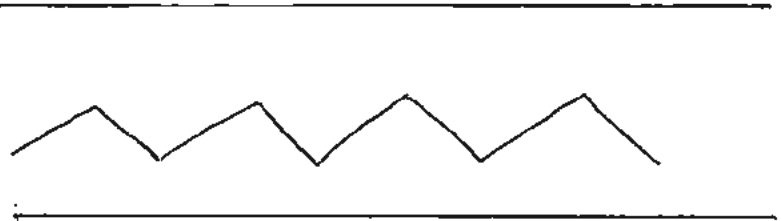
Apologize LYDIA. I'll never hear the end of this one.

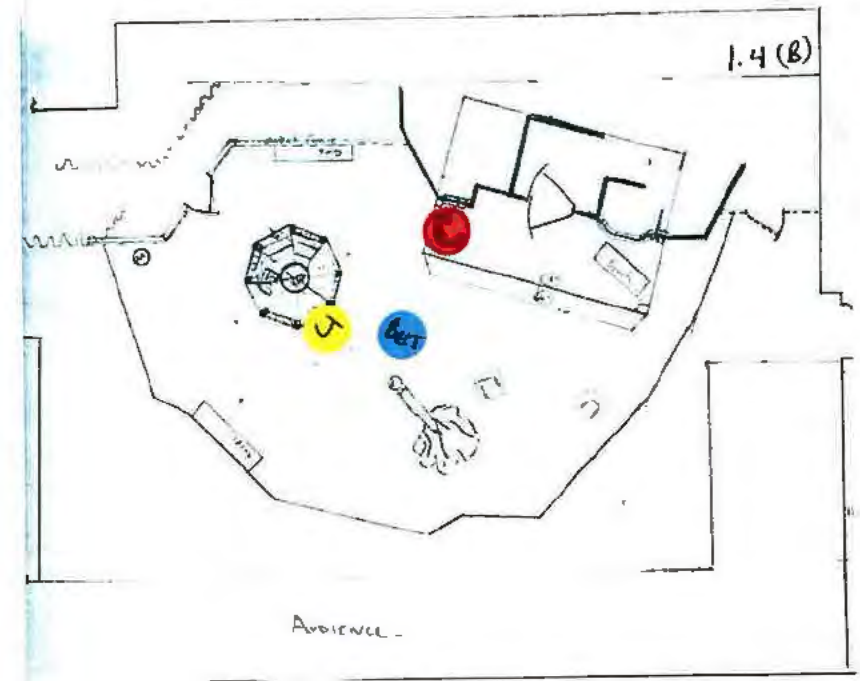
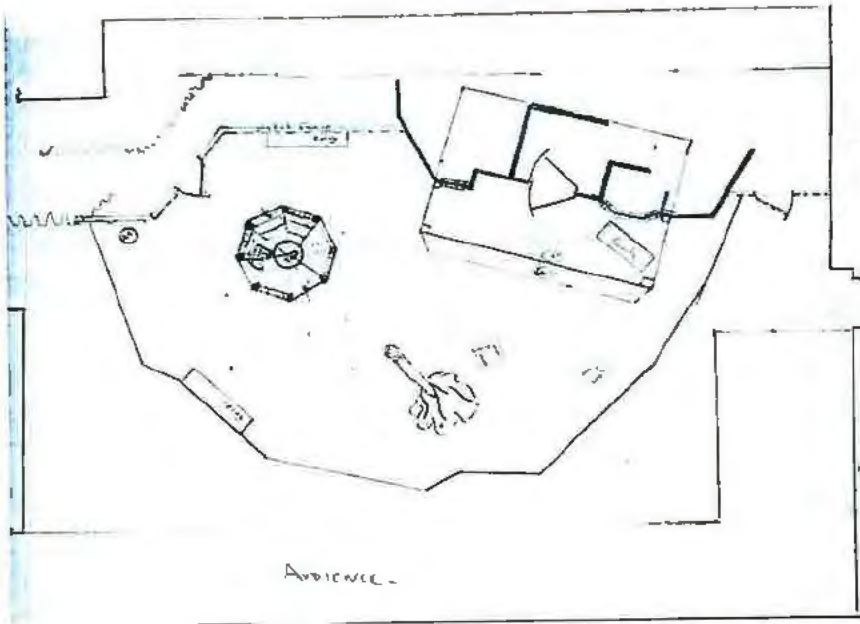
Tease KELLER. So what's the difference? Instead of toast have a malted.

Stifle LYDIA. Sh! Sh!

1.3 Offer KELLER. You want the paper? LITTLE SECRET

Deny CHRIS. That's all right, just the book section.





bait KELLER. You're always reading the book section and you never buy a book.

Alude CHRIS. I like to keep abreast of my ignorance.

Puisuc KELLER. What is that, every week a new book comes out?

refute CHRIS. Lot of new books.

grasp KELLER. All different.

ENO CHRIS. All different.

Direct KELLER. Psss! Annie up yet?

Explain CHRIS. Mother's giving her breakfast in the dining room.

mull KELLER. See what happened to the tree?

agree CHRIS. Yeah.

puzzle KELLER. What's mother going to say?

1.4

greet BERT. You're finally up.

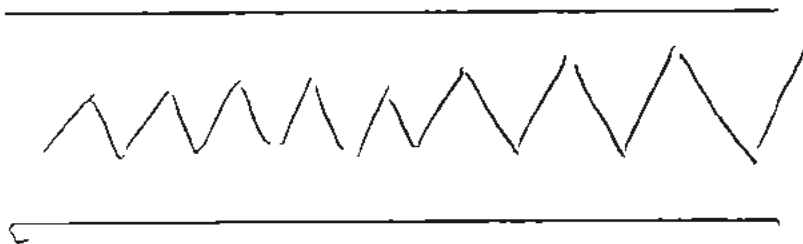
Prisoner in the Basement

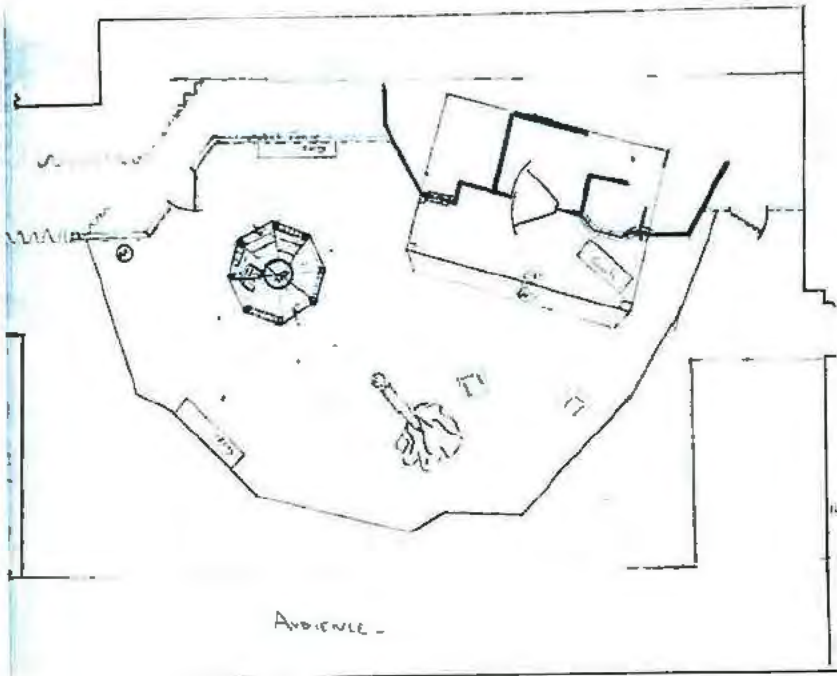
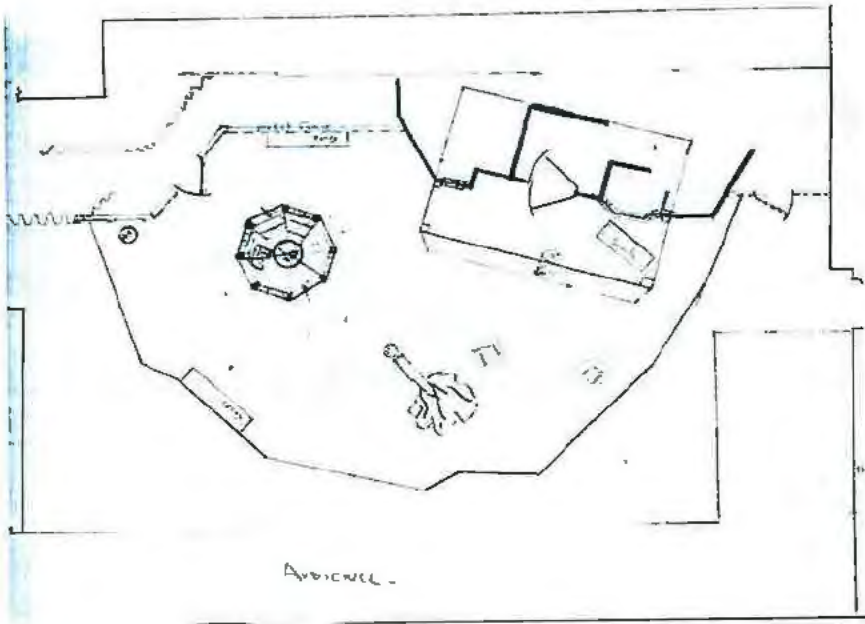
announce KELLER. Ha! Bert's here! Where's Tommy? He's got his father's thermometer again.

Inform BERT. He's taking a reading.

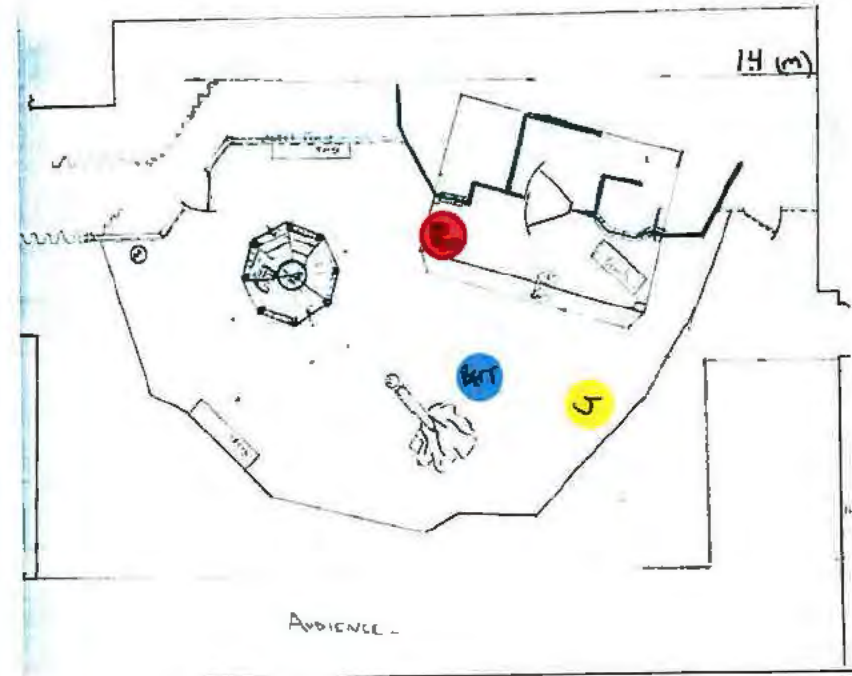
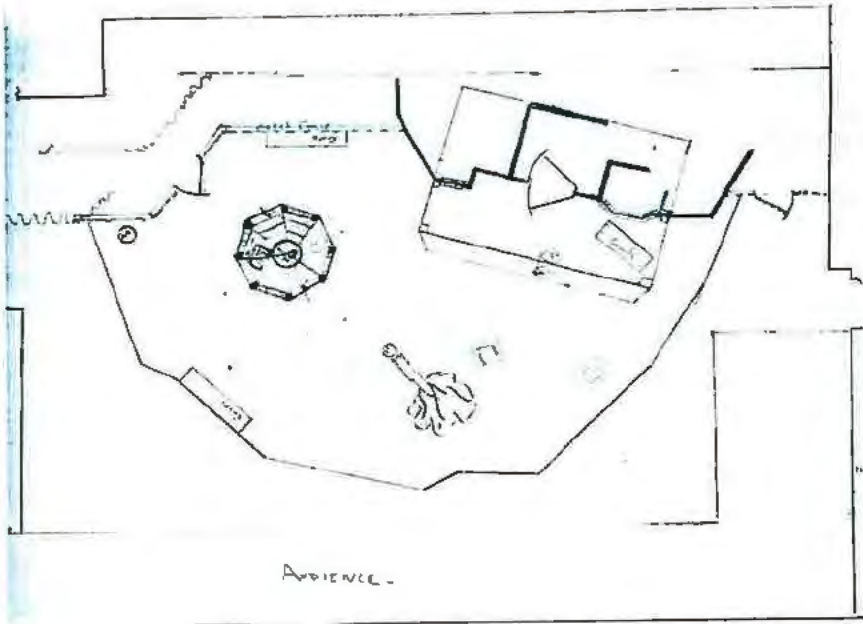
reprove CHRIS. What!

Protest BERT. But it's only oral.

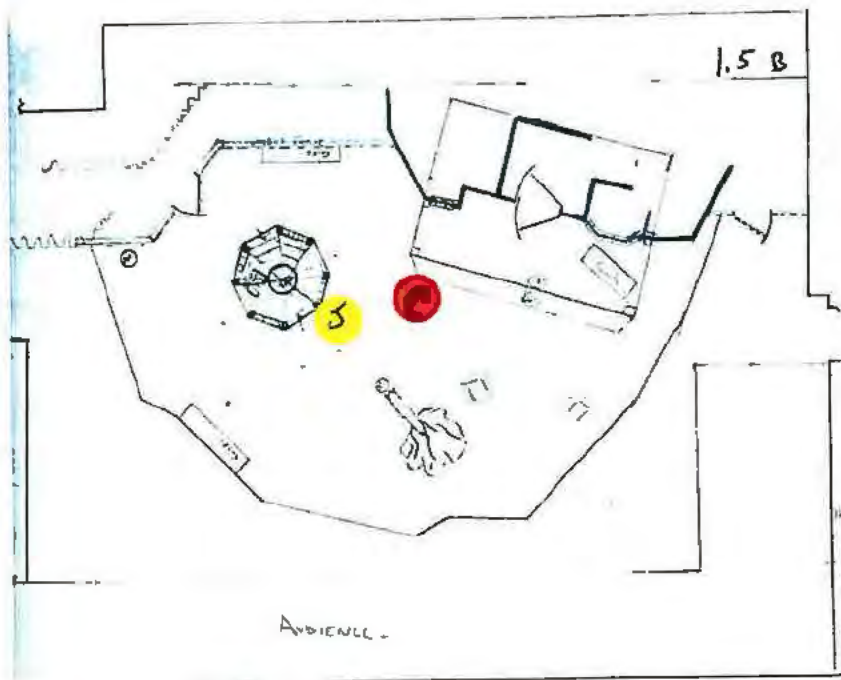
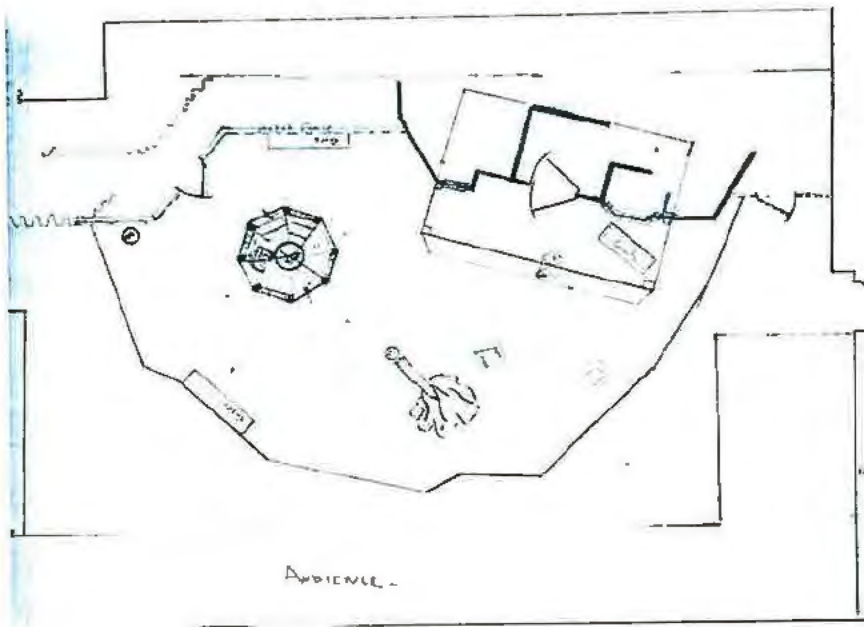




- defend/
Inquire* KELLER. Oh, well, there's no harm in oral/ So what's new this morning, Bert?
- END* BERT. Nothin'.
- ascertain/* KELLER. Then you couldn't've made a complete inspection of the block. In the beginning, when I first made you a policeman you used to come in every morning with something new. Now, nothin's ever new.
- console* BERT. Except some kids from Thirteenth Street. They started kicking a can down the block, and I made them go away because you were sleeping.
- Reward* KELLER. Now you're talkin', Bert. Now you're on the ball. First thing you know I'm liable to make you a detective.
- Pry* BERT. Can I see the jail now?
- Disavow* KELLER. Seein' the jail ain't allowed, Bert. You know that.
- Argue* BERT. Aw, I betcha there isn't even a jail. I don't see any bars on the cellar windows.
- Regain* KELLER. Bert, on my word of honor, there's a jail in the basement. I showed you my gun, didn't I?
- deny* BERT. But that's a hunting gun.
- prove* KELLER. That's an arresting gun!
- Debunk* BERT. Then why don't you ever arrest anybody? Tommy said another dirty word to Doris yesterday, and you didn't even demote him.



- jibe KELLER. Yeah, that's a dangerous character, that Tommy. What word does he say?
- Avoid BERT. Oh, I can't say that.
- urge KELLER. Well, gimme a idea.
- elude BERT. I can't. It's not a nice word.
- entire KELLER. Just whisper it in my ear. I'll close my eyes. Maybe I won't even hear it. (1.4 m)
- check BERT. I can't Mr. Keller.
- halt CHRIS. Don't make him do that.
- release KELLER. Okay, Bert. I take your word. Now go out, and keep both eyes peeled.
- question BERT. For what?
- complete KELLER. For what! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now peel them eyes!
- prod BERT. Okay.
- draw back KELLER. And mum's the word, Bert.
- wonder BERT. About what?
- tease KELLER. Just in general. Be v-e-r-y careful.
- agree BERT. Okay.



Joke KELLER. I got all the kids crazy!

Assert CHRIS. One of these days, they'll all come in here and beat your brains out.

I. 5

Draw KELLER. What's she going to say? Maybe we ought to tell her before she sees it.

stay CHRIS. She saw it.

Deny KELLER. How could she see it? I was the first one up. She was still in bed.

Prove CHRIS. She was out here when it broke.

pander KELLER. When?

recall CHRIS. About four this morning. I heard it cracking and I woke up and looked out. She was standing right here when it cracked.

protest KELLER. What was she doing out here four in the morning?

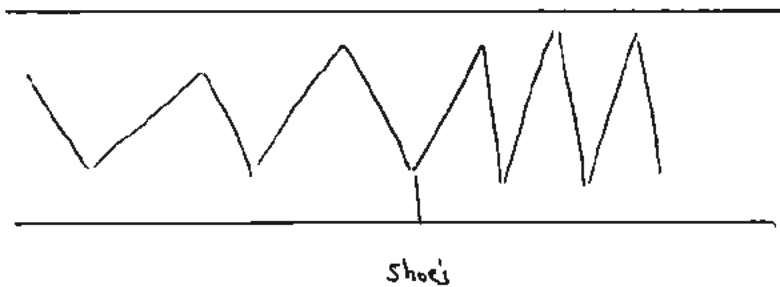
wonder CHRIS. I don't know. When it cracked she ran back into the house and cried in the kitchen.

understand KELLER. Did you talk to her?

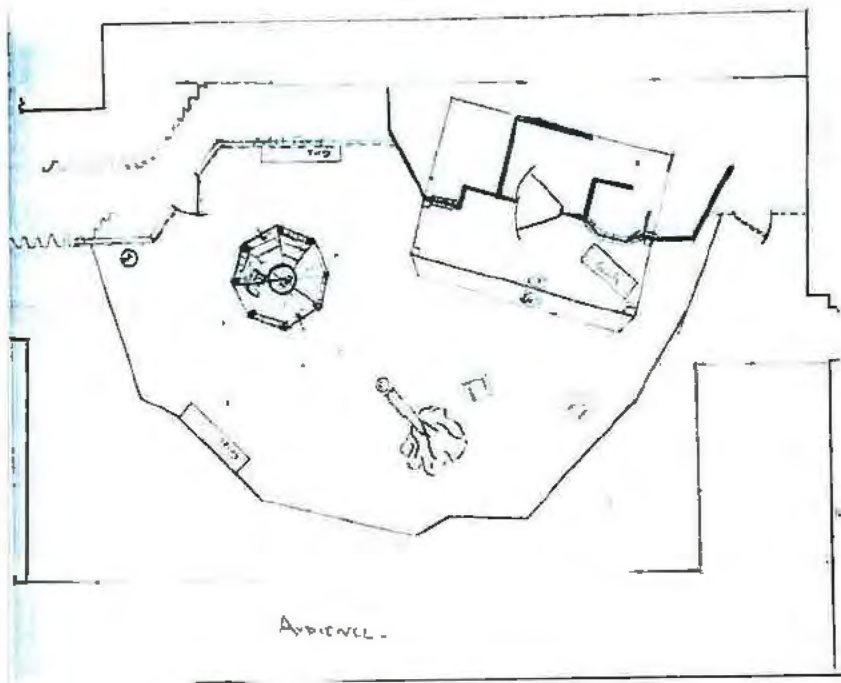
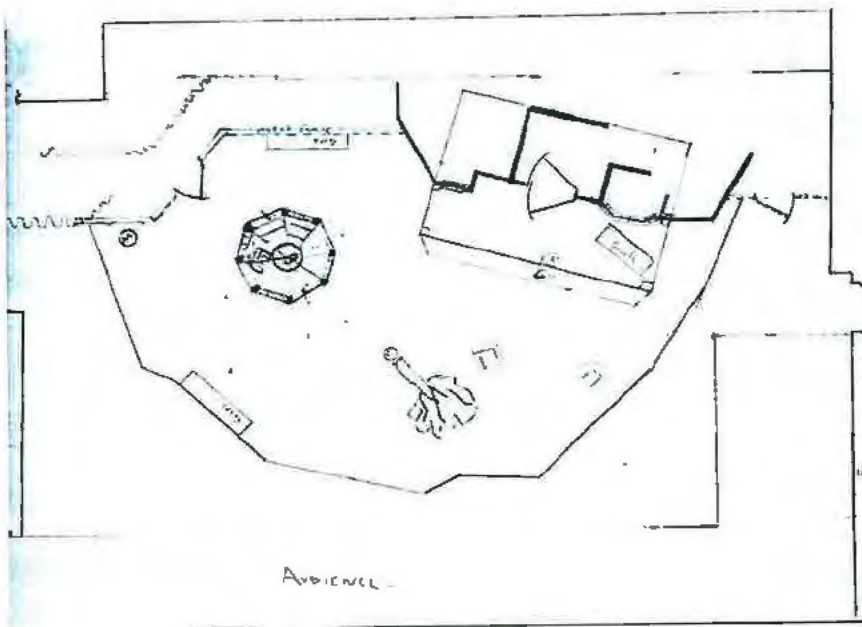
avoid CHRIS. No, I . . . I figured the best thing was to leave her alone.

fraid KELLER. She cried hard?

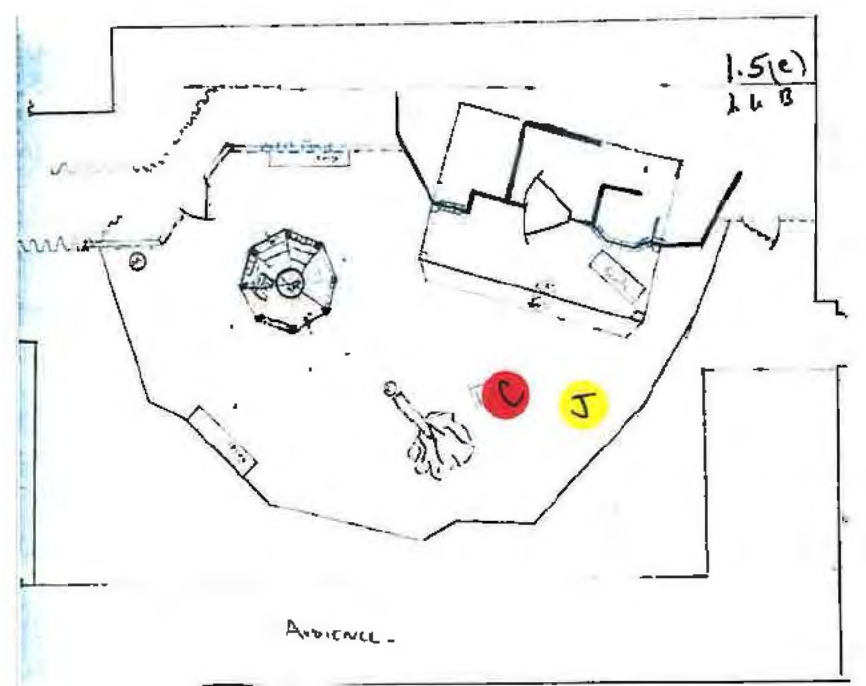
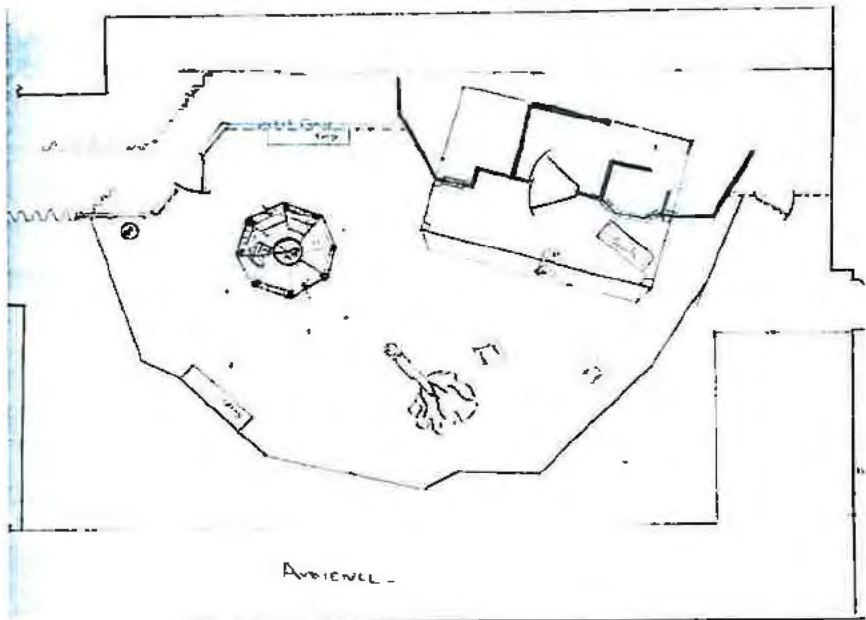
continue CHRIS. I could hear her right through the floor of my room.



(language break down)



- Anger KELLER. What was she doing out here at that hour? She's dreaming about him again. She's walking around at night.
- Agree CHRIS. I guess she is.
- Affirm KELLER. She's getting just like after he died. What's the meaning of that?
- CALM CHRIS. I don't know the meaning of it. But I know one thing, Dad. We've made a terrible mistake with Mother.
- Toss off KELLER. What?
- neg prod CHRIS. Being dishonest with her. That kind of thing always pays off, and now it's paying off.
- provoke KELLER. What do you mean, dishonest?
- STAND CHRIS. You know Larry's not coming back and I know it. Why do we allow her to go on thinking that we believe with her?
- muck KELLER. What do you want to do, argue with her?
- Discourage CHRIS. I don't want to argue with her, but it's time she realized that nobody believes Larry is alive any more. Why shouldn't she dream of him, walk the nights waiting for him? Do we contradict her? Do we say straight out that we have no hope any more? That we haven't had any hope for years now?
- stifle KELLER. You can't say that to her.
- Encourage CHRIS. We've got to say it to her.
- Prompt KELLER. How're you going to prove it? Can you prove it?



Disbelieve CHRIS. For God's sake, three years! Nobody comes back after three years. It's insane.

Agree KELLER. To you it is, and to me. But not to her. You can talk yourself blue in the face, but there's no body and there's no grave, so where are you?

Calm CHRIS. Sit down, Dad. I want to talk to you.

(1.5 a)

Redirect KELLER. The trouble is the Goddam newspapers. Every month some boy turns up from nowhere, so the next one is going to be Larry, so . . .

Soothe
I. le CHRIS. All right, all right, listen to me. You know why I asked Annie here, don't you?

The
Proposition

Play KELLER. Why?

hint CHRIS. You know.

Let on KELLER. Well, I got an idea, but . . . What's the story?

Push CHRIS. I'm going to ask her to marry me.

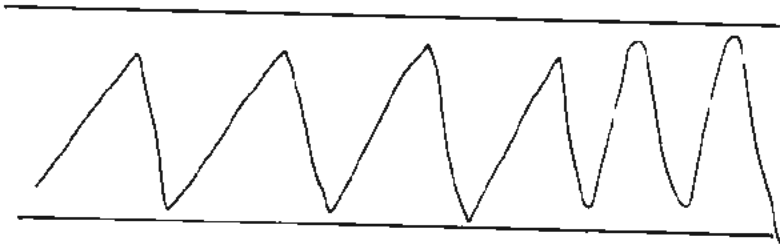
Disregard KELLER. Well, that's only your business, Chris.

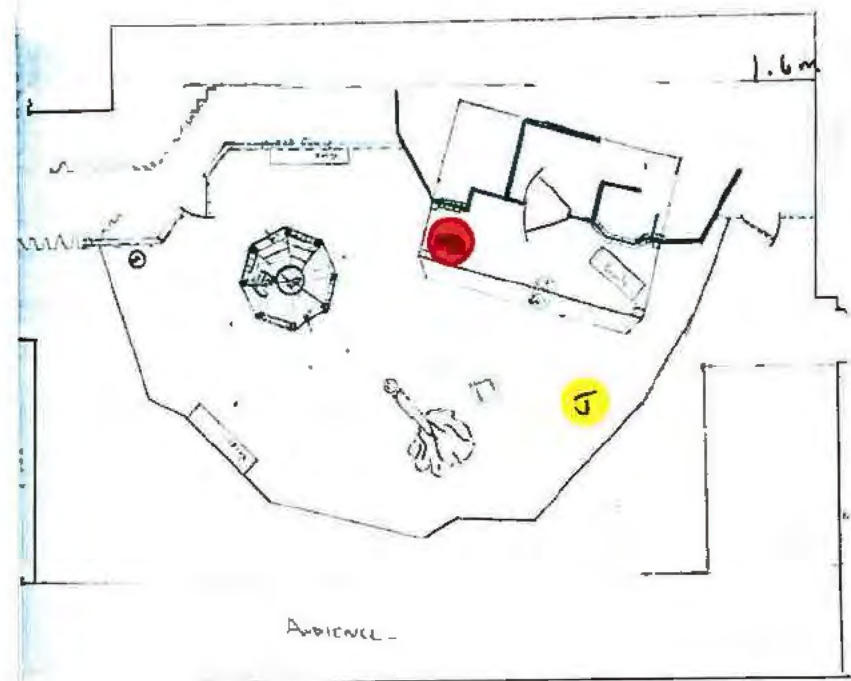
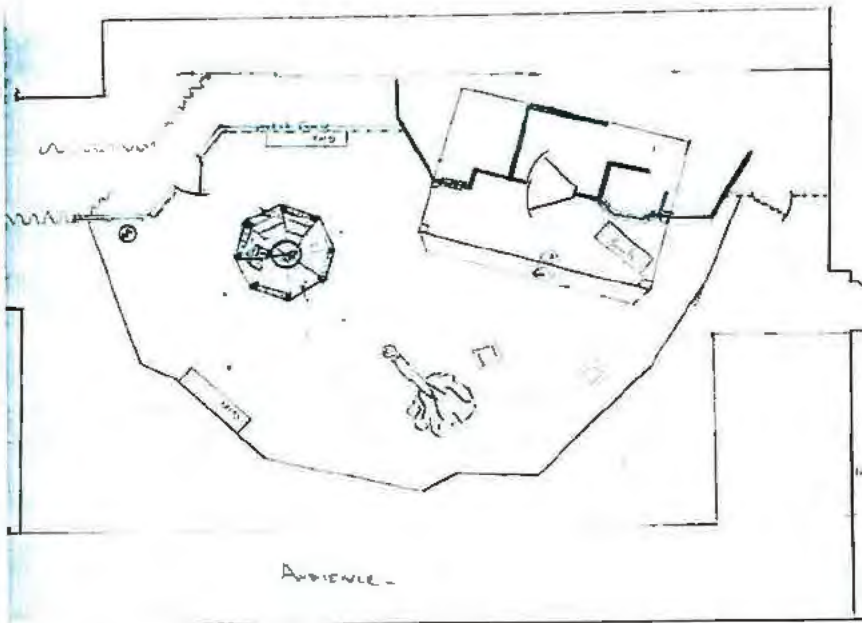
Demand CHRIS. You know it's not only my business.

Interrogate KELLER. What do you want me to do? You're old enough to know your own mind.

Ask CHRIS. Then it's all right, I'll go ahead with it?

Redirect KELLER. Well, you want to be sure Mother isn't going to . . .





Pout CHRIS. Then it isn't just my business.

Reassure KELLER. I'm just sayin' . . .

Exclaim CHRIS. Sometimes you infuriate me, you know that? Isn't it your business, too, if I tell this to Mother and she throws a fit about it?

Put Down You have such a talent for ignoring things.

Reclaim KELLER. I ignore what I gotta ignore. The girl is Larry's girl . . .

Deny CHRIS. She's not Larry's girl.

Explain KELLER. From Mother's point of view he is not dead and you have no right to take his girl. Now you can go on from there if you know where to go, but I'm tellin' you I don't know where to go.

Stifle See? I don't know. Now what can I do for you?

mope CHRIS. I don't know why it is, but every time I reach out for something I want, I have to pull back because other people will suffer. My whole bloody life, time after time after time.

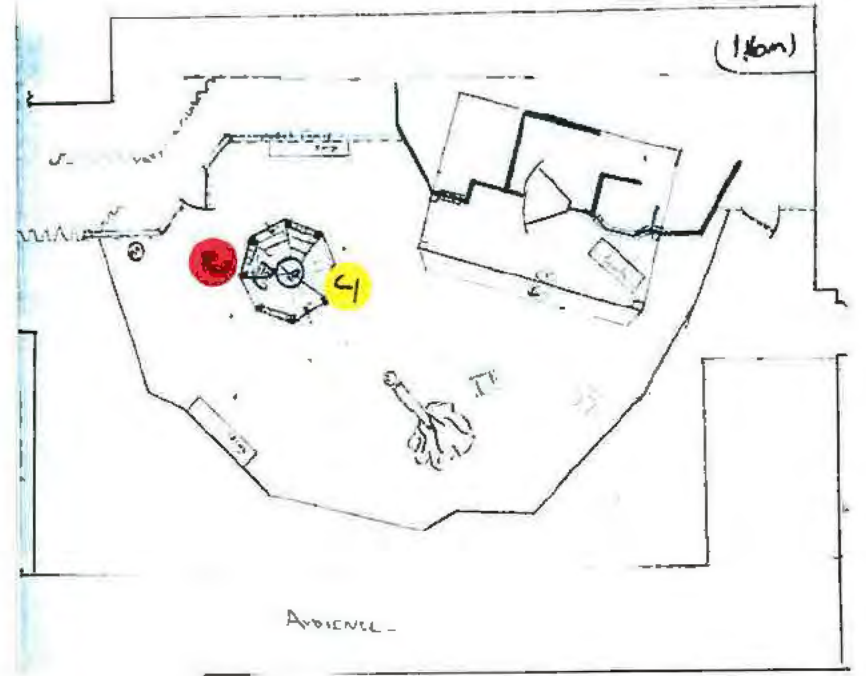
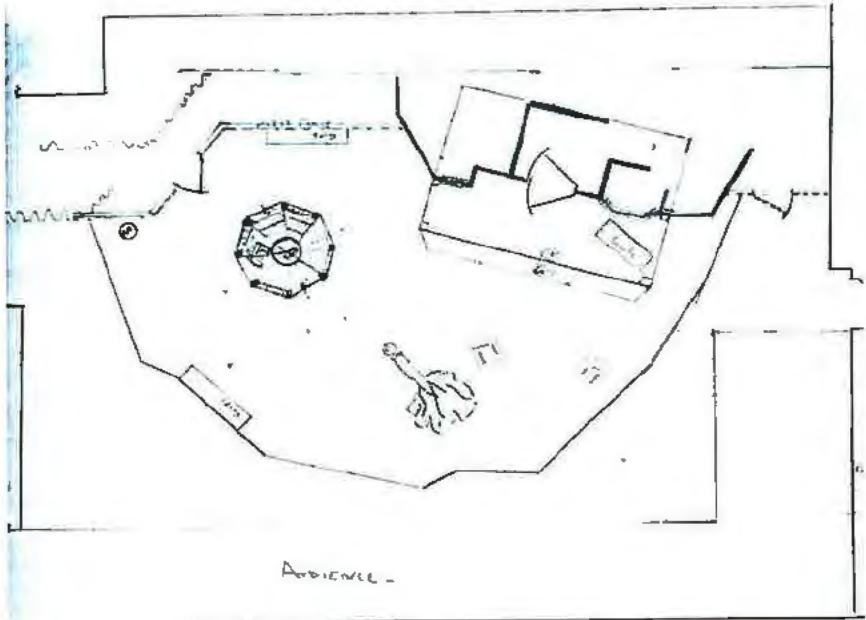
consol KELLER. You're a considerate fella, there's nothing wrong in that.

Argue CHRIS. To hell with that.

Redirect KELLER. Did you ask Annie yet?

Affirm CHRIS. I wanted to get this settled first.

Ponder KELLER. How do you know she'll marry you? Maybe she feels the same way Mother does?



END CHRIS. Well, if she does, then that's the end of it. From her letters I think she's forgotten him. I'll find out. And then we'll thrash it out with Mother? Right? Dad, don't avoid me.

Reason KELLER. The trouble is, you don't see enough women. You never did.

Excuse CHRIS. So what? I'm not fast with women.

Ponder KELLER. I don't see why it has to be Annie. . . .

STOP CHRIS. Because it is.

Prod KELLER. That's a good answer, but it don't answer anything. You haven't seen her since you went to war. It's five years.

Excuse CHRIS. I can't help it. I know her best. I was brought up next door to her. These years when I think of someone for my wife, I think of Annie. What do you want, a diagram? 1.4 m

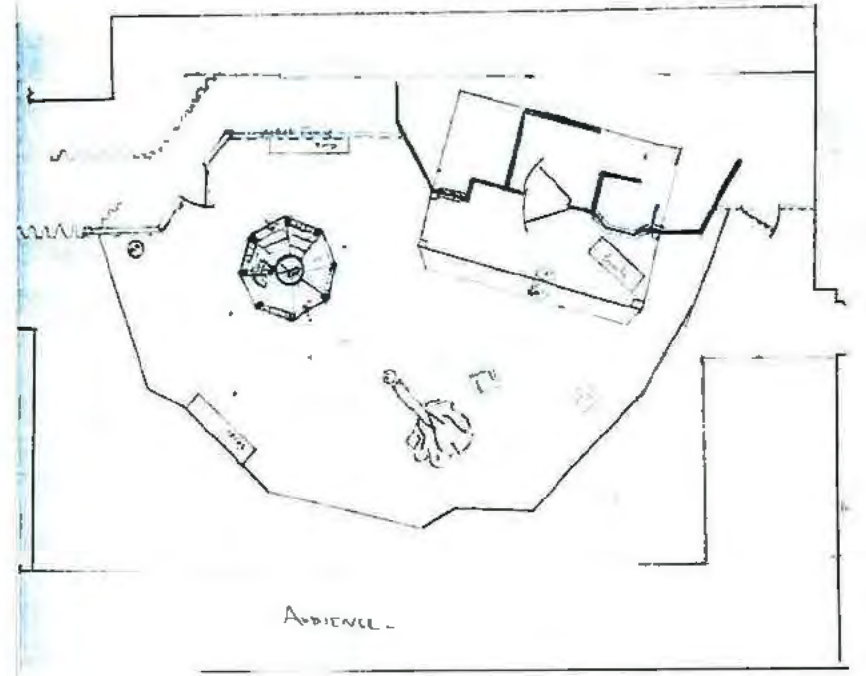
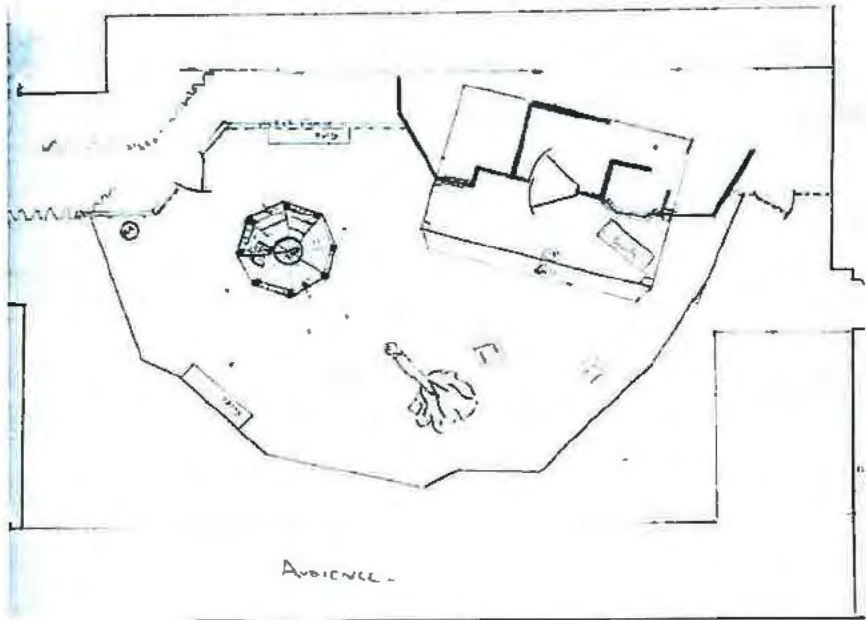
Stifle KELLER. I don't want a diagram . . . I . . . I'm . . . She thinks he's coming back, Chris. You marry that girl and you're pronouncing him dead. Explain Now what's going to happen to Mother? Do you know? I don't!

Dustaway CHRIS. All right, then, Dad.

direct KELLER. Give it some more thought.

urge CHRIS. I've given it three years of thought. I'd hoped that if I waited, Mother would forget Larry and then we'd have a regular wedding and everything happy. But if that can't happen here, then threaten I'll have to get out.

(TIME)



Wonder KELLER. What the hell is *this*?

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

Ponder
Put Down KELLER. Are you crazy?

Prompt CHRIS. I've been a good son too long, a good sucker. I'm through with it.

prove KELLER. You've got a business here, what the hell is this?

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

Quiz KELLER. Must you be inspired?

Dream 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 I can give myself to. Annie is in the middle of that. Now . . . where do I find it?

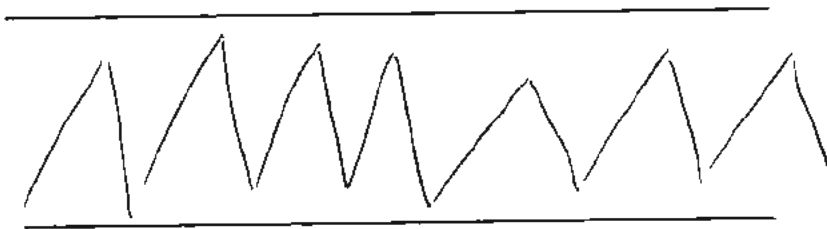
understand KELLER. You mean . . . Tell me something, you mean you'd leave the business?

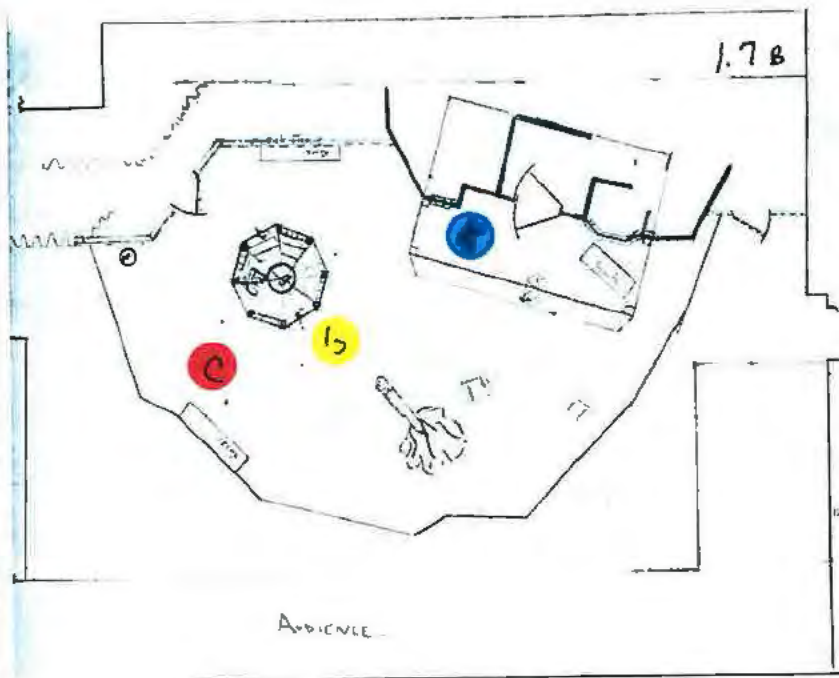
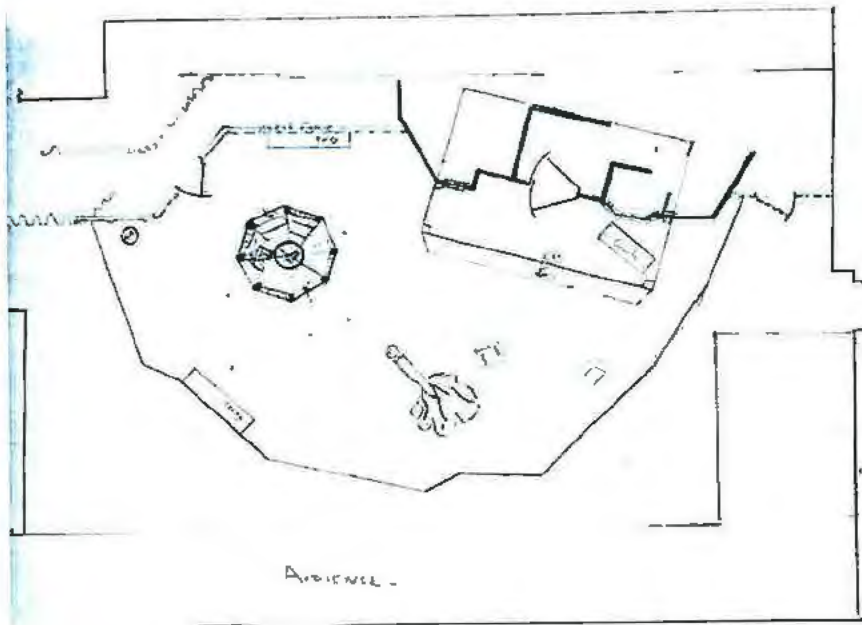
Assert CHRIS. Yes. On this I would.

Avert KELLER. Well . . . you don't want to think like that.

Desire CHRIS. Then help me stay here.

Explain KELLER. All right, but . . . but don't think like that. Because what the hell did I work for? That's only for you, Chris, the whole shootin'-match is for you!





plead CHRIS. I know that, Dad. Just you help me stay here.

Beg KELLER. But don't think that way, you hear me?

Assert CHRIS. I am thinking that way.

WANTS KELLER. I don't understand you, do I?

Toughen up CHRIS. No, you don't. I'm a pretty tough guy.

Play KELLER. Yeah. I can see that.

1.7

Scold MOTHER. Joe?

Mother's Intuition

STARTLE CHRIS. Hello, Mom.

Interrogate MOTHER. Did you take a bag from under the sink?

Explain KELLER. Yeah, I put it in the pail.

Command MOTHER. Well, get it out of the pail. That's my potatoes.

Reason KELLER. I thought it was garbage.

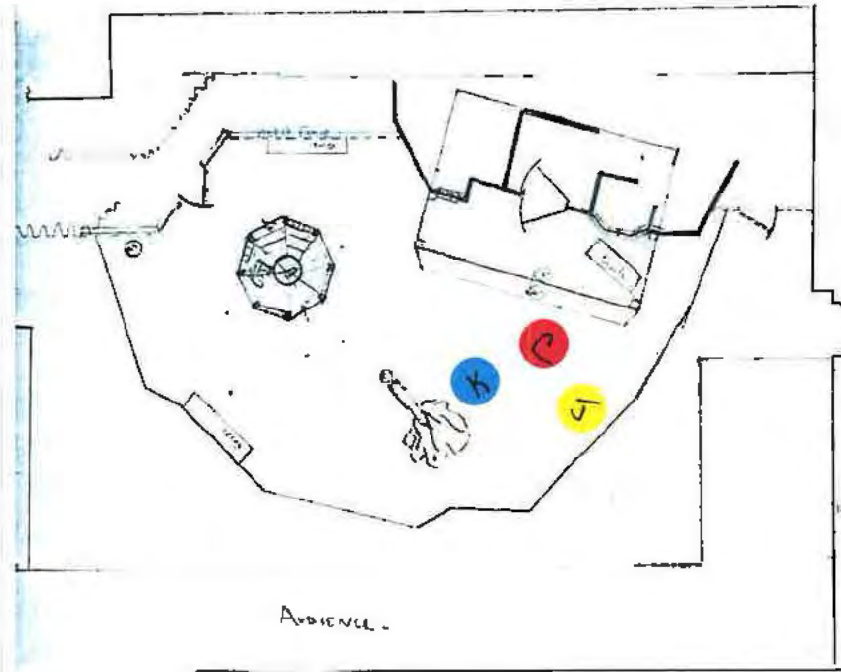
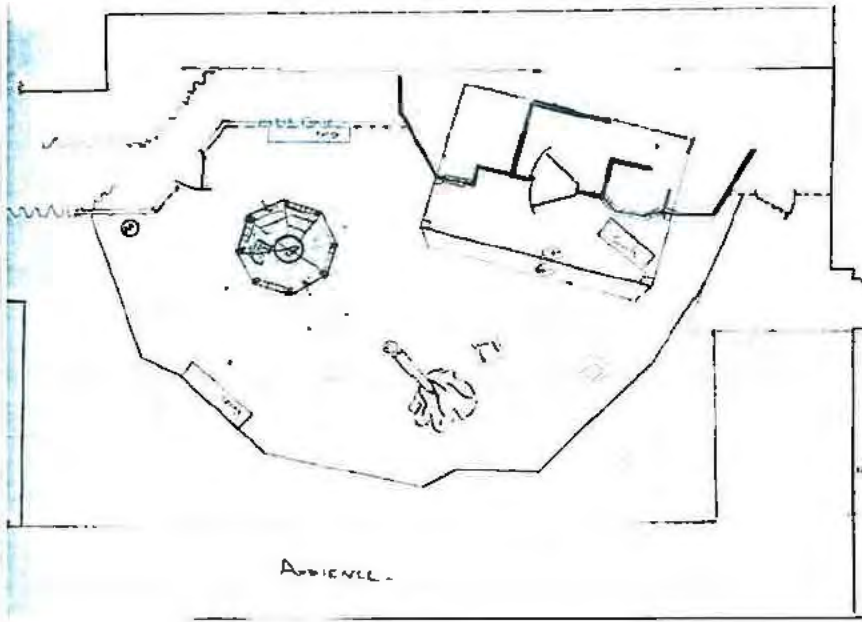
Reprimand MOTHER. Will you do me a favor, Joe? Don't be helpful.

Excuse KELLER. I can afford another bag of potatoes.

Defend MOTHER. Minnie scoured that pail in boiling water last night. It's cleaner than your teeth.

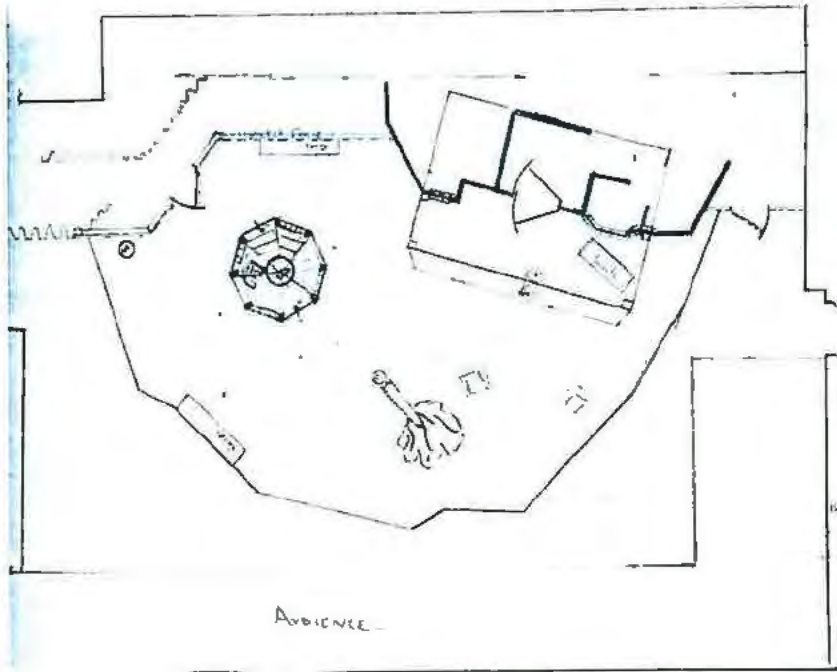
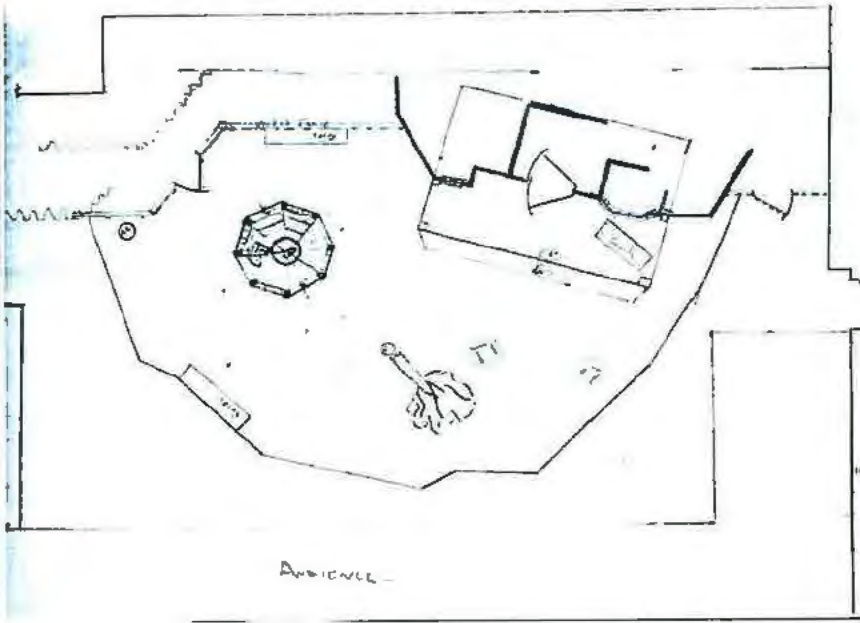
Push KELLER. And I don't understand why, after I worked forty years and I got a maid, why I have to take out the garbage.



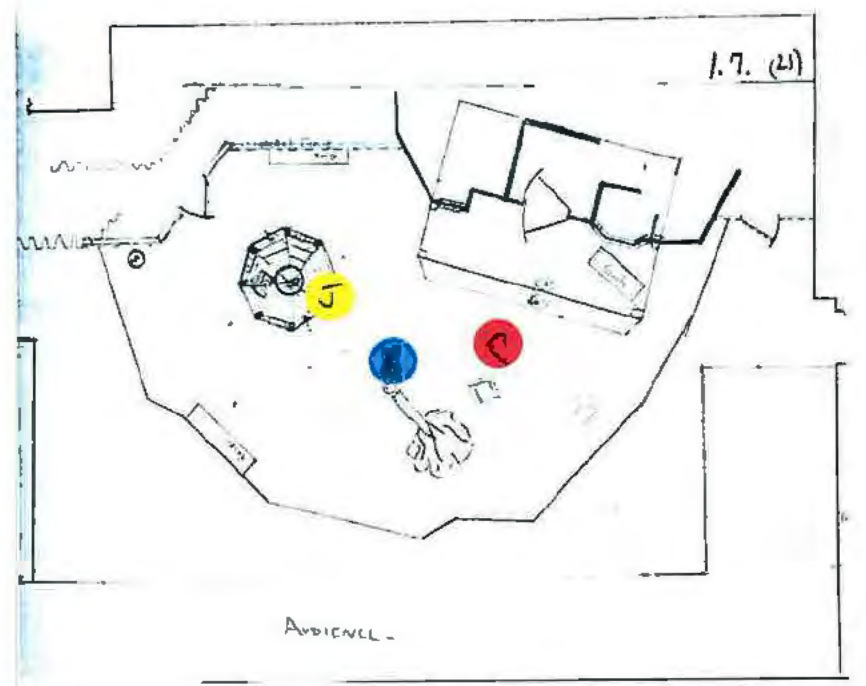
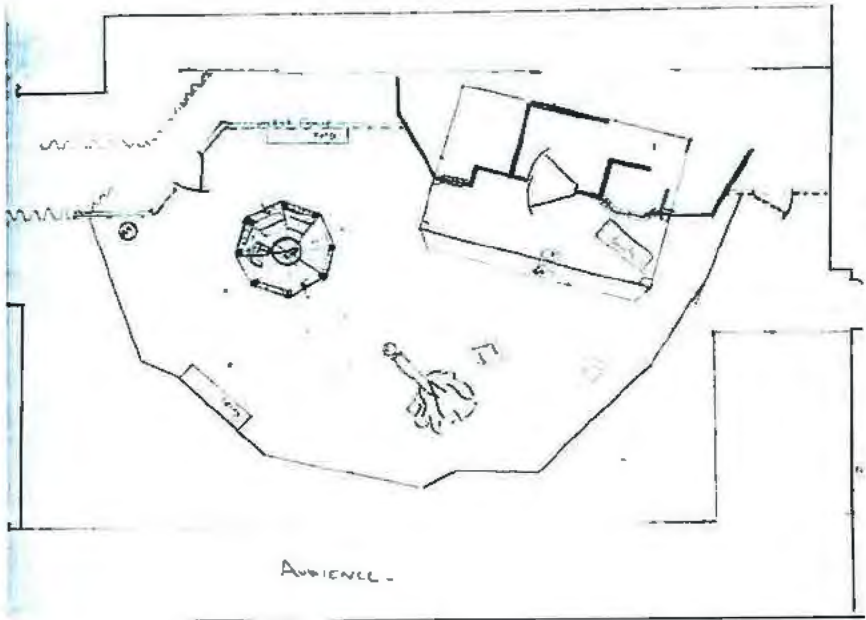


- Remind MOTHER. If you would make up your mind that every bag in the kitchen isn't full of garbage you wouldn't be throwing out my vegetables. Last time it was the onions.
- Tell KELLER. I don't like garbage in the house.
- stifle MOTHER. Then don't eat.
- Kid CHRIS. That settles you for today.
- Realize KELLER. Yeah, I'm in last place again. I don't know, once upon a time I used to think that when I got money again I would have a maid and my wife would take it easy. Now I got money, and I got a maid, and my wife's workin' for the maid.
- shut MOTHER. It's her day off, what are you crabbing about?
- Distract CHRIS. Isn't Annie finished eating?
- Detract MOTHER. She'll be right out. That wind did some job on this place. So much for that, thank God.
- Calm KELLER. Sit down, take it easy.
- Recognize MOTHER. I've got such a funny pain on the top of my head.
- Assist CHRIS. Can I get you an aspirin?
- Reminisce MOTHER. No more roses. It's so funny . . . everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back. I was just down the cellar, and what do I stumble over? His baseball glove. I haven't seen it in a century.

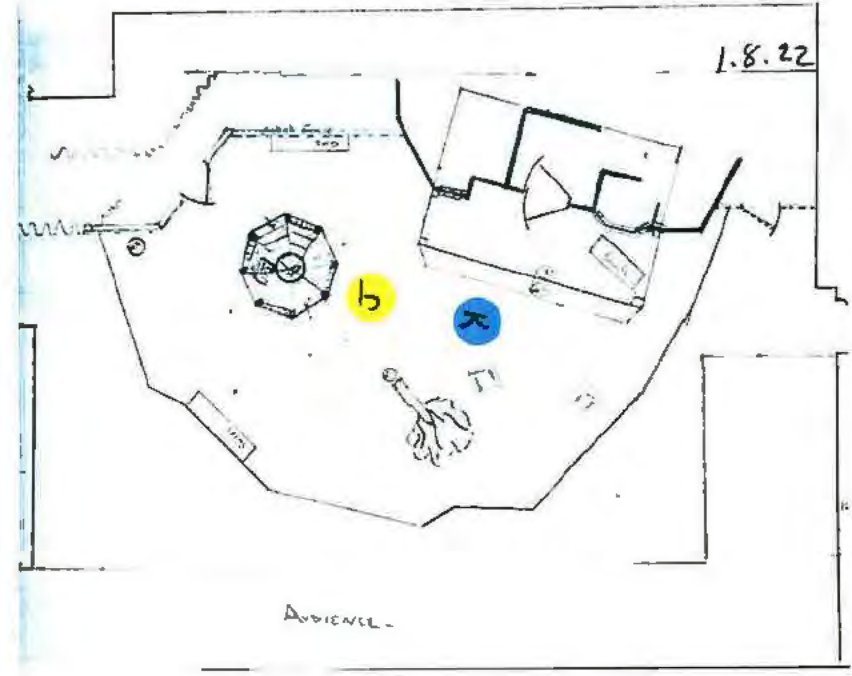
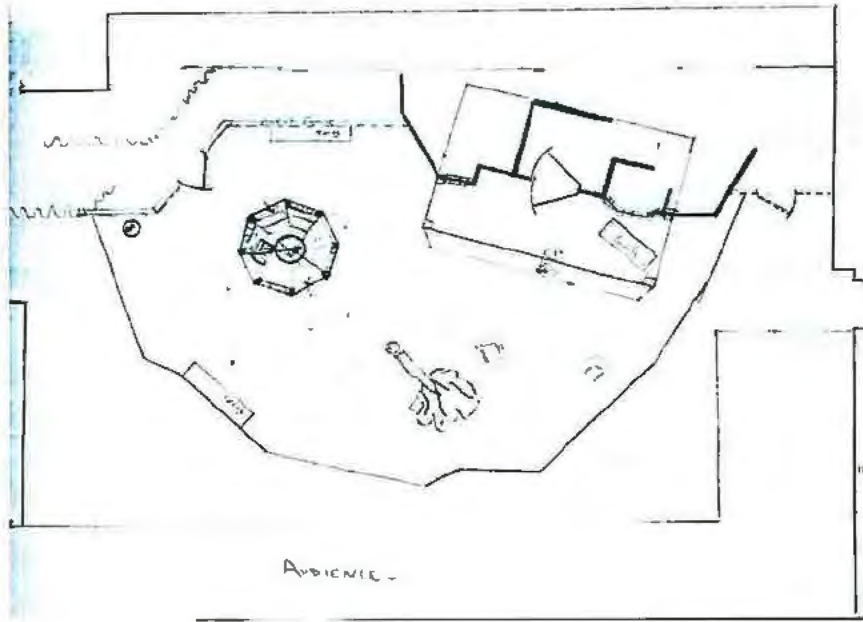
Budless Rosebushes



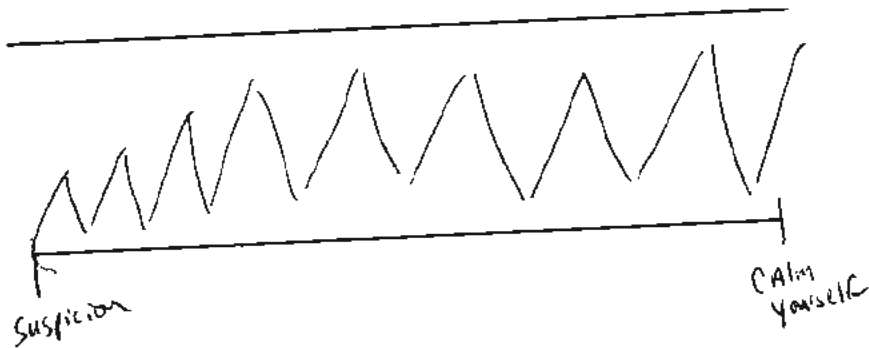
- refocus* CHRIS. Don't you think Annie looks well?
- Compliment* MOTHER. Fine. There's no question about it. She's a beauty . . . I still don't know what brought her here. Not that I'm not glad to see her, but . . .
- hint* CHRIS. I just thought we'd all like to see each other again. And I wanted to see her myself.
- Insult* MOTHER. The only thing is I think her nose got longer. But I'll always love that girl. She's one that didn't jump into bed with somebody else as soon as it happened with her fella.
- Brush off* KELLER. Oh, what're you . . . ?
- Remind* MOTHER. Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not completely out of my mind.
- Defend* CHRIS. Just because she isn't married doesn't mean she's been mourning Larry.
- accuse* MOTHER. Why then isn't she?
- retreat* CHRIS. Well . . . it could've been any number of things.
- pursue* MOTHER. Like what, for instance?
- Defend/Distract* CHRIS. I don't know. Whatever it is. Can I get you an aspirin?
- Explain* MOTHER. It's not like a headache.



- Scold KELLER. You don't sleep, that's why. She wearing out more bedroom slippers than shoes.
- Factulize MOTHER. I had a terrible night. I never had a night like that.
- Wonder CHRIS. What was it, Mom? Did you dream?
- Detail MOTHER. More, more than a dream.
- Pursue CHRIS. About Larry?
- Remember MOTHER. I was fast asleep, and . . . Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me . . . Mom, Mom! I could hear him like he was in the room. Mom! . . . it was his voice! If I could touch him I knew I could stop him, if I could only . . . I woke up and it was so funny . . . The wind . . . it was like the roaring of his engine. I came out here . . . I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me . . . and I like . . . came awake. See? We should never have planted that tree. I said so in the first place; It was too soon to plant a tree for him.
- Scold SHACK CHRIS. Too soon!
- Argue MOTHER. We rushed into it. Everybody was in such a hurry to bury him. I *said* not to plant it yet. I *told* you to . . .!
- Recount CHRIS. Mother, Mother! The wind blew it down. What significance has that got? What are you talking about? Mother,



() Chris exits into house



Beg please . . . Don't go through it all again, will you? It's no good, it doesn't accomplish anything. I've been thinking, y'know?—maybe we ought to put our minds to forgetting him?

Tuen MOTHER. That's the third time you said that this week.

Force CHRIS. Because it's not right; we never took up our lives again. We're like at a railroad station waiting for a train that never comes in.

Deny MOTHER. Get me an aspirin, heh?

Tempt CHRIS. Sure, and let's break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.

Give in MOTHER. Fine. We can do it tonight.

agree KELLER. Swell with me!

Stim CHRIS. Sure, let's have some fun. You'll start with this aspirin. ()

1.8
Accuse MOTHER. Why did he invite her here?

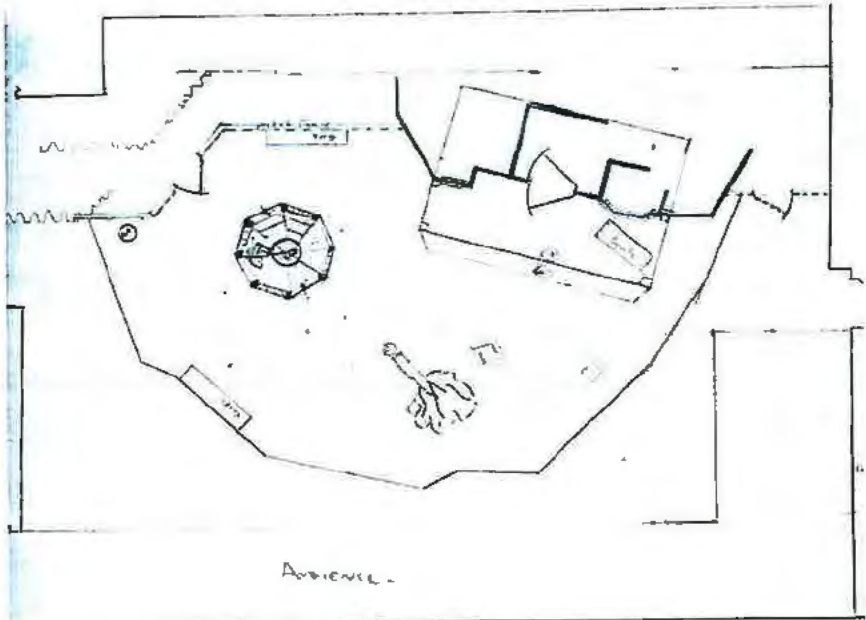
LARRY'S GIRL

Defend KELLER. Why does that bother you?

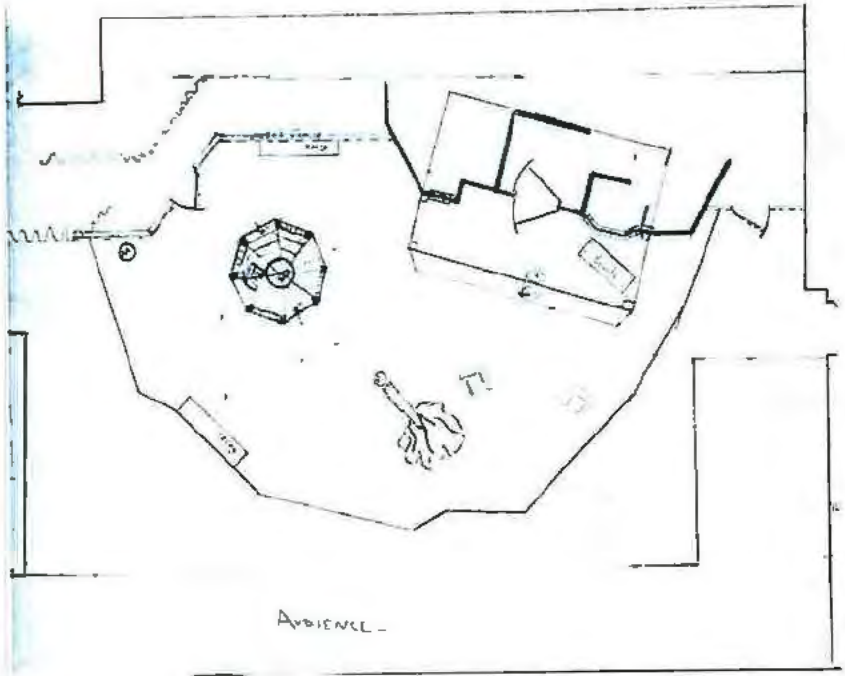
Suspect MOTHER. She's been in New York three and a half years, why all of a sudden . . . ?

protect KELLER. Well, maybe . . . maybe he just wanted to see her . . .

presume MOTHER. Nobody comes seven hundred miles "just to see."

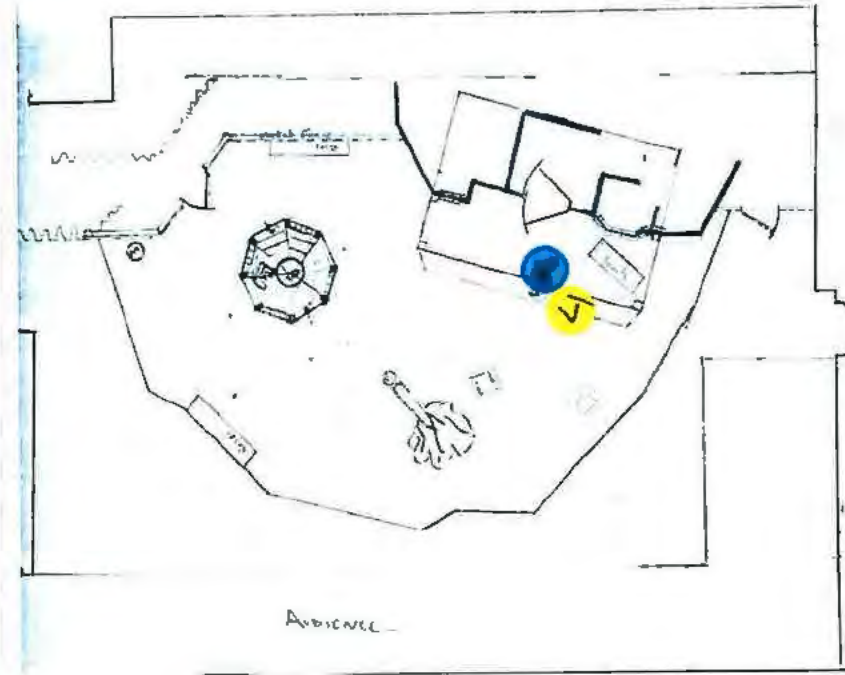
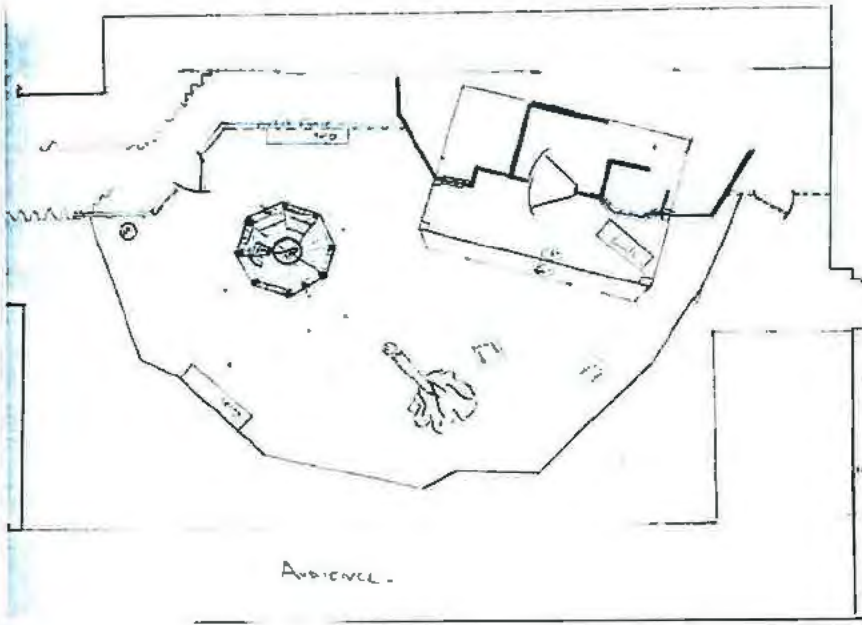


AUDIENCE -

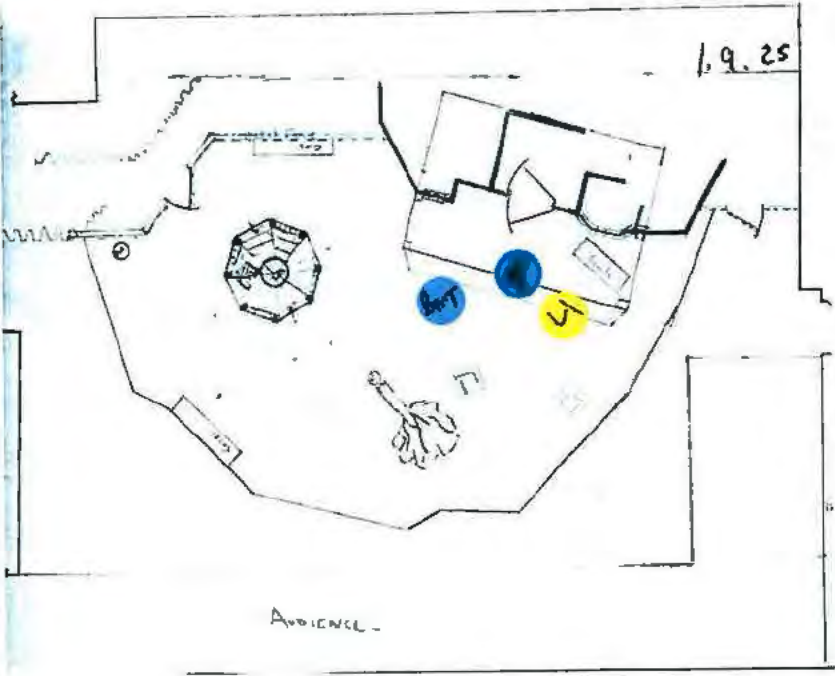
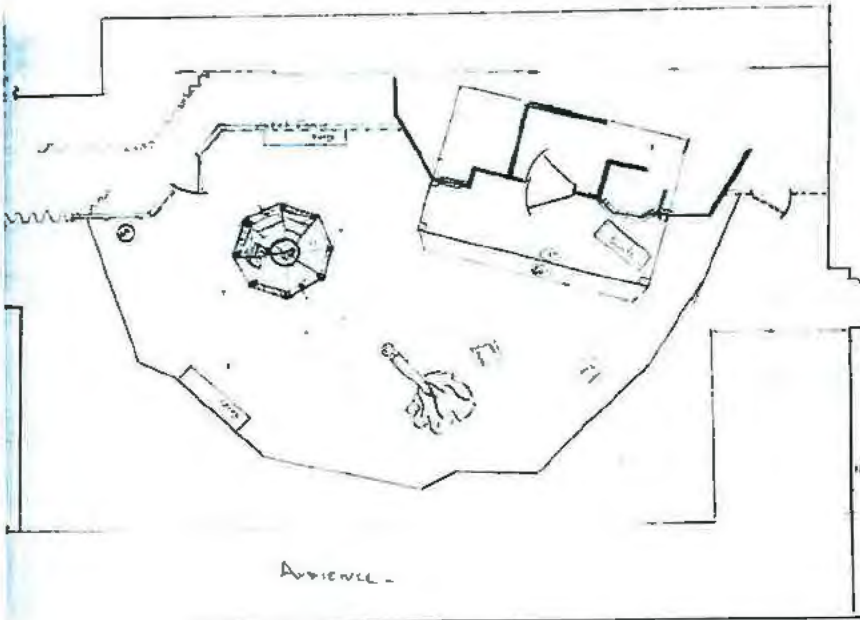


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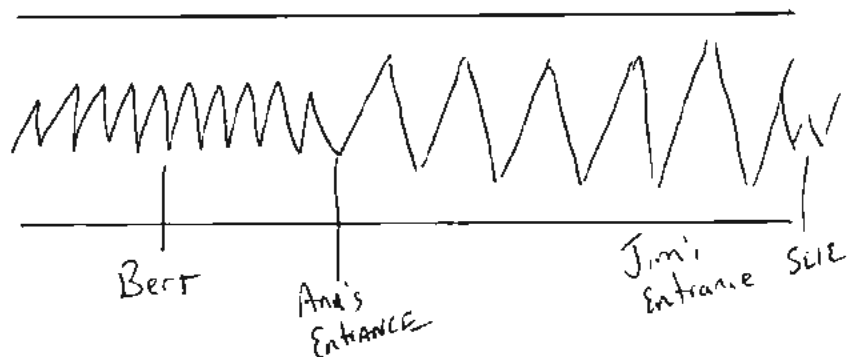
- Justify KELLER. What do you mean? He lived next door to the girl all his life, why shouldn't he want to see her again? Don't look at me like that, he didn't tell me any more than he told you.
- Nullify MOTHER. He's not going to marry her.
- Challenge KELLER. How do you know he's even thinking of it?
- proclaim MOTHER. It's got that about it.
- Disagree KELLER. Well? So what?
- pry MOTHER. What's going on here, Joe?
- quieten KELLER. Now listen, kid . . .
- determine MOTHER. She's not his girl, Joe; she knows she's not.
- daunt KELLER. You can't read her mind.
- enforce MOTHER. Then why is she still single? New York is full of men, why isn't she married? Probably a hundred people told her she's foolish, but she's waited.
- challenge KELLER. How do you know why she waited?
- legitimate MOTHER. She knows what I know, that's why. She's faithful as a rock. In my worst moments, I think of her waiting, and I know again that I'm right.
- divert KELLER. Look, it's a nice day. What are we arguing for?
- defeat MOTHER. Nobody in this house dast take her faith away, Joe. Strangers might. But not his father, not his brother.



- charge** KELLER. What do you want me to do? What do you want?
- END** MOTHER. I want you to act like he's coming back. Both of you. Don't think I haven't noticed you since Chris invited her. I won't stand for any nonsense.
- plead** KELLER. But, Kate . . .
- Cease** MOTHER. Because if he's not coming back, then I'll kill myself! Laugh. Laugh at me. But why did that happen the very night she came back? Laugh, but there are meanings in such things. She goes to sleep in his room and his memorial breaks to pieces. Look at it; look. Joe . . .
- Ease** KELLER. Calm yourself.
- Implore** MOTHER. Believe with me, Joe. I can't stand all alone.
- Soothe** KELLER. Calm yourself.
- Appeal** MOTHER. Only last week a man turned up in Detroit, missing longer than Larry. You read it yourself.
- ease** KELLER. All right, all right, calm yourself.
- demAND** MOTHER. You above all have got to believe, you . . .
- WONDER** KELLER. Why me above all?
- DemAND** MOTHER. . . . Just don't stop believing . . .
- COMMAND** KELLER. What does that mean, me above all?



1.9



Inform

BERT. Mr. Keller! Say, Mr. Keller . . . Tommy just said it again!

puzzle

KELLER. Said what? . . . Who? . . .

reinforce

BERT. The dirty word.

ignore

KELLER. Oh. Well. . . .

plead

BERT. Gee, aren't you going to arrest him? I warned him.

chase

MOTHER. Stop that, Bert. Go home. There's no jail here.

hold

KELLER. Kate . . .

pursue

MOTHER. There's no jail here! I want you to stop that jail business!

implore

BERT. He's right across the street . . .

Demand

MOTHER. Go home, Bert. I want you to stop that, Joe. That Whole jail business!

Calm

KELLER. Look at you, look at you shaking.

hide

MOTHER. I can't help it.

Implore

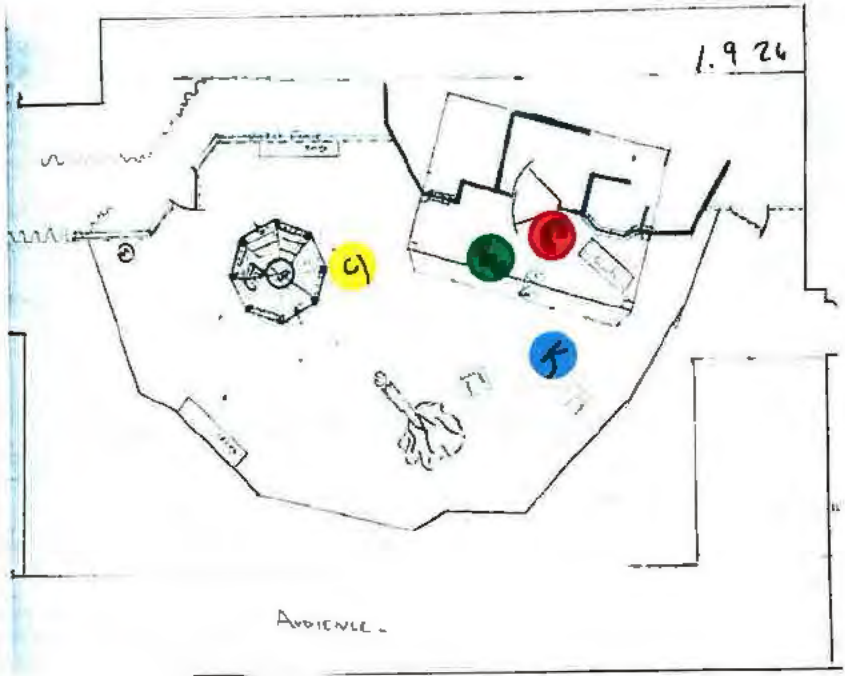
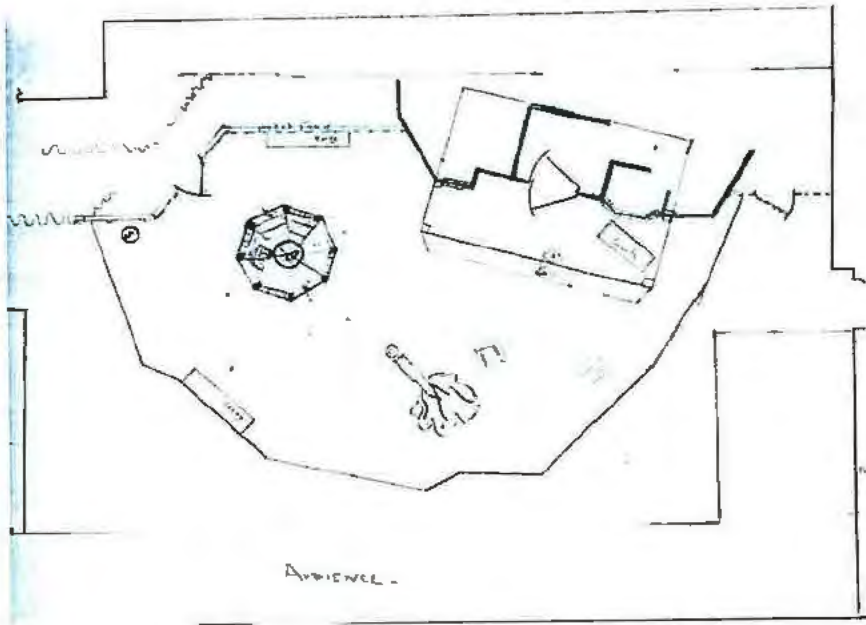
KELLER. What have I got to hide? What the hell is the matter with you, Kate?

Command
Control

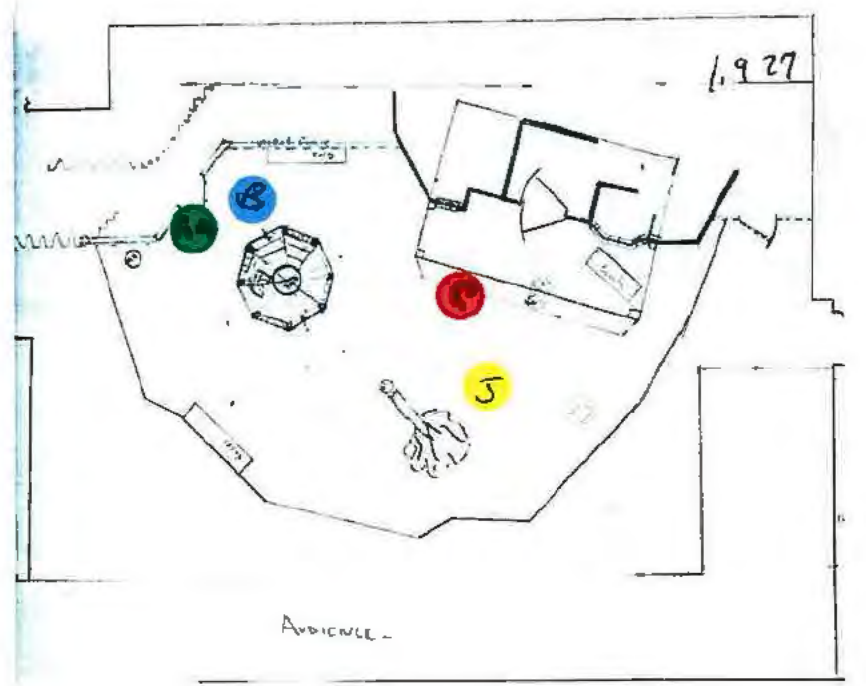
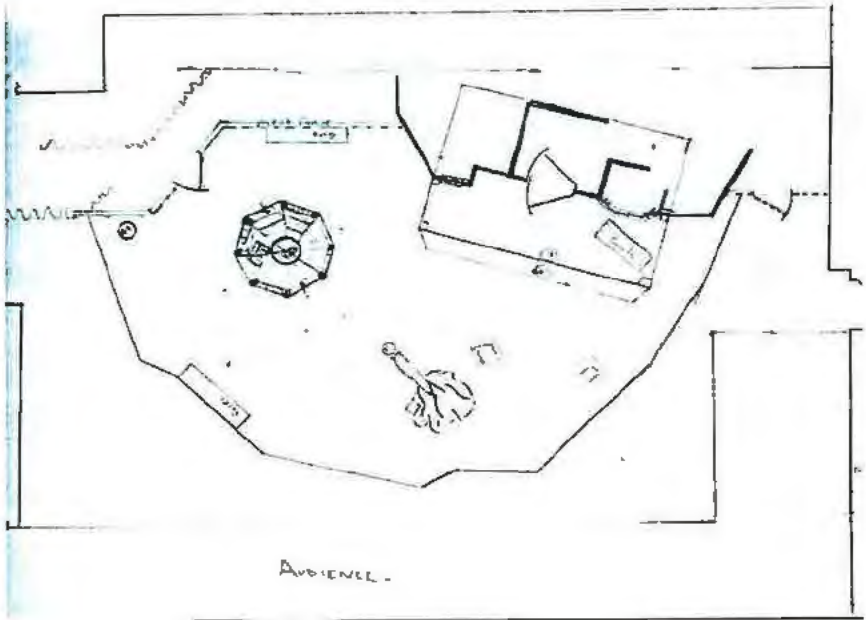
MOTHER. I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!

Entreat

ANN. Hya, Joe!



- Urge CHRIS. Take a breath of that air, kid. You never get air like that in New York.
- redirect MOTHER. Annie, where did you get that dress!
- brag ANN. I couldn't resist. I'm taking it right off before I ruin it. How's that for three weeks salary?
- buildup MOTHER. Isn't she the most . . .? It's gorgeous, simply gor . . .
- Hint CHRIS. No kidding, now, isn't she the prettiest gal you ever saw?
- breakdown MOTHER. You gained a little weight, didn't you, darling?
- Admit ANN. It comes and goes.
- Compliment KELLER. Look how nice her legs turned out!
- Side-track ANN. Boy, the poplars got thick, didn't they?
- agree KELLER. Well, it's three years, Annie. We're getting' old, kid.
- question MOTHER. How does Mom like New York?
- Saunter ANN. Why'd they take our hammock away?
- Deny KELLER. Oh, no, it broke. Couple of years ago.
- Put Down MOTHER. What broke? He had one of his light lunches and flopped into it.
- Startle ANN. Oh, excuse me!
- Re Affirm JIM. How do you do. She looks very intelligent!



(1. 9. 27)

Introduce CHRIS. Ann, this is Jim . . . Doctor Bayliss.

Remember ANN. Oh sure, he writes a lot about you.

Kid JIM. Don't believe it. He likes everybody. In the Battalion he was known as Mother McKeller.

feminine ANN. I can believe it . . . You know ----? It's so strange seeing him come out of that yard. I guess I never grew up. It almost seems that Mom and Pop are in there now. And you and my brother doing Algebra, and Larry trying to copy my homework. Gosh, those dear dead days beyond recall.

Ponder JIM. Well, I hope that doesn't mean you want me to move out?

Seek SUE. Jim, come in here! Mr. Hubbard is on the phone!

Hide JIM. I told you I don't want . . .

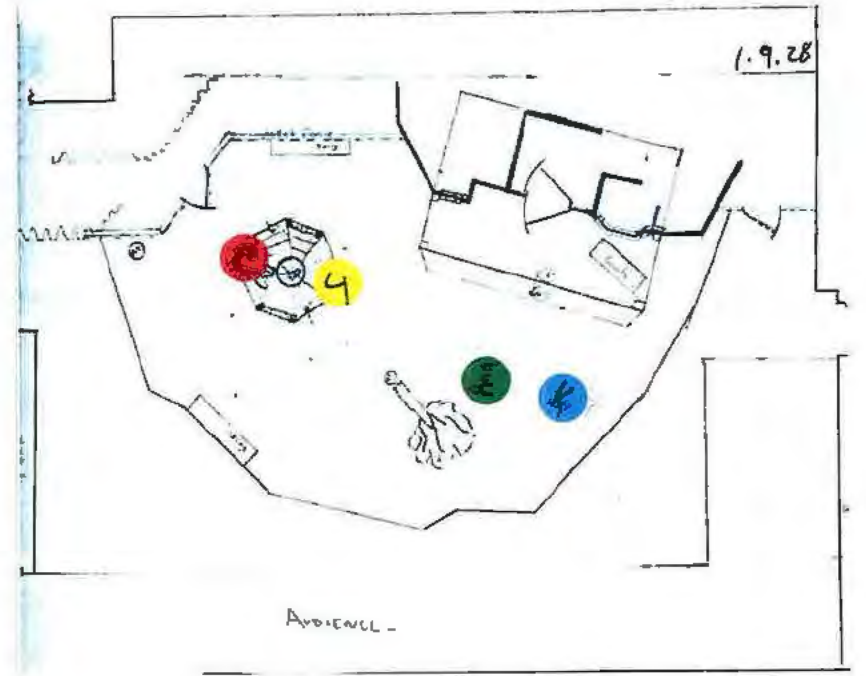
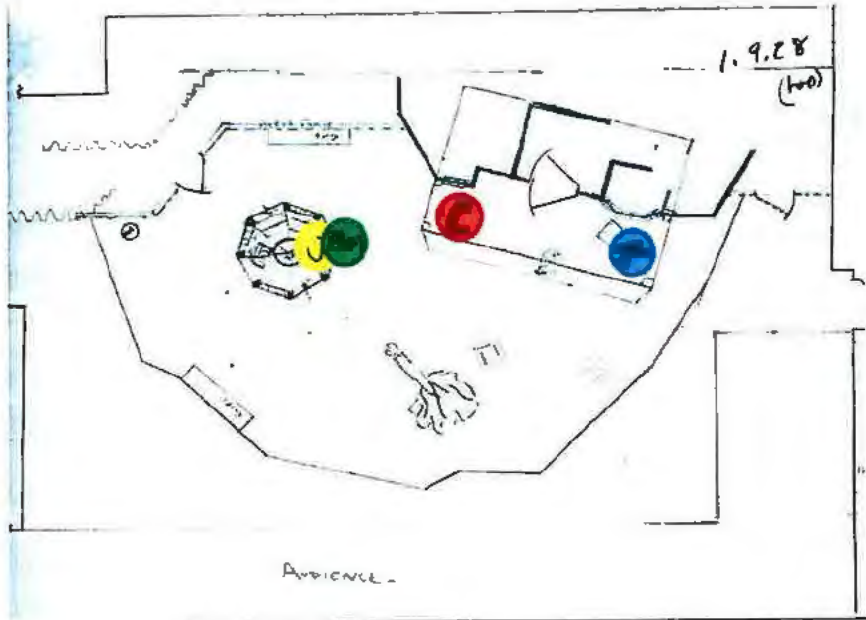
Demano SUE. Please, dear! Please!!

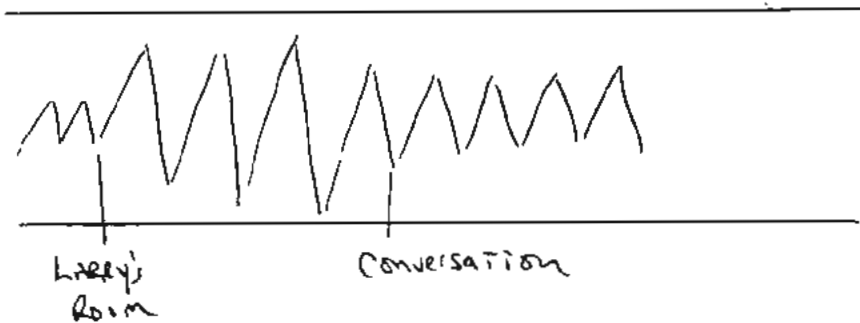
Infrem JIM. All right, Susie, all right, all right . . . I've only met you, Ann, but if I may offer you a piece of advice – When you marry, never – never in your mind – never count your husband's money.

Command SUE. Jim?!

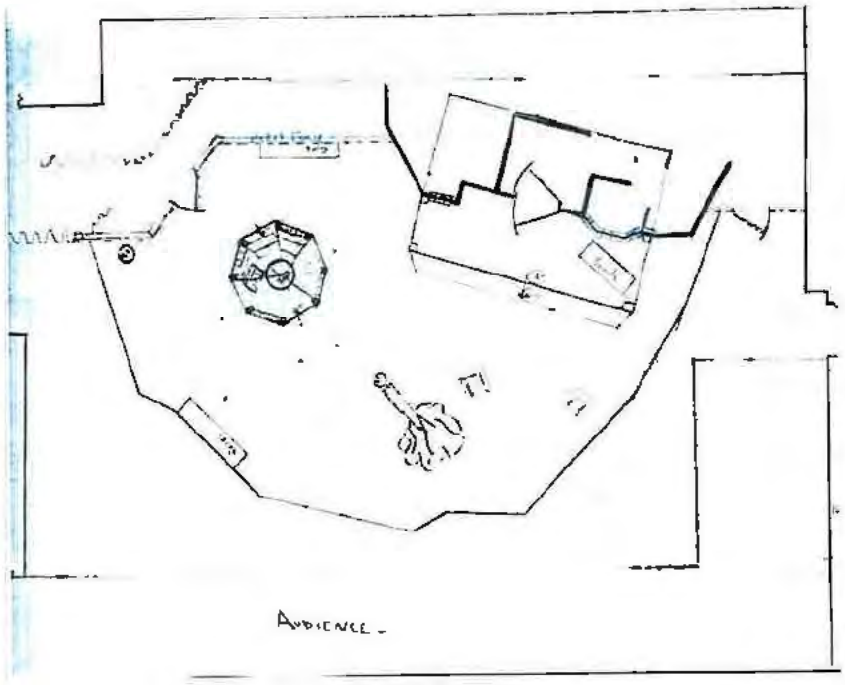
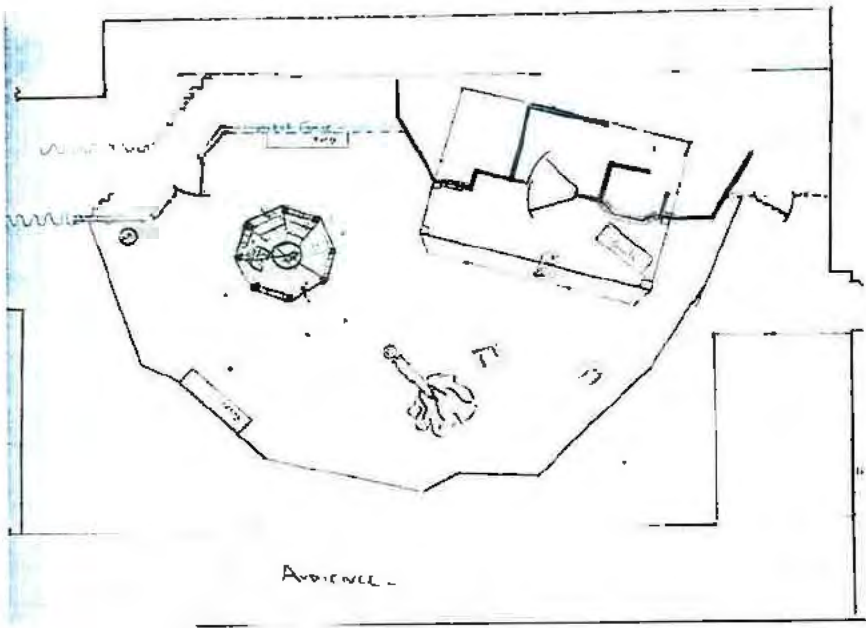
depart JIM. At once! At once.

Tease. MOTHER. I told her to take up the guitar. It'd be a common interest for them. Well, he loves the guitar!

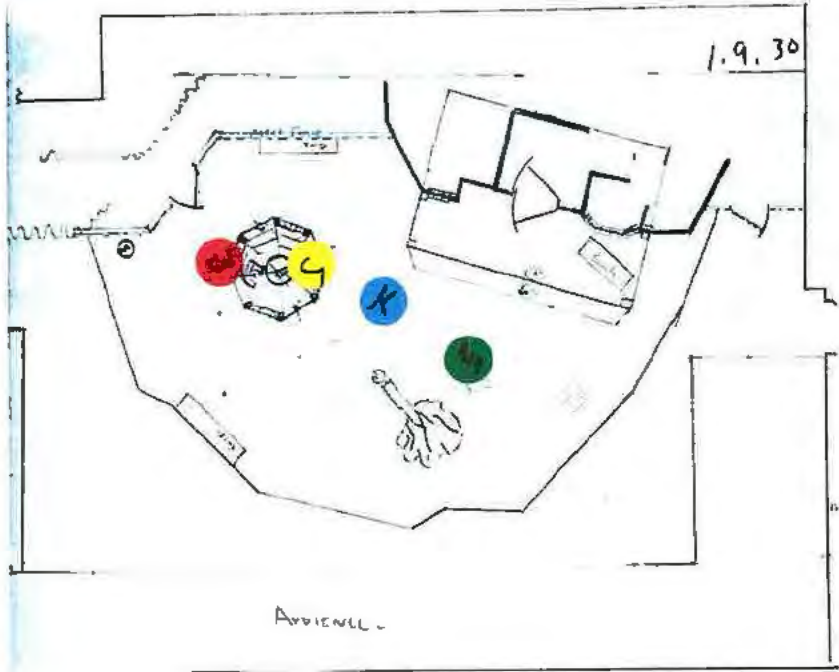
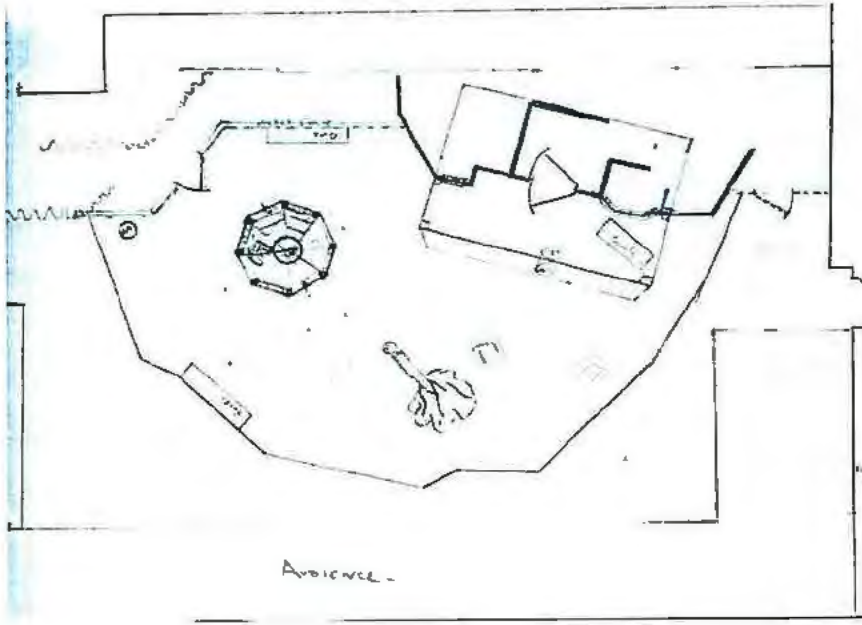




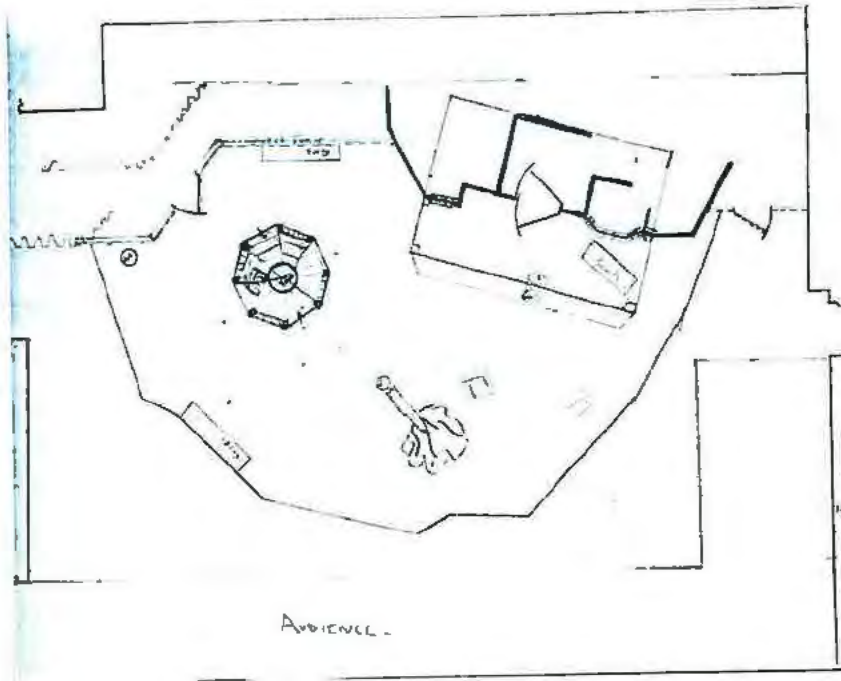
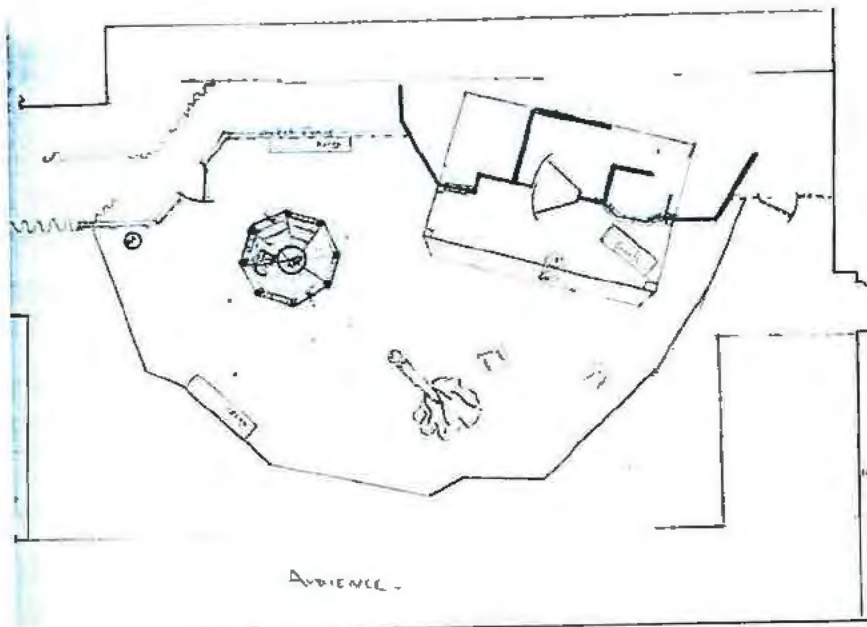
- return** ANN. Let's eat at the shore tonight! Raise some hell around here, like we used to before Larry went!
- Grasp** MOTHER. You think of him! You see? She thinks of him!
- Breakaway** ANN. What do you mean, Kate?
- Prod** MOTHER. Nothing. Just that you . . . remember him, he's in your thoughts.
- mock** ANN. That's a funny thing to say; how could I help remembering him?
- Avert** MOTHER. Did you hang up your things?
- Follow** ANN. Yeah . . . Say you've sure gone in for clothes. I could hardly find room in the closet.
- Approach** MOTHER. No, don't you remember? That's Larry's room.
- STUN** ANN. You mean . . . they're Larry's?
- quiz** MOTHER. Didn't you recognize them?
- shock** ANN. Well, it never occurred to me that you'd . . . I mean the shoes are all shined.
- Being wmoer** MOTHER. Yes, dear. For so long I've been aching for a nice conversation with you, Annie. Tell me something.
- ANN. What?



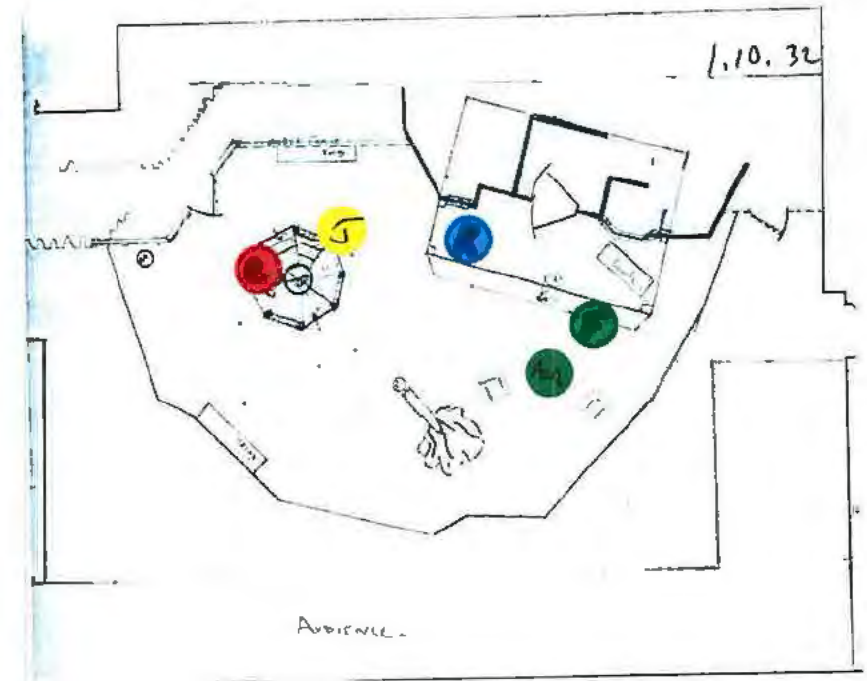
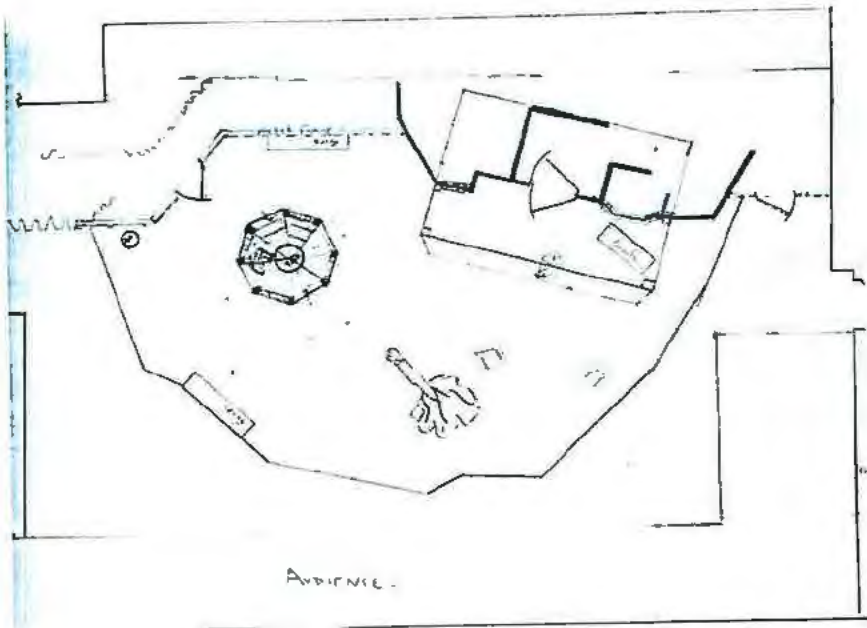
- Inform* MOTHER. I don't know. Something nice.
- Tease* CHRIS. She means do you get out much?
- Scold* MOTHER. Oh, shut up.
- Taunt* KELLER. And are any of them serious?
- retaliate* MOTHER. Why don't you both choke?
- Explain* KELLER. Annie, you can't go into a restaurant with that woman any more. In five minutes thirty-nine strange people are sitting at the table telling her their life story.
- Deny* MOTHER. If I can't ask Annie a personal question . . .
- Inform* KELLER. Askin' is all right, but don't beat her over the head. You're beatin' her, you're beatin her.
- Push away* ANN. Don't let them bulldoze you. Ask me anything you like. What do you want to know, Kate? Come on, let's gossip.
- agree
prod* MOTHER. She's the only one is got any sense. Your mother . . . she's not getting a divorce, heh?
- ANSWER* ANN. No, she's calmed down about it now. I think when he gets out they'll probably live together. In New York, of course.
- Reprove* MOTHER. That's fine. Because your father is still . . . I mean he's a decent man after all is said and done.
- Deny* ANN. I don't care. She can take him back if she likes.
- Prompt* MOTHER. And you? You . . . go out much?

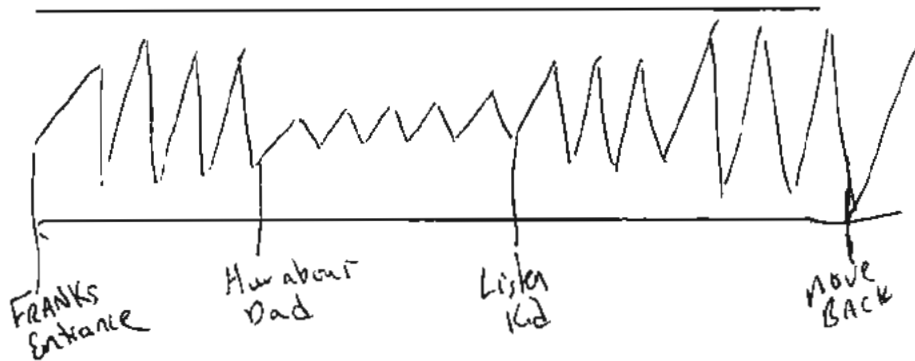


- Concern* ANN. You mean am I still waiting for him?
- Deny* MOTHER. Well, no, I don't expect you to wait for him but . . .
- Prod* ANN. But that's what you mean, isn't it?
- Break* MOTHER. . . . Well . . . yes.
- Restate* ANN. Well, I'm not, Kate.
- Doubt* MOTHER. You're not?
- Debunk* ANN. Isn't it ridiculous? You don't really imagine he's . . . ?
- Prove* MOTHER. I know, dear, but don't say it's ridiculous, because the papers were full of it; I don't know about New York, but there was half a page about a man missing even longer than Larry, and he turned up from Burma.
- Inform* CHRIS. He couldn't have wanted to come home very badly, Mom.
- Stifle* MOTHER. Don't be so smart.
- Prove* CHRIS. You can have a helluva a time in Burma.
- Agree* ANN. So I've heard.
- Tease* CHRIS. Mother, I'll bet you money that you're the only woman in the country who after three years is still . . .
- Stop* MOTHER. You're sure?
- Admit* CHRIS. Yes, I am.



- Mock* MOTHER. Well, if you're sure then you're sure. They don't say it on the radio but I'm sure that in the dark at night they're still waiting for their sons.
- criticize* CHRIS. Mother, you're absolutely ----
- Scold / Realism* MOTHER. Don't be so damned smart! Now stop it! There are just a few things you *don't* know. All of you. And I'll tell you one of them, Annie. Deep, deep in your heart you've always been waiting for him.
- Deny* ANN. No, Kate.
- Admit* MOTHER. But deep in your heart, Annie!
- Assist* CHRIS. She ought to know, shouldn't she?
- stop* MOTHER. Don't let them tell you what to think. Listen to your heart. Only to your heart.
- question* ANN. Why does your heart tell you he's alive?
- Demand* MOTHER. Because he has to be.
- pursue* ANN. But why, Kate?
- Affirm / Assert* MOTHER. Because certain things have to be, and certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie – Just like I knew the day he went into that terrible battle. Did he write me? Was it in the papers? No, but that morning I couldn't raise my head off the pillow. Ask Joe. Suddenly, I knew. I knew! And he was nearly killed that day. Ann, you *know* I'm right!





(THESE LINES MAYBE HINT AT A HABERDASHER AS A PRESIDENT)

ANN. No, Kate.

MOTHER. I have to have some tea.

1.10

Remembering STEVE

FRANK. Annie! How are you, gee whiz!

ANN. Why, Frank, you're losing your hair.

KELLER. He's got responsibility.

Astonor FRANK. Gee whiz!

Proclaim KELLER. Without Frank the stars wouldn't know when to come out.

Praise FRANK. You look more womanly. You've matured. You...

Putdown KELLER. Take it easy, Frank, you're a married man.

quest ANN. You still haberdashering?

Agree FRANK. Why not? Maybe I to can get to be president. How's your brother? Got his degree, I hear.

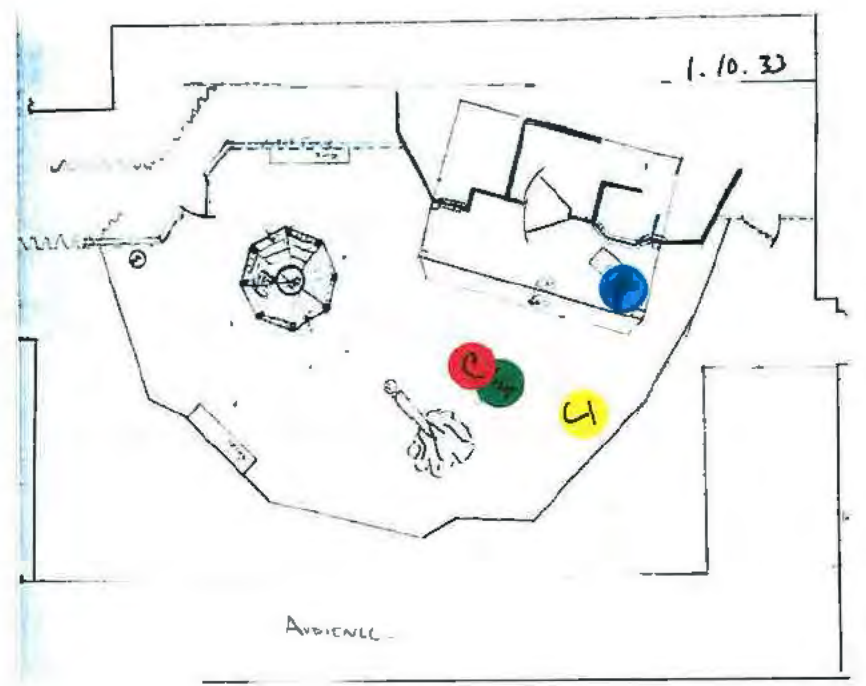
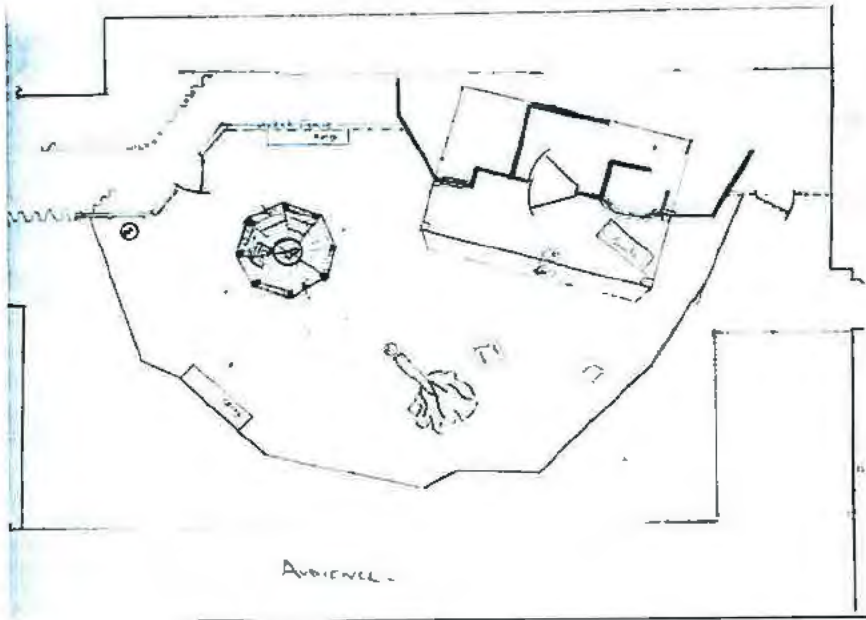
BAAG ANN. Oh, George has his own office now!

Discover FRANK. Don't say! And your dad? Is he...?

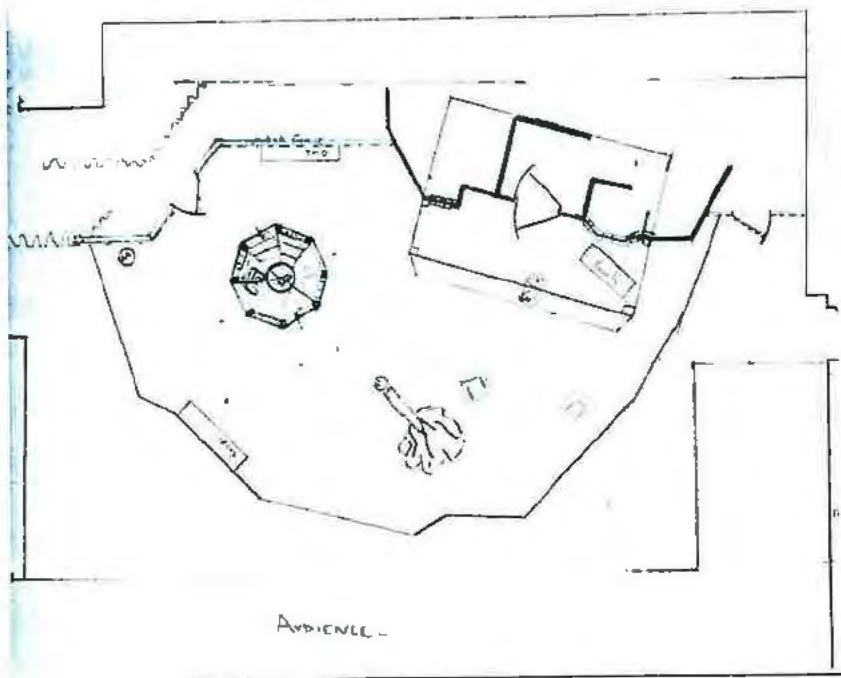
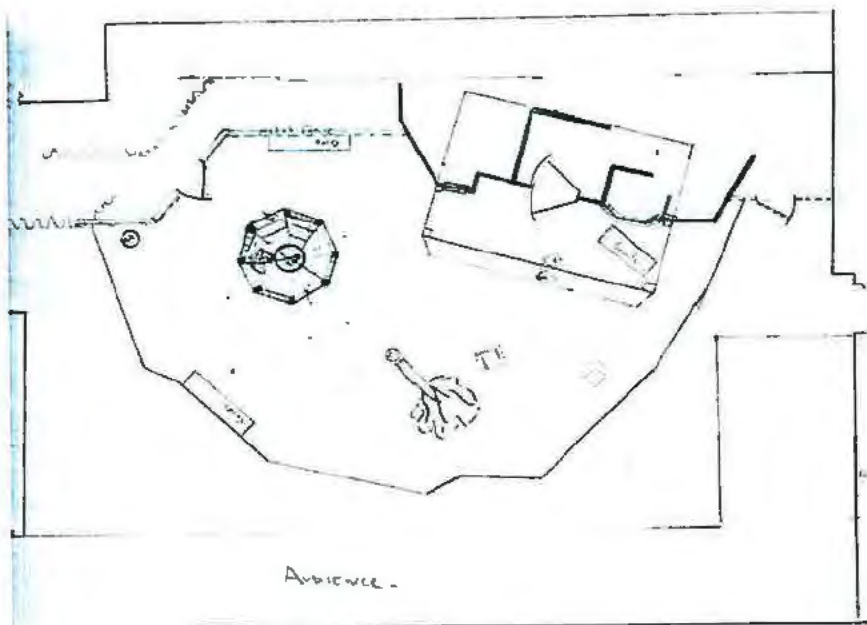
Redirect ANN. Fine. I'll be in to see Lydia.

Pursue FRANK. How about it, does Dad expect parole soon?

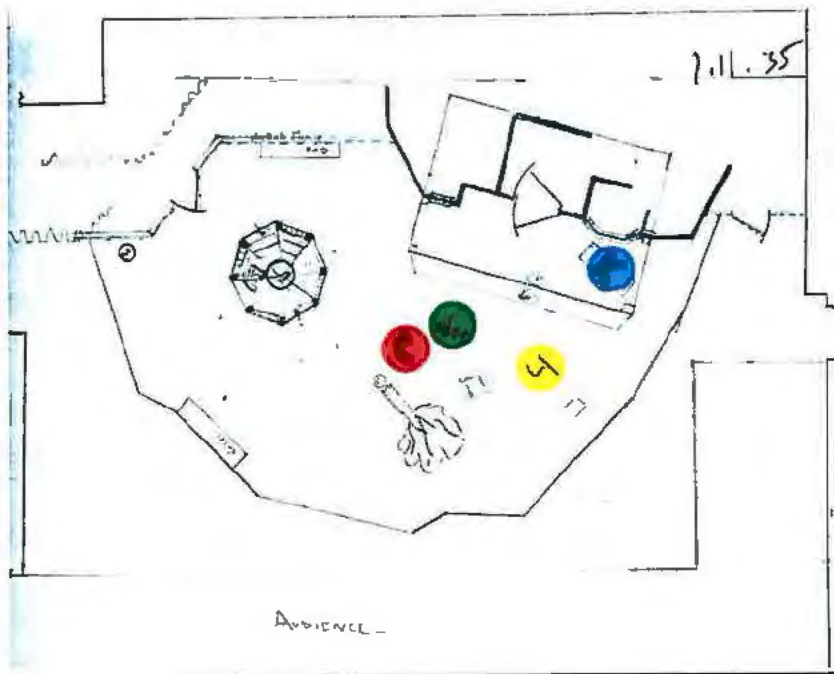
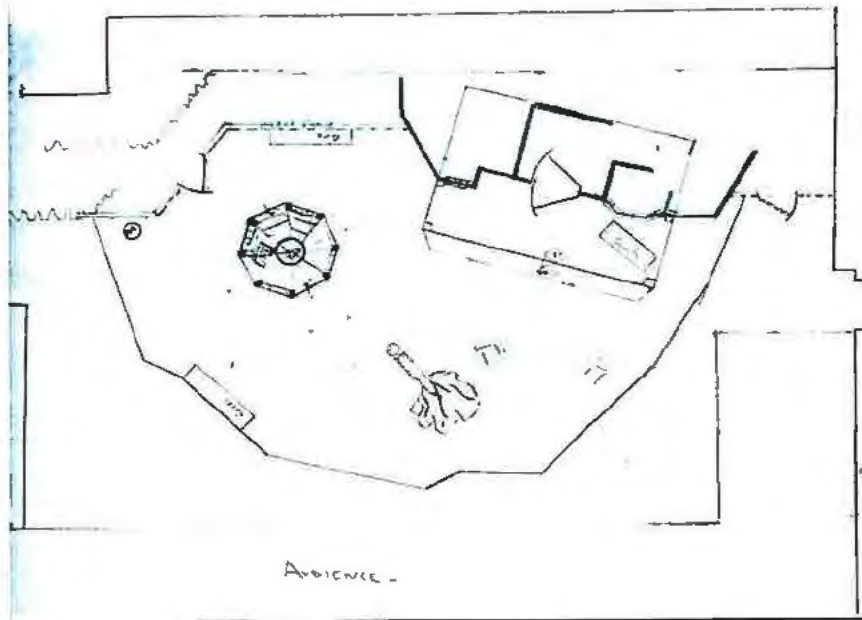
Adviso ANN. I really don't know, I...



- Praise** FRANK. I mean because I feel, y'know, that if an intelligent man like your father is put in prison, there ought to be a law that says either you execute him, or let him go after a year.
- shut** CHRIS. Want a hand with that ladder, Frank?
- Apologize** FRANK. That's all right, I'll . . . I'll finish the horoscope tonight, Kate. See you later, Ann, you look wonderful.
- Wonder** ANN. Haven't they stopped talking about Dad?
- Assure** CHRIS. Nobody talks about him any more.
- close** KELLER. Gone and forgotten, kid.
- plead** ANN. Tell me. Because I don't want to meet anybody on the block if they're going to . . .
- CALM** CHRIS. I don't want you to worry about it.
- discover** ANN. Do they still remember the case, Joe? Do they talk about you?
- Tease** KELLER. The only one still talks about it is my wife.
- Cajol** MOTHER. That's because you keep on playing policeman with the kids. All their parents hear out of you is jail, jail, jail.
- Brag** KELLER. Actually what happened was that when I got home from the penitentiary the kids got very interested in me. You know kids. I was like the expert on the jail situation. And as time passed they got it confused and . . . I ended up a detective.



- Taunt** MOTHER. Except *they* didn't get it confused. He hands out police badges from the Post Toasties boxes.
- Enjoy** ANN. Gosh, it's wonderful to hear you laughing about it.
- Quiz** CHRIS. Why, what'd you expect?
- Remember** ANN. The last thing I remember on this block was one word -- "Murderers!" Remember that, Kate? . . . Mrs. Hammond standing I front of our house and yelling that word . . . She's sill around, I suppose?
- Remorse** MOTHER. They're all still around.
- Assure** KELLER. Don't listen to her. Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer takin' my money now.
- Stifle** MOTHER. Don't, Joe, she's a sensitive girl, don't fool her. They still remember about Dad. It's different with him—he was exonerated, your father's still there. That's why I wasn't so enthusiastic about your coming. Honestly, I know how sensitive you are, and I told Chris, I said . . .
- Coax**
- Boast** KELLER. Listen, you do like I did and you'll be all right. The day I come home, I got out of my car, --but not in front of the house . . . on the corner. You should've been here, Annie, and you too, Chris; you'd-a seen something. Everybody knew I was getting out that day, the porches were loaded. Picture it now; none of them believed I was innocent. The story was, I pulled a fast one getting myself exonerated. So I get out my car, and I walk down the street. But very slow. And with a smile. The beast! I was the beast; the guy who made twenty-one P-40's crash in Australia. Kid, walkin' down the street that day I was guilty as hell. Except I



wasn't, and there was a court paper I my pocket to prove I wasn't, and I walked . . . past . . . the porches. Result? Fourteen months later I had one of the best shops in the state again, a respected man again; bigger than ever.

exhalt CHRIS. Joe McGuts.

Demean KELLER. That's the only way you lick 'em is guts! The worst thing you did was to move away from here. You made it tough for your father when he gets out. That's why I tell you, I like to see him move back right on this block.

Deter MOTHER. How could they move back.

DEMAND KELLER. It ain't gonna end *till* they move back! Till people play cards with him *again*, and talk with him, and smile with him – you play cards with a man you know he can't be a murderer. And the next time you write him I like you to tell him just what I said. You hear me?

1.11

qu-z ANN. Don't you hold anything against him?

Broken Promises

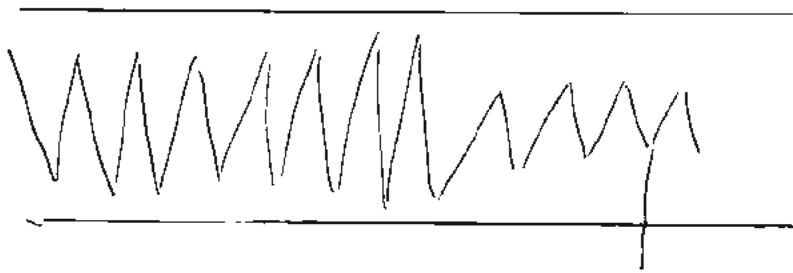
declare KELLER. Annie, I never believed in crucifying people.

Pump ANN. But he was your partner, he dragged you through the mud . .

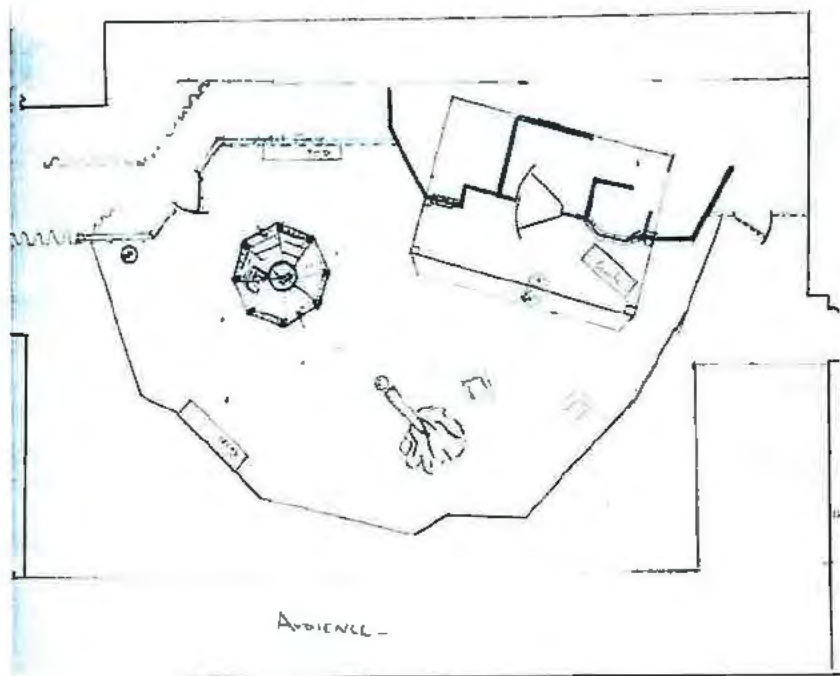
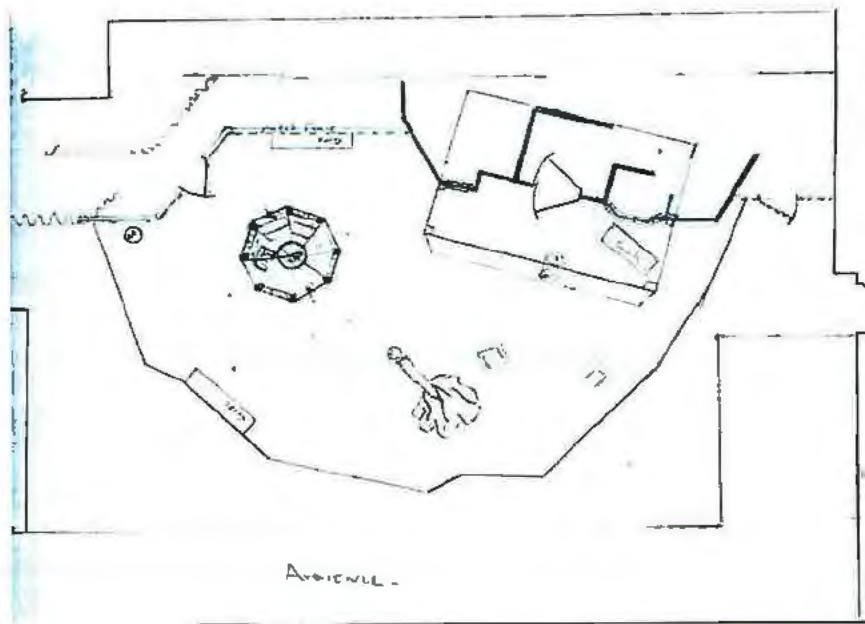
express KELLER. Well, he ain't my sweetheart, but you gotta forgive, don't you?

QUESTION ANN. You, either, Kate? Don't you feel any . . . ?

STATE KELLER. The next time you write Dad . . .



' Drink your
tea-Casanova'



halt ANN. I don't write him.

deliberate KELLER. Well every now and then you. . .

Hinowr ANN. No, I've *never* written to him. Neither has my brother. Say, do you feel this way, too?

STAN CHRIS. He murdered twenty-one pilots.

Conclude KELLER. What the hell kinda talk is that?

MOTHER. That's not a thing to say about a man.

Declare ANN. What else can you say? When they took him away I followed him, went to him every visiting day. I was crying all the time. Until the news came about Larry. Then I realized. It's wrong to pity a man like that. Father or no father, there's only one way to look at him. He knowingly shipped out parts that would crash an airplane. And how do you know Larry wasn't one of them?

Capture MOTHER. I was waiting for that. As long as you're here, Annie, I want to ask you never to say that again.

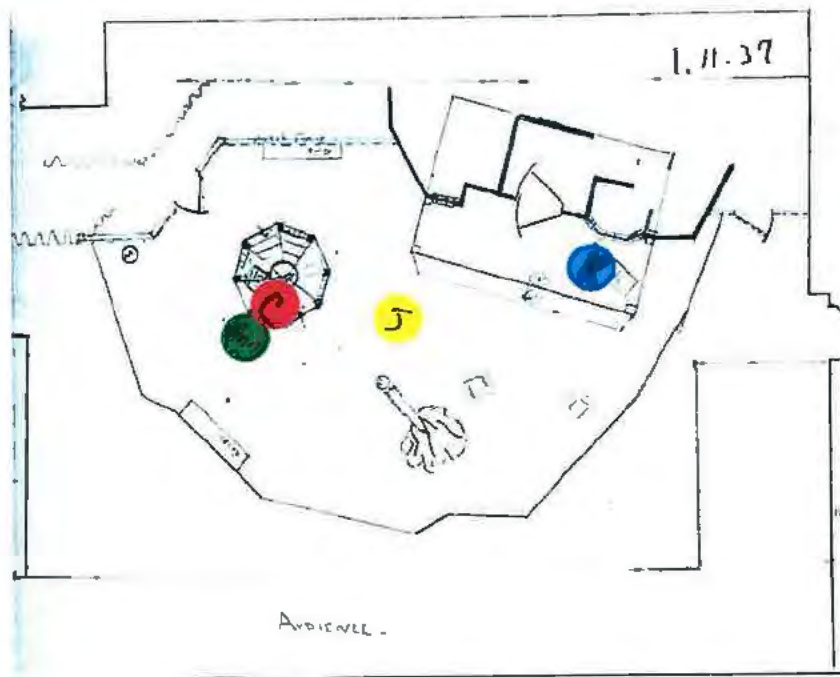
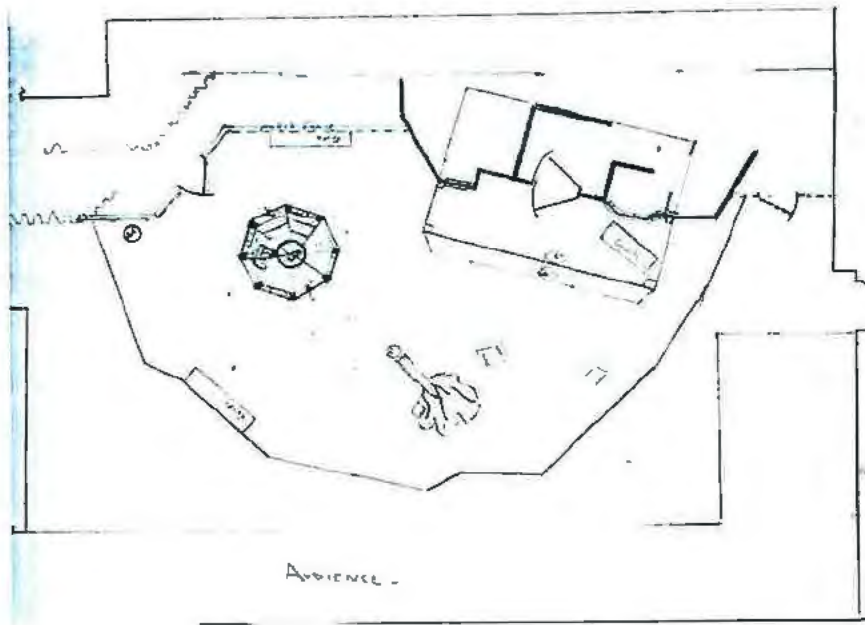
Surprise ANN. You surprise me. I thought you'd be mad at him.

Coener MOTHER. What your father did had nothing to do with Larry. Nothing.

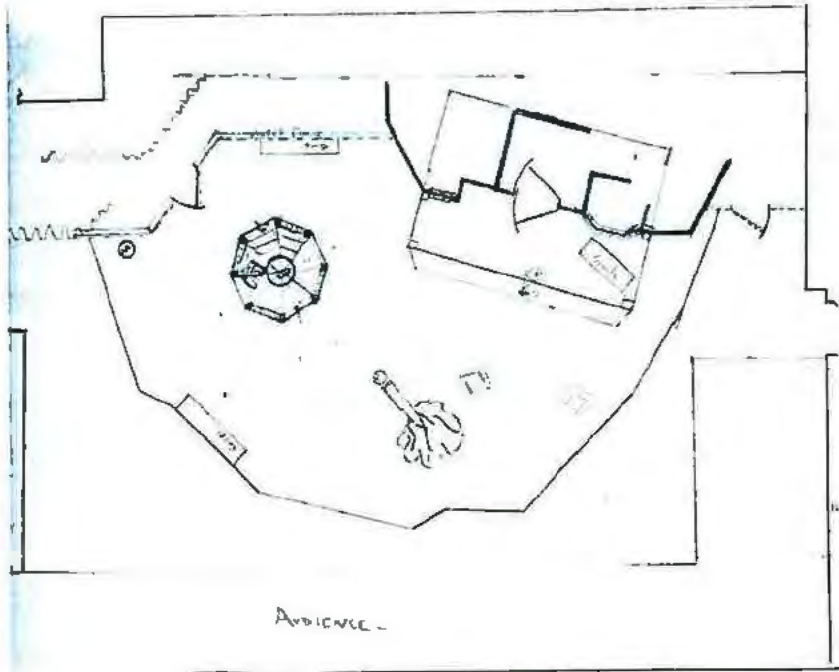
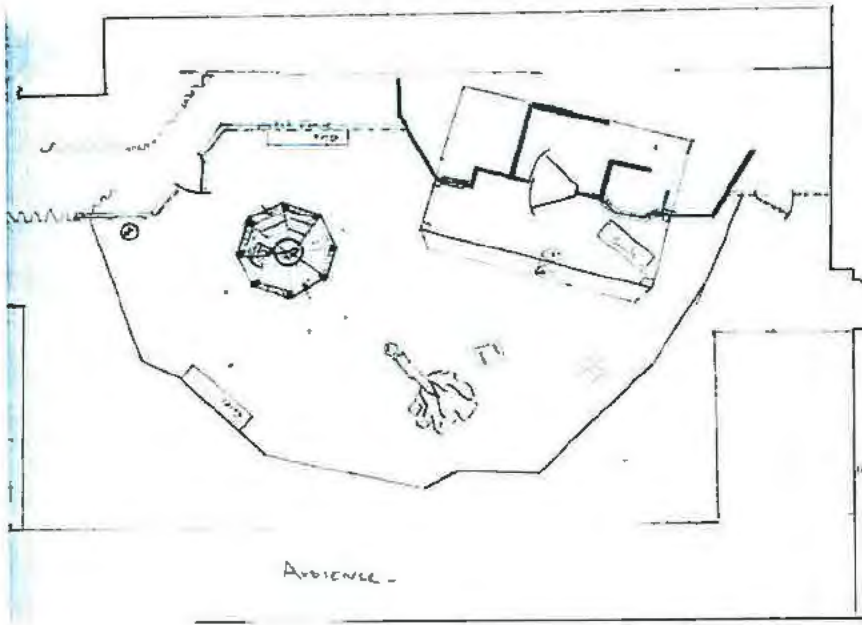
Deny ANN. But we can't know that.

Demand MOTHER. As long as you're here!

Attempt ANN. But, Kate . . .



- Command** MOTHER. Put that out of your head!
- Add** KELLER. Because . . .
- Stop** MOTHER. That's all, that's enough. Come inside now, and have some tea with me.
- Continue** KELLER. The one thing you . . .
- Provoke** MOTHER. He's not dead, so there's no argument! Now come!
- Stop** KELLER. In a minute! Now look, Annie . . .
- hinder** CHRIS. All right, Dad, forget it.
- Continue** KELLER. Now, she dasn't feel that way. Annie . . .
- Aggrieve** CHRIS. I'm sick of the whole subject, now cut it out.
- Demand** KELLER. You want her to go on like this? Those cylinder heads went into P-40's only. What's the matter with you? You know Larry never flew a P-40.
- Interrogate
Mock** CHRIS. So who flew those P-40's, pigs?
- Belittle** KELLER. The man was a fool, but don't make a murderer out of him. You got no sense? Look what it does to her! Listen, you gotta appreciate what was doin' in that shop in the war. The both of you!
- Protect** It was a madhouse. Every half hour the Major callin' for cylinder heads, they were whippin' us with the telephone. The trucks were hauling them away hot, damn near. I mean just try to see it human, see it human. All of a sudden a batch comes out with a crack. That happens, that's the business. A fine, hairline crack. All right, so . . . so he's a little man, your father, always



scared of loud voices. What'll the Major say?—Half a day's production shot. . . . What'll I say? You know what I mean? Human. So he takes out his tools and he . . . covers over the cracks. All right . . . that's bad, it's wrong, but that's what a little man does. If I could have gone in that day I'd a told him – junk 'em, Steve, we can afford it. But alone he was afraid. But I know he meant no harm. He believed they'd hold up a hundred percent. That's a mistake, but it ain't murder. You mustn't feel that way about him. You understand me? It ain't right.

Surrender ANN. Joe, let's forget it.

Pursue KELLER. Annie, the day the news came about Larry he was in the next cell to mine . . . Dad. And he cried, Annie . . . he cried half the night.

Pout ANN. He shoulda cried all night.

Pursue KELLER. Annie, I do not understand why you . . . !

Demand CHRIS. Are you going to stop it?!

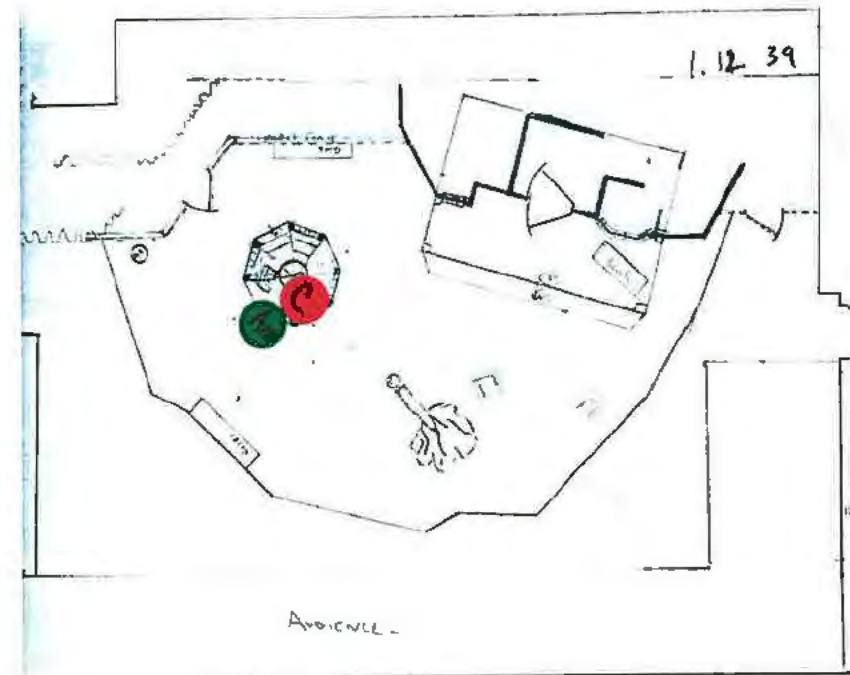
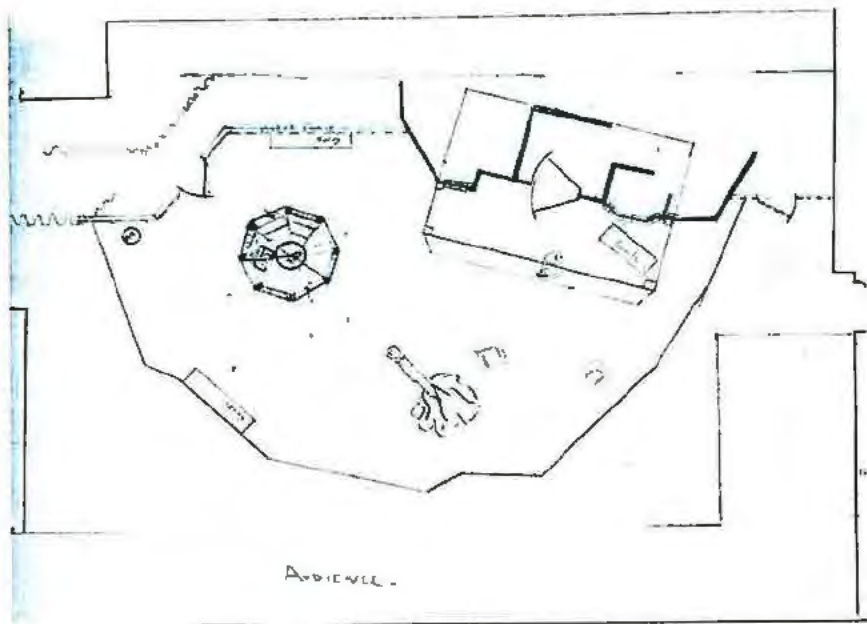
Calm ANN. Don't yell at him. He just wants everybody happy.

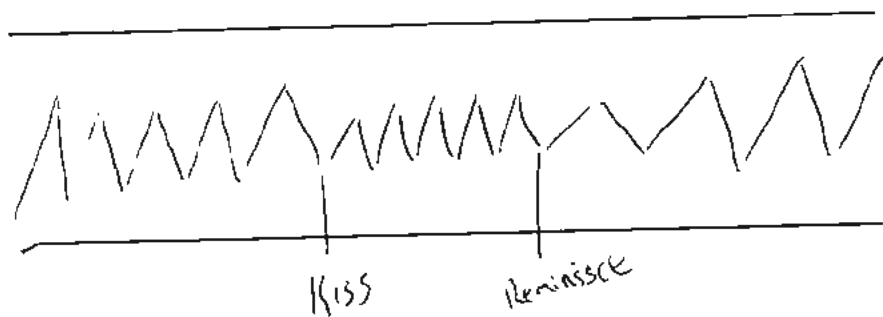
Revert KELLER. That's my sentiments. Can you stand steak?

Please CHRIS. And champagne!

Apologize KELLER. Now you're operatin'! I'll call Swanson's for a table! Big time tonight, Annie!

enjoy ANN. Can't scare me.





Tease KELLER. I like that girl. Wrap her up. You got nice legs, Annie! .
I want to see everybody drunk tonight. Look at him, he's blushin'!

Pushaway CHRIS. Drink your tea, Casanova. Isn't he a great guy?

1.12 *Tease* ANN. You're the only one I know who loves his parents! Alone AT LAST

play CHRIS. I know. It went out of style, didn't it?

PLINT ANN. It's all right. It's a good thing. You know? It's lovely here.
The air is sweet.

Pursue CHRIS. You're not sorry you came?

Retreat ANN. Not sorry, no. But, I'm . . . not going to stay . . .

gam CHRIS. Why?

explain ANN. In the first place, your mother as much as told me to go.

doubt CHRIS. Well . . .

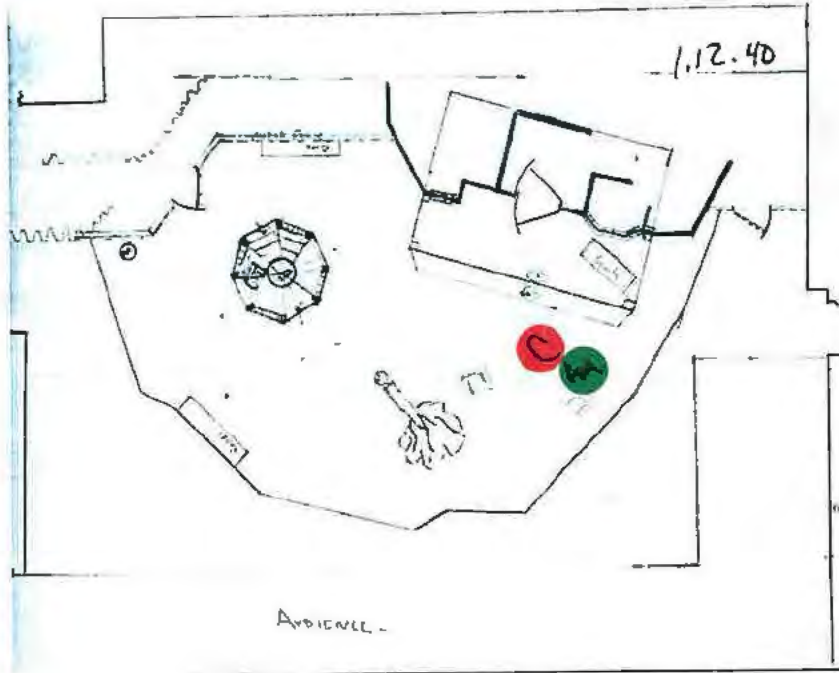
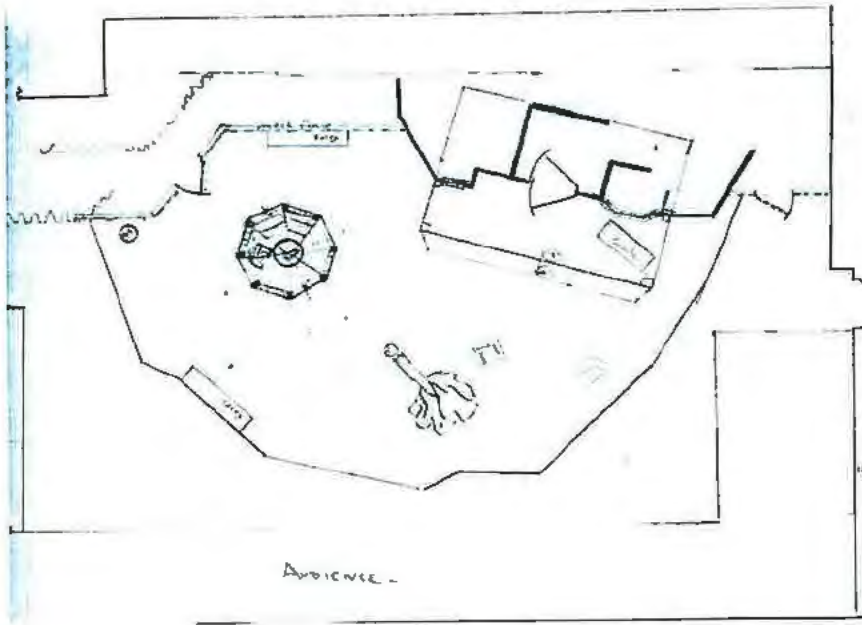
hesitate ANN. You saw that . . . and then you . . . you've been kind of . . .

wonder CHRIS. What?

STATE ANN. Well . . . kind of embarrassed ever since I got here.

hint CHRIS. The trouble is I planned on kind of sneaking up on you
over a period of a week or so. But they take it for granted that
we're all set.

agree ANN. I knew they would. Your mother anyway.



quiz CHRIS. How did you know?

point ANN. From *her* point of view, why else would I come?

intimate CHRIS. Well . . . would you want to? I guess you know this is why I asked you to come.

hint ANN. I guess this is why I came.

blame
Exclude
Blame CHRIS. Ann, I love you. I love you a great deal. I love you. I have no imagination . . . that's all I know to tell you. I'm embarrassing you. I didn't want to tell it to you here. I wanted some place we'd never been, a place where we'd be brand new to each other. . . . You feel it's wrong here, don't you? This yard, this chair? I want you to be ready for me. I don't want to win you away from anything.

Calm ANN. Oh, Chris, I've been ready a long, long time!

disbelieve CHRIS. Then he's gone forever. You're sure.

ATTEST ANN. I almost got married two years ago.

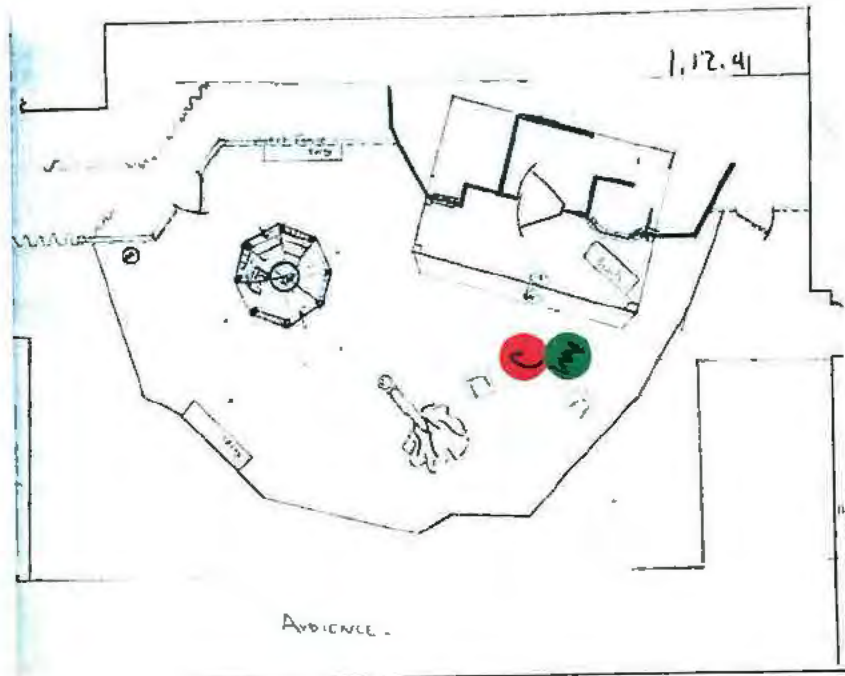
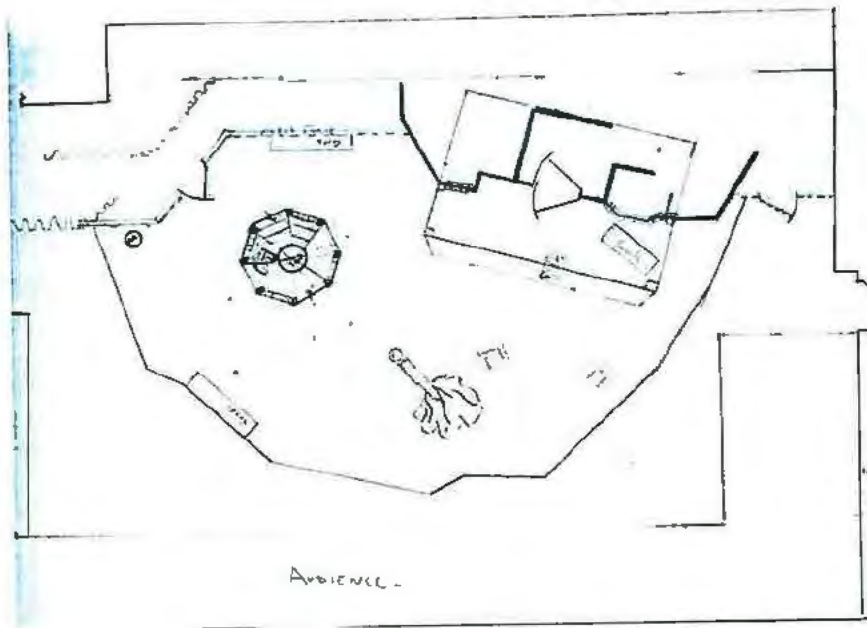
understand CHRIS. . . . why didn't you?

Focus ANN. You started to write to me . . .

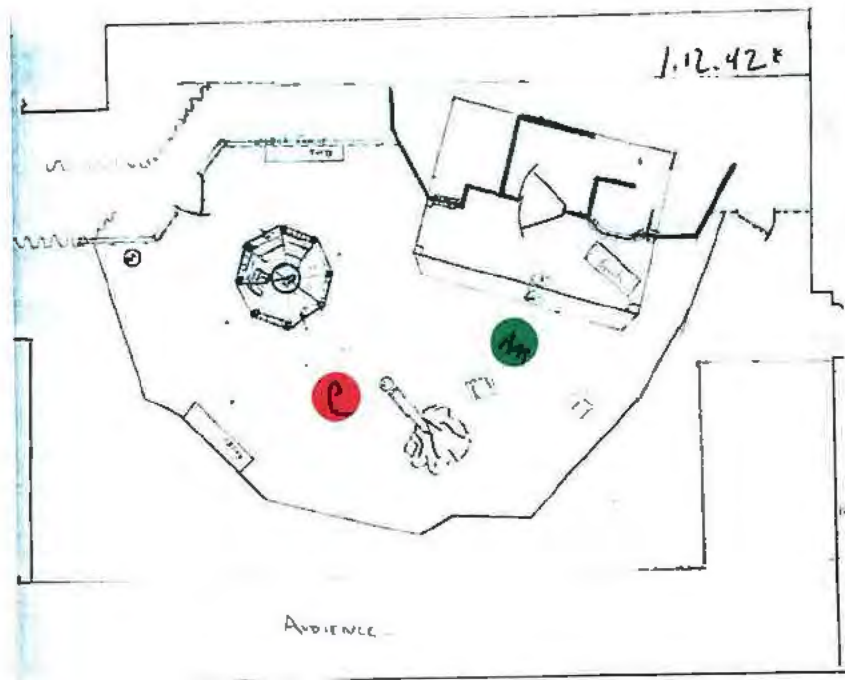
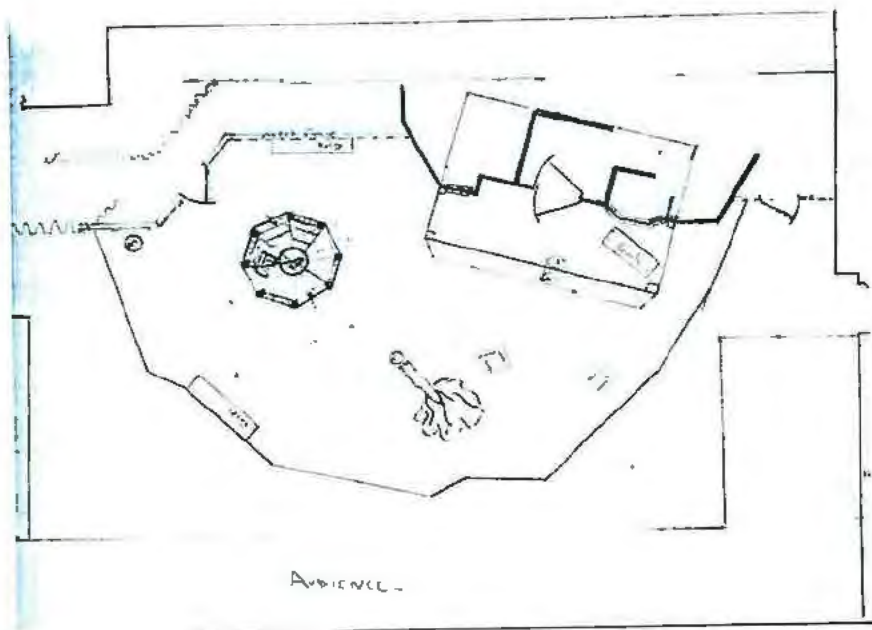
reclaim CHRIS. You felt something that far back?

Pursue ANN. Every day since!

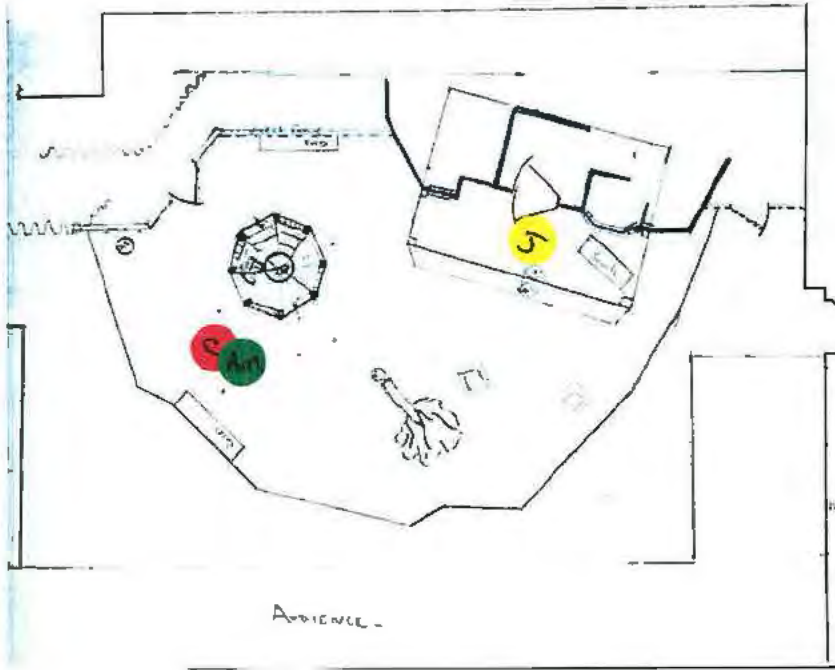
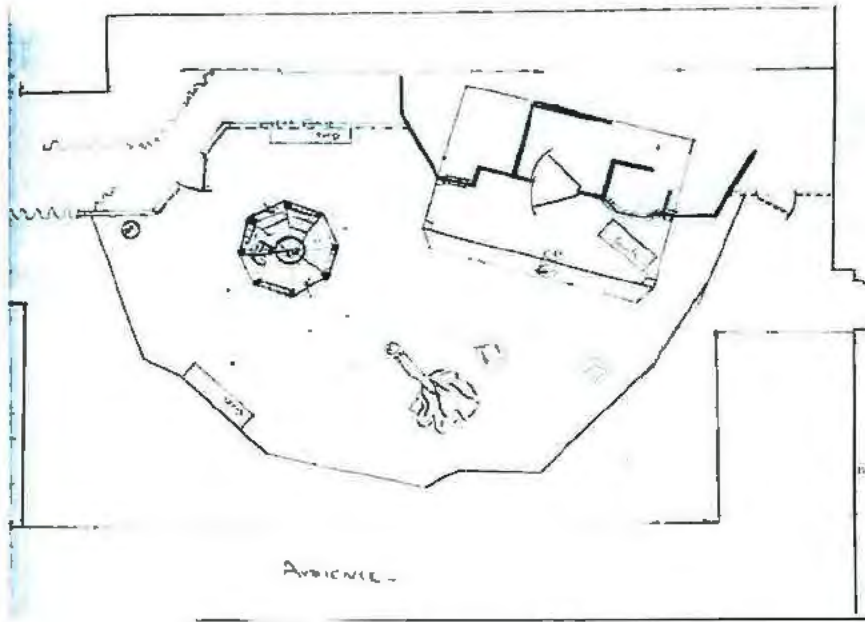
sold CHRIS. Ann, why didn't you let me know?



- prove* ANN. I was waiting for you, Chris. Till then you never wrote. And when you did, what did you say? You sure can be ambiguous, you know.
- tease*
- Assert* CHRIS. Give me a kiss, Ann. Give me a . . . God, I kissed you, Annie, I kissed Annie. How long, how long I've been waiting to kiss you!
- Prod* ANN. I'll never forgive you. Why did you wait all these years? All I've done is sit and wonder if I was crazy for thinking of you.
- Explode* CHRIS. Annie, we're going to live now! I'm going to make you so happy.
- Exclaim* ANN. Not like that you're not.
- Wonder* CHRIS. I kissed you . . .
- Encourage* ANN. Like Larry's brother. Do it like you, Chris. What is it, Chris?
- Avoid* CHRIS. Let's drive some place . . . I want to be alone with you.
- regain* ANN. No . . . what is it, Chris, your mother?
- Avoid* CHRIS. No . . . nothing like that . . .
- prod* ANN. Then what's wrong? . . . Even in your letters, there was something ashamed.
- dissuade* CHRIS. Yes. I suppose I have been. But it's going from me.
- prompt* ANN. You've got to tell me -



- deny CHRIS. I don't know how to start.
- pursue ANN. It wouldn't work this way.
- Confide CHRIS. It's all mixed up with so many other things. . . . You remember, overseas, I was in command of a company?
- remember ANN. Yeah, sure.
- hurt CHRIS. Well, I lost them.
- Assure ANN. How many?
- struggle CHRIS. Just about all.
- stumble ANN. Oh, gee!
- Remember CHRIS. It takes a little time to toss that off. Because they weren't just men. For instance, one time it'd been raining several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing . . . but . . . that's the kind of guys I had. They didn't die; they killed themselves for each other. I mean that exactly; a little more selfish and they'd've been here today. And I got an idea—watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of . . . responsibility. Man for man. You understand me?—To show that, to bring that on to the earth again like some kind of a monument and everyone would feel it standing there, behind him, and it would make a difference to him. . . . And then I came home and it was incredible. I . . . there was no meaning in it here; the whole thing to them was a kind of a—bus accident. I went to work with Dad, and that rat-race again. I felt . . . what you said . . . ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys.
- Assure
- Excuse



I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of a war, but when you drive that car you've got to be a little better because of that. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it. And I guess that included you.

Clarify ANN. And you still feel that way?

Reaction CHRIS. I want you, Annie.

Encourage ANN. Because you mustn't feel that way any more. Because you have a right to whatever you have. Everything, Chris, understand that? To me, too . . . And the money, there's nothing wrong in your money. Your father put hundreds of planes in the air, you should be proud. A man should be paid for that. . . .

Entire CHRIS. Oh Annie, Annie . . . I'm going to make a fortune for you!

Answer ^{1.13} KELLER. Hello. . . Yes. Sure. *The messenger is coming.*

Wonder Tease ANN. What'll I do with a fortune . . . ?

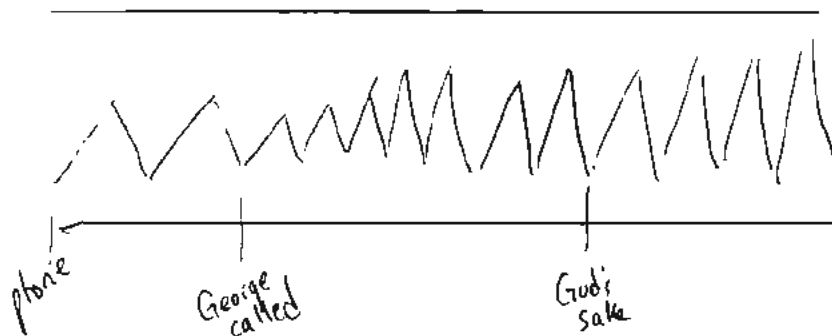
Gain KELLER. Hey, Ann, your brother . . . What is this Labor Day?

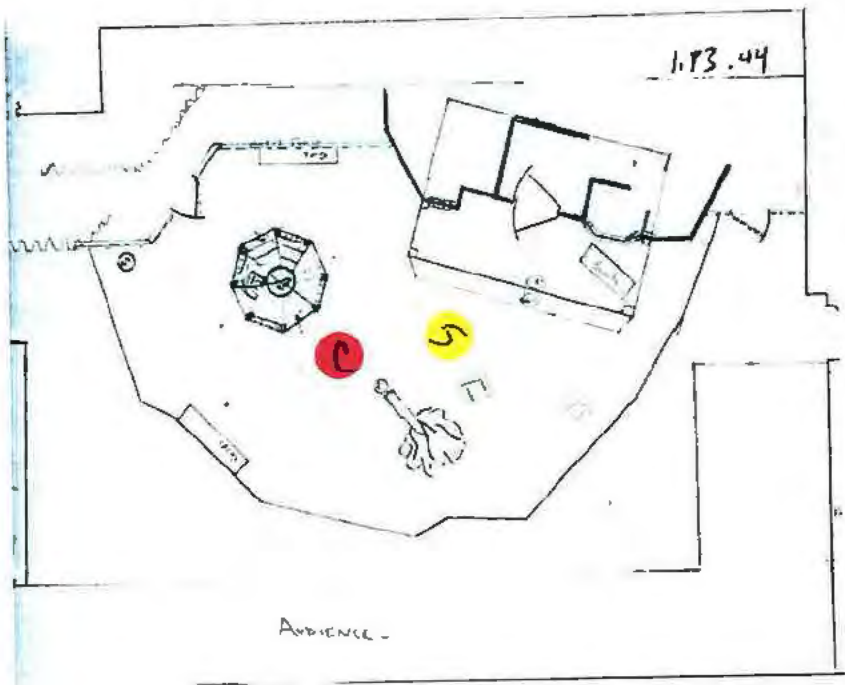
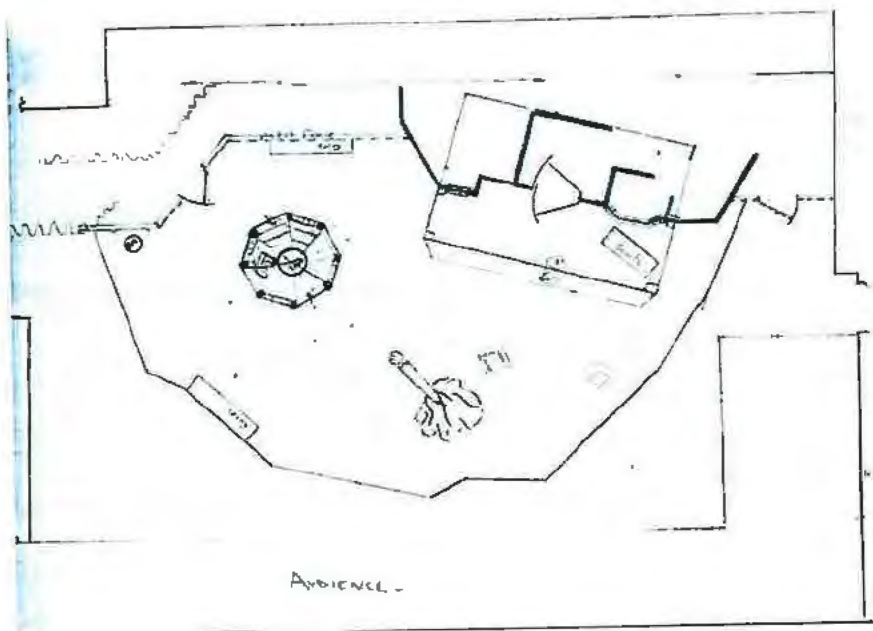
Given CHRIS. All right, all right. . .

Scold ANN. You shouldn't burst out like that.

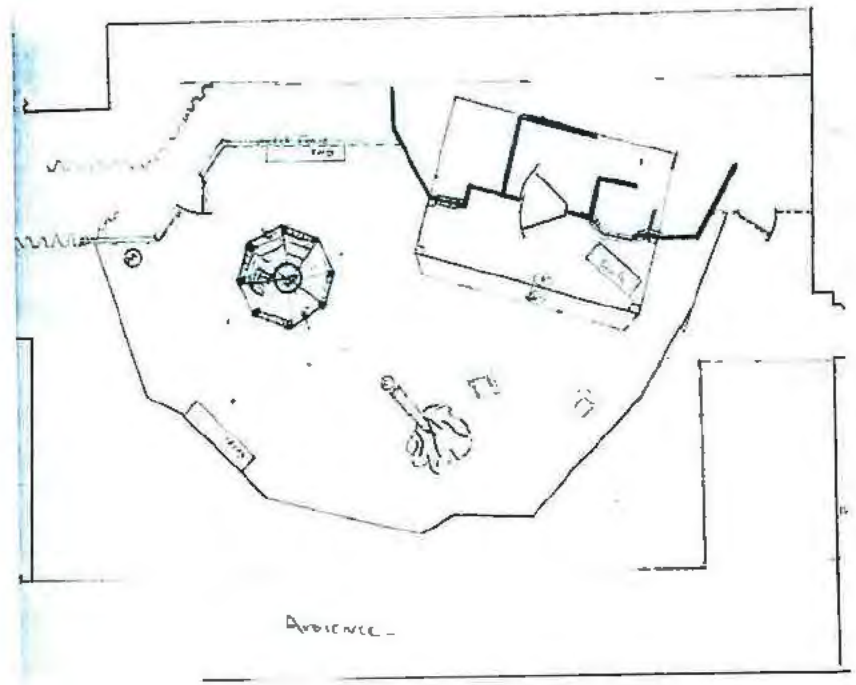
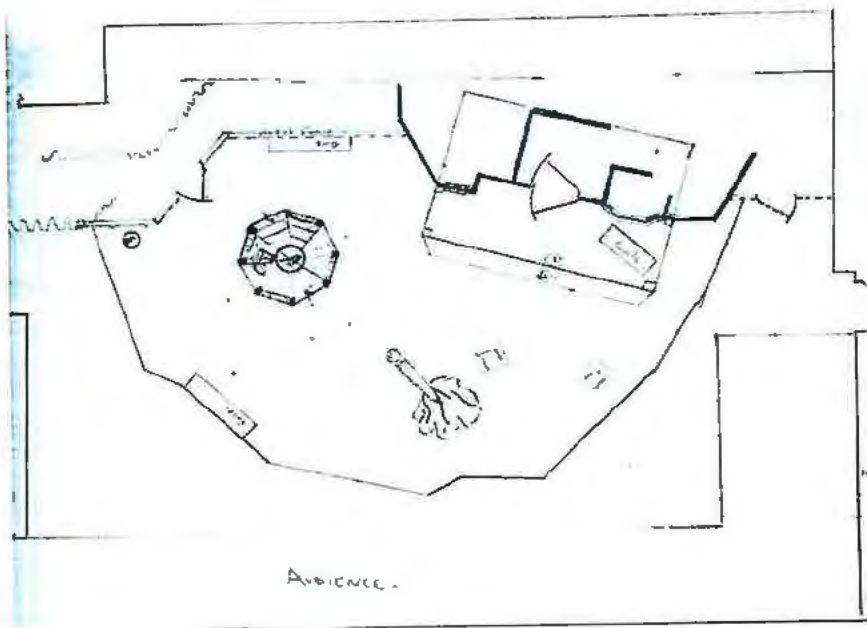
Tease KELLER. Well, nobody told me it was Labor Day. Where's the hot dogs?

Quiet CHRIS. All right. You said it once.



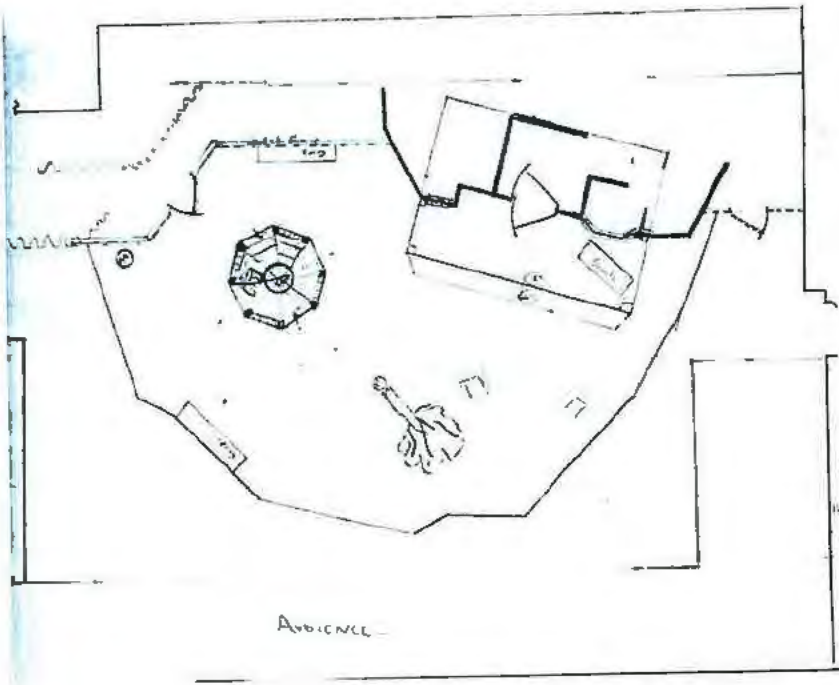
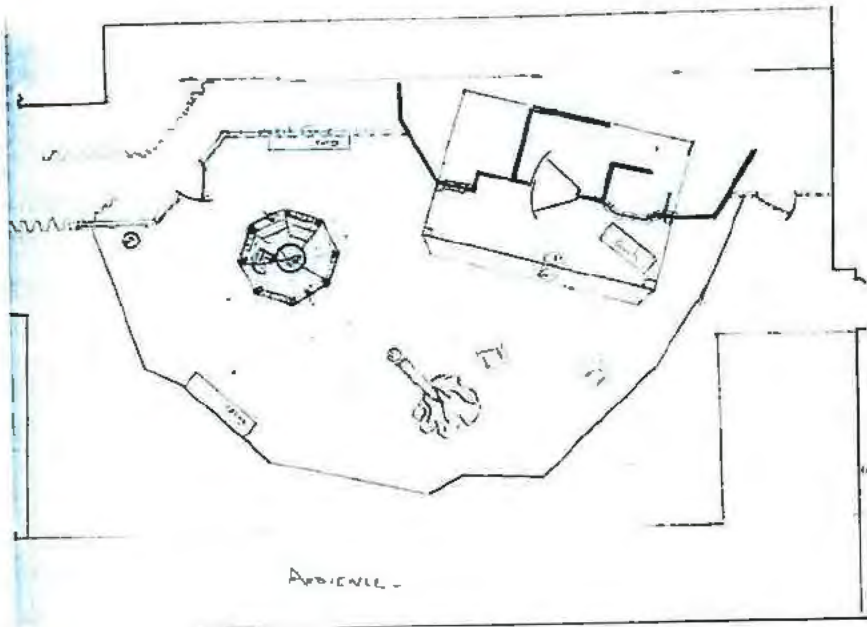


- Puzzle* KELLER. Well, as long as I know it's Labor Day from now on, I'll wear a bell around my neck.
- STATE* ANN. He's so subtle!
- Kid* CHRIS. George Bernard Shaw as an elephant.
- Remember* KELLER. George! –hey, you kissed it out of my head – your brother's on the phone.
- Question* ANN. My brother?
- Affirm* KELLER. Yeah, George. Long distance.
- Worry* ANN. What's the matter, is anything wrong?
- Hurry* KELLER. I don't know, Kate's talking to him. Hurry up, she'll cost him five dollars.
- Linger* ANN. I wonder if we ought to tell your mother yet? I mean I'm not very good in argument.
- Comfort* CHRIS. We'll wait till tonight. After dinner. Now don't get tense, just leave it to me.
- Prod* KELLER. What're you telling her?
- Assure*
Confide CHRIS. Go ahead, Ann. We're getting married, Dad. Well, don't you say anything?
- recognize*
worry KELLER. I'm glad, Chris, I'm just . . . George is calling from Columbus.
- Ponder* CHRIS. Columbus!



- Interrogate* KELLER. Did Annie tell you he was going to see his father today?
- stifle* CHRIS. No, I don't think she knew anything about it.
- Pursue* KELLER. Chris! You . . . you think you know her pretty good?
- Block* CHRIS. What kind of question. . . ?
- realize* KELLER. I'm just wondering. All these years George don't go to see his father. Suddenly he goes . . . and she comes here.
- WARD off* CHRIS. Well, what about it?
- Urge* KELLER. It's crazy, but it comes to my mind. She don't hold nothin' against me, does she?
- Propt* CHRIS. I don't know what you're talking about.
- Prave* KELLER. I'm just talkin'. To his last day in court the man blamed it all on me; and this is his daughter. I mean if she was sent here to find out something?
- Suspect* CHRIS. Why? What is there to find out?
- calm* ANN. Why are you so excited, George? What happened there?
- Emphasize* KELLER. I mean if they want to open up the case again, for the nuisance value, to hurt us?
- Deliberate* CHRIS. Dad . . . How could you think that of her? ()
- DEMAND* ANN. But what did he say to you, for God's sake?

() together



Wmoek KELLER. It couldn't be, heh. You know.

Blow off CHRIS. Dad, you amaze me . . .

Redirect KELLER. All right, forget it, forget it. I want a clean start for you, Chris. I want a new sign over the plant –Christopher Keller, Incorporated.

Defy CHRIS. J.O. Keller is good enough.

Command KELLER. We'll talk about it. I'm going to build you a house, stone, with a driveway from the road. I want you to spread out, Chris, I want you to use what I made for you. . . . I mean, with joy, Chris, without shame . . . with joy.

Agree CHRIS. I will, Dad.

Demand KELLER. . . . Say it to me.

CHRIS. Why?

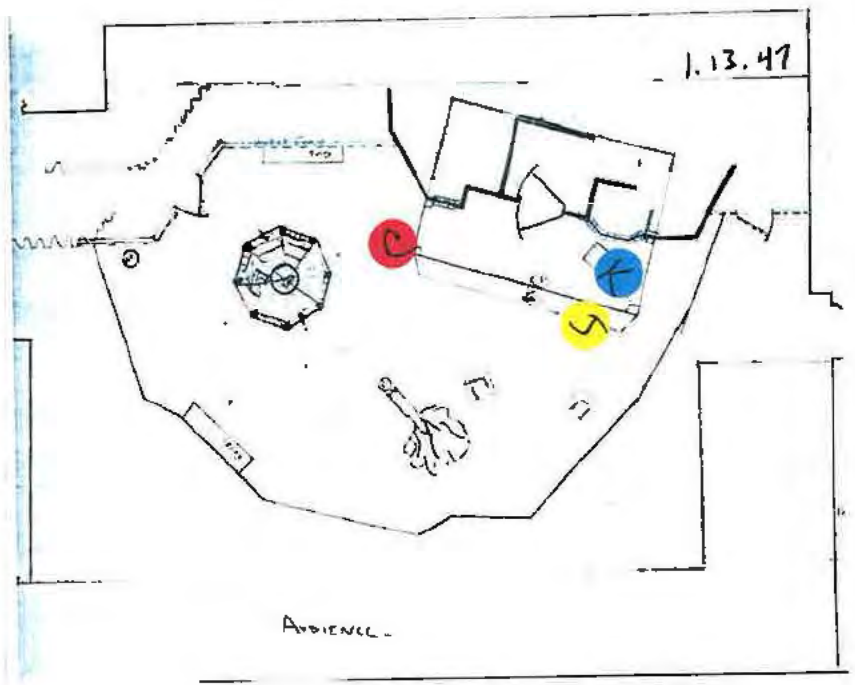
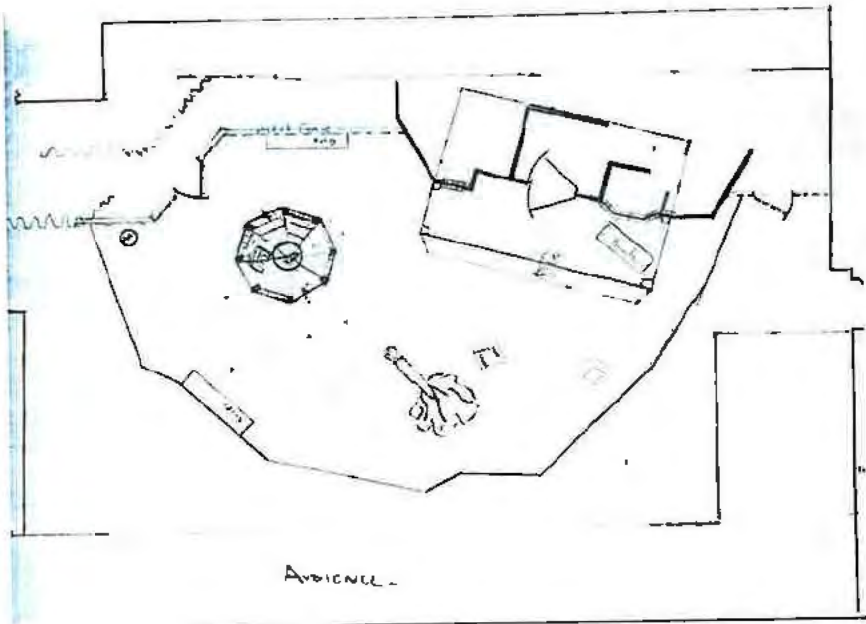
Direct KELLER. Because sometimes I think you're . . . ashamed of the money.

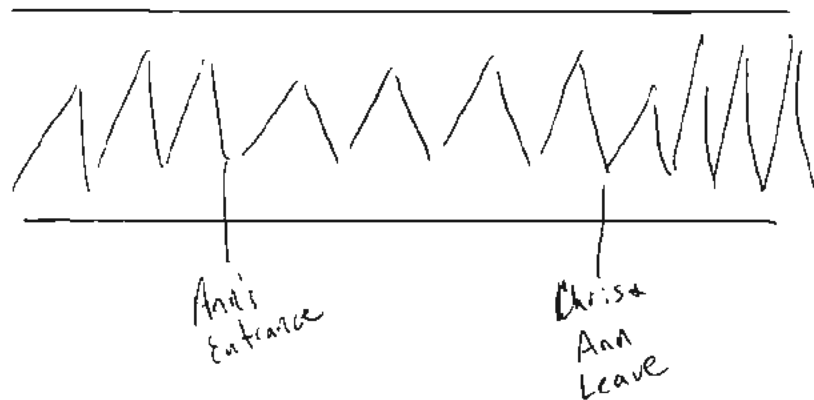
STOP CHRIS. No, don't feel that.

Explain KELLER. Because it's good money, there's nothing wrong with that money.

Explain CHRIS. Dad, you don't have to tell me this.

Encourage
Entice KELLER. Look, Chris, I'll go to work on Mother for you. We'll get her so drunk tonight we'll get married! There's gonna be a





wedding, kid, like there never was seen! Champagne, tuxedos . . . !

Explain
Soothe

ANN. Simply because when you get excited you don't control yourself. . . . Well, what did he tell you for God's sake? All right, come then. Yes, they'll all be here. Nobody's running away from you. And try to get hold of yourself, will you? All right, all right. Goodbye.

Wonder
Hide

CHRIS. Something happen?

Concern

KELLER. He's coming here?

Calm

ANN. On the seven o'clock. He's in Columbus. I told him it would be all right.

Proot

KELLER. Sure, fine! Your father took sick?

Divert

ANN. No, George didn't say he was sick. I . . . I don't know, I suppose it's something stupid, you know my brother. . . Let's go for a drive, or something.

Ask

CHRIS. Sure. Give me the keys Dad.

Entice

MOTHER. Drive through the park. It's beautiful now.

Encourage

CHRIS. Come on, Ann. Be back right away.

Bid

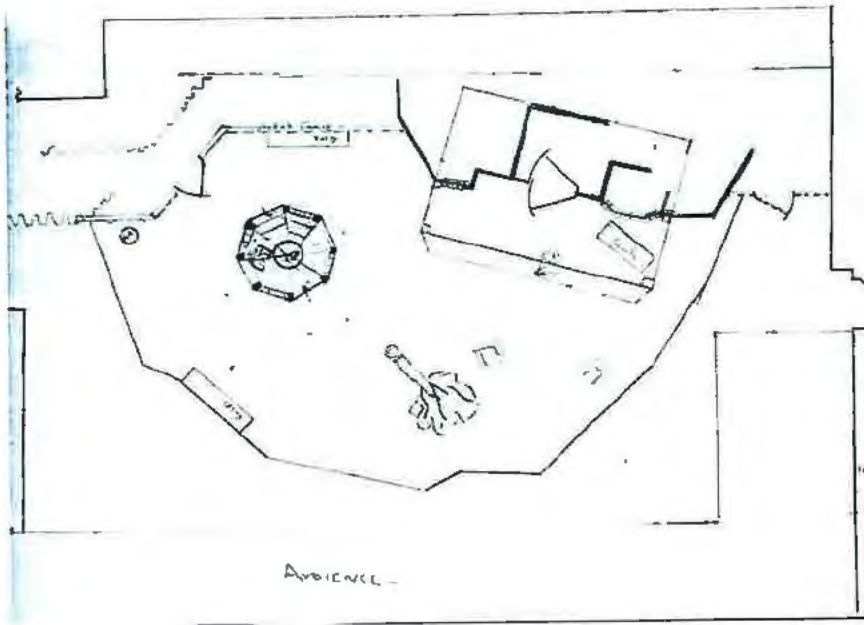
ANN. See you.

Please

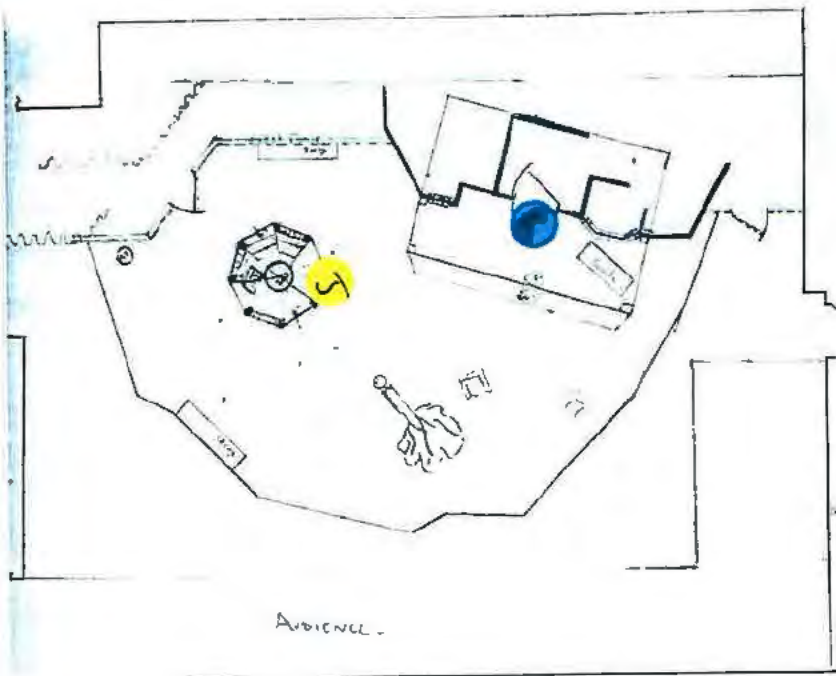
KELLER. Take your time. What does George want?

state.

MOTHER. He's been in Columbus since this morning with Steve. He's gotta see Annie right away, he says.



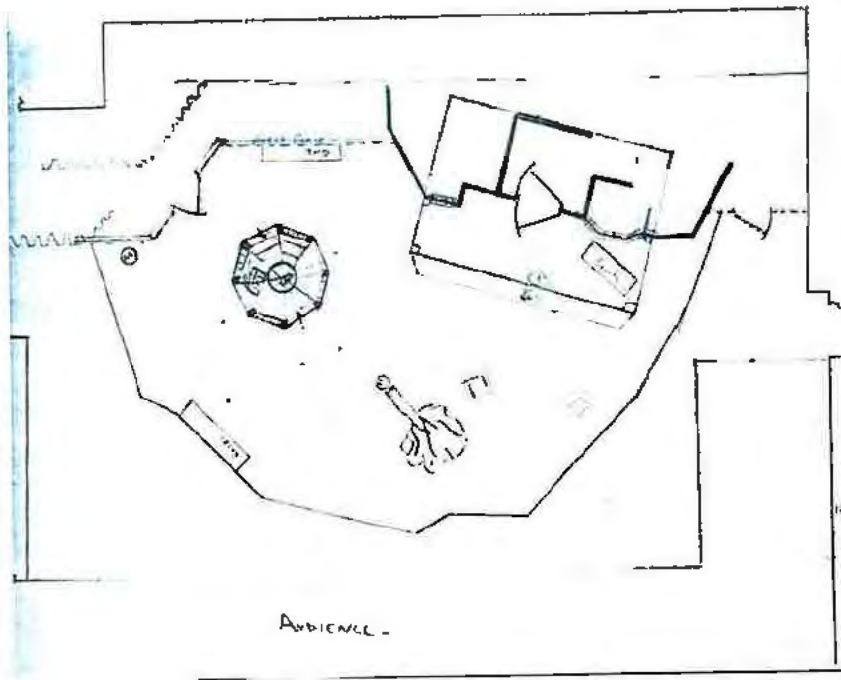
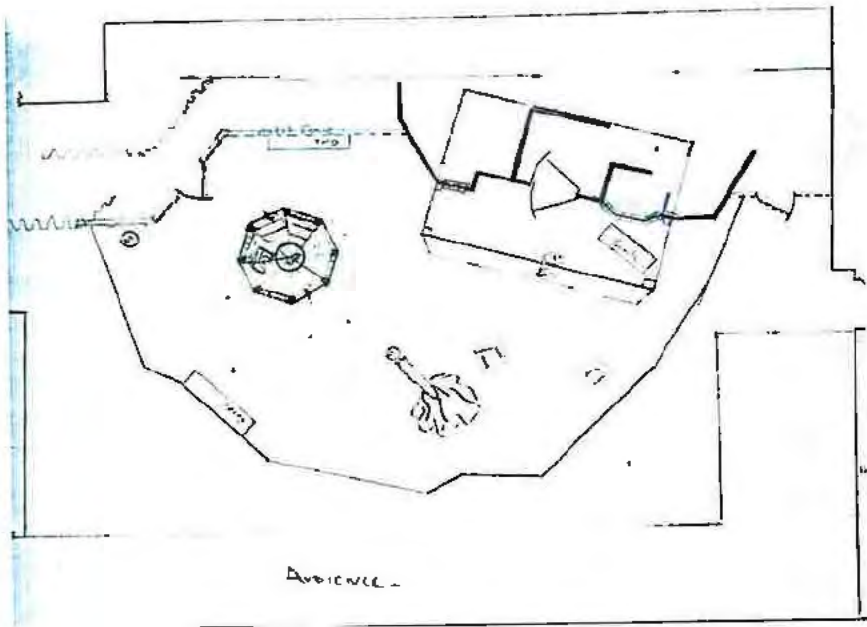
AUDIENCE



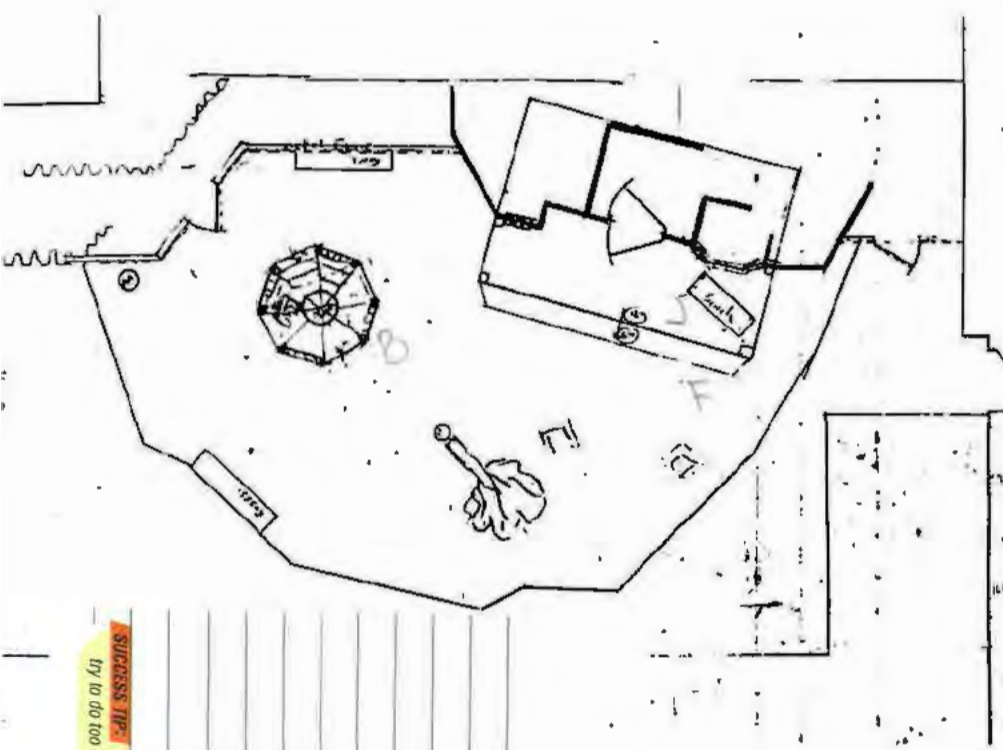
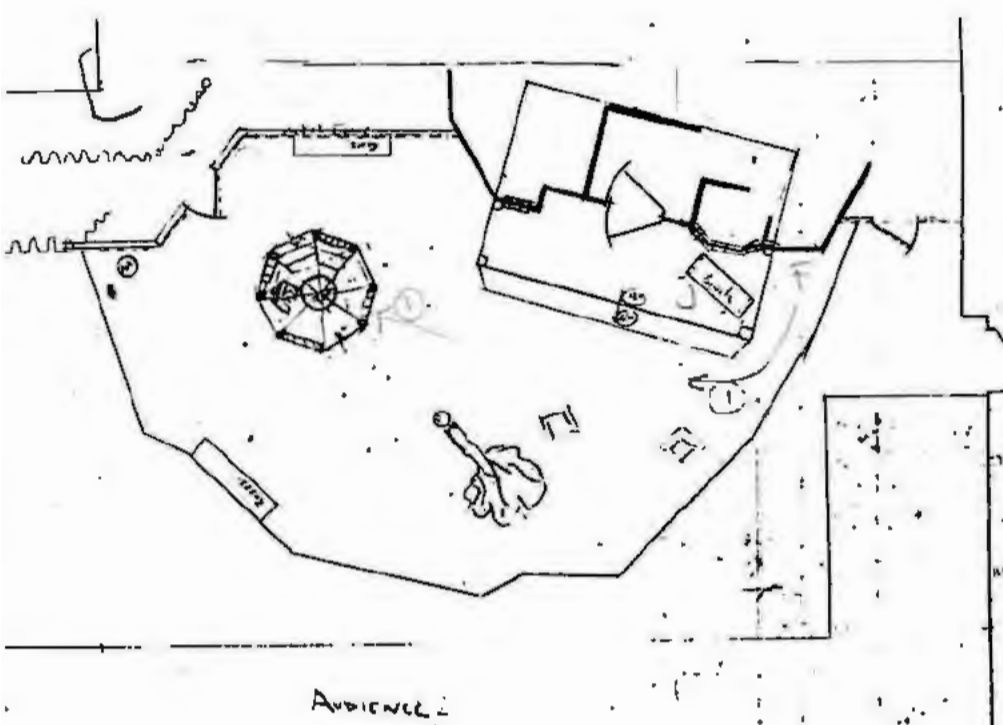
AUDIENCE

- Wonder* KELLER. What for?
- Assert* MOTHER. I don't know. He's a lawyer now, Joe. George is a lawyer. All these years he never even sent a post-card to Steve. Since he got back from the war, not a post-card.
- Throw*
)
Prod KELLER. So what?
- MOTHER. Suddenly he takes an airplane from New York to see him. An airplane!
- KELLER. Well? So?
- MOTHER. Why?
- Discourage* KELLER. I don't read minds. Do you?
- Ponder* MOTHER. Why, Joe? What has Steve suddenly got to tell him that he takes an airplane to see him?
- Warn* KELLER. What do I care what Steve's got to tell him?
- Ascertain* MOTHER. You're sure, Joe?
- Deny* KELLER. Yes, I'm sure.
- Warn* MOTHER. Be smart now, Joe. The boy is coming. Be smart.
- Assert* KELLER. Once and for all, did you hear what I said? I said I'm sure.
- Admonish* MOTHER. All right, Joe. Just . . . be smart.

END OF ACT ONE



Appendix B: Stage Manager's Working Script



"name of the father"
original name

"All My Sons"
ACT ONE

LQ1, LQ2, SQ101, etc.

"News Flash" 1.1

JIM. (1) Where's your tobacco?

KELLER. I think I left it on the table. ^{BY 20} Gonna rain tonight.

JIM. Paper says so?

KELLER. Yeah, right here.

JIM. Then it can't rain. Frank Enters

FRANK. Hya. FX 20

KELLER. Hello, Frank. What's doin'?

FRANK. Nothin'. Walking off my breakfast. That beautiful? Not a cloud.

KELLER. Yeah, nice.

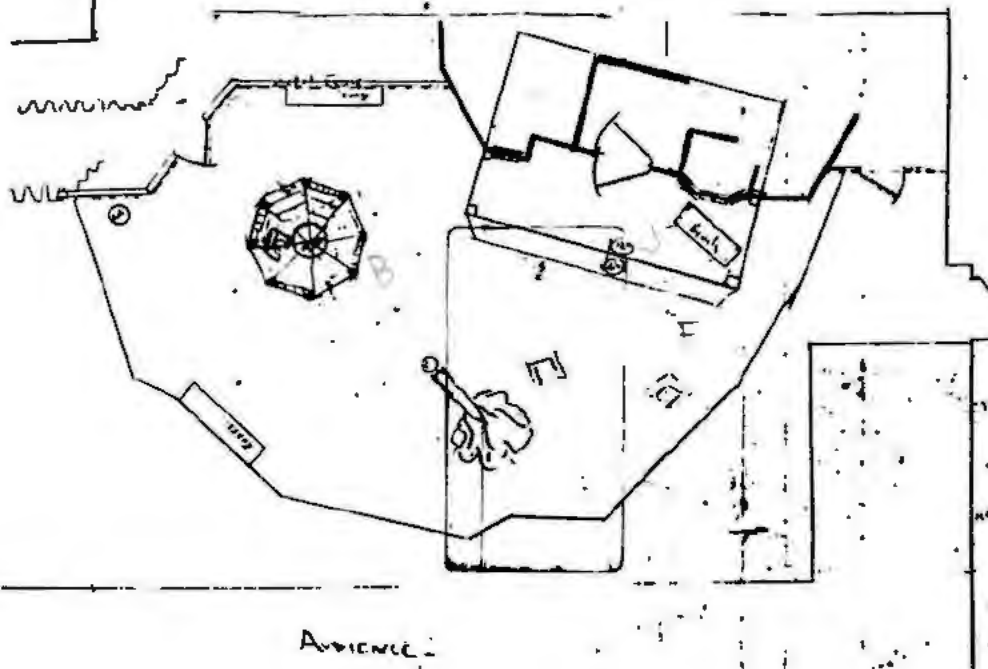
FRANK. Every Sunday ought to be like this.

KELLER. Want the paper?

FRANK. What's the difference, its all bad news. What's today's calamity?

KELLER. I don't know, I don't read the news part any more. It's more interesting in the want ads.

FRANK. Why, you trying to buy something?



KELLER. No, I'm just interested. To see what people want y'know? For instance, here's a guy is lookin' for two Newfoundland dogs. Now what's he want with two Newfoundland dogs?

FRANK. That is funny. *Newfoundland*

KELLER. Here's another one. Wanted—Old Dictionaries. High prices paid. Now what's a man going to do with an old dictionary?

FRANK. Why not? Probably a book collector.

KELLER. You mean he'll make a living out of that?

FRANK. Sure, there's a lot of them.

KELLER. All the kind of business goin' on. In my day, either you were a lawyer, or a doctor, or you worked in a shop. Now

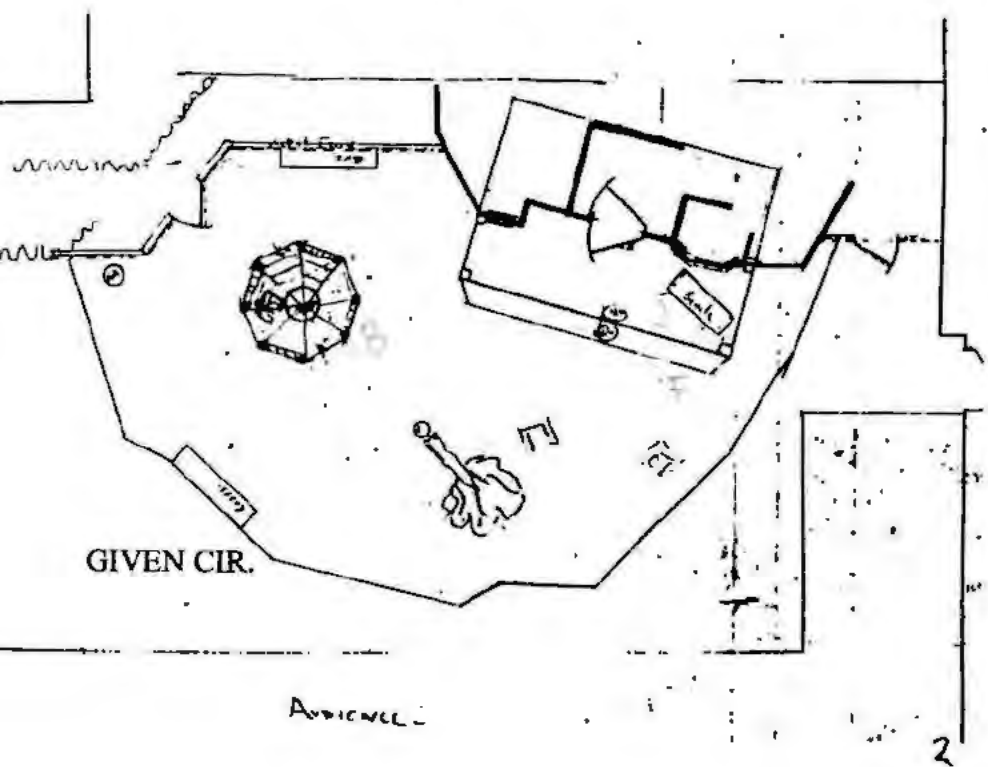
FRANK. Well, I was going to be a ~~fore~~ ^{forrester} once.

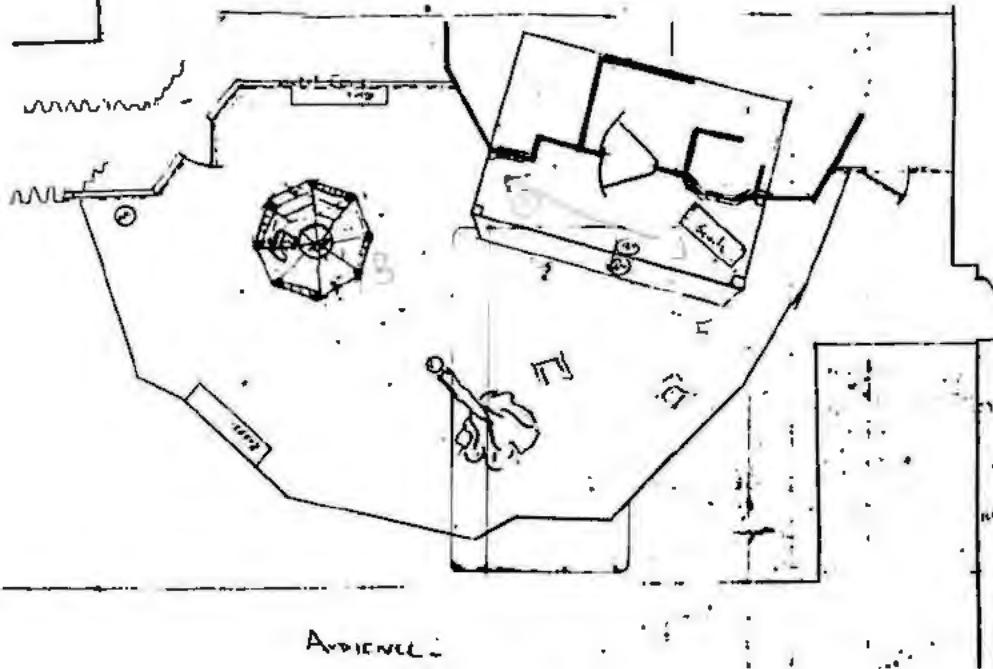
KELLER. Well, that shows you; in my day, there was no such thing. You look at a page like this you realize how ignorant you are. Psss!

FRANK. Hey, what happened to your tree? *apple tree & the fall.*

KELLER. Ain't that awful? The wind must've got it last night. You heard the wind didn't you?

FRANK. Yeah, I got a mess in my yard, too. What a pity. What'd Kate say?





KELLER. They're all asleep yet. I'm just waiting for her to see it.

FRANK. You know? —It's funny.

KELLER. What?

FRANK. Larry was born in August. He'd been twenty-seven this month. And his tree blows down.

KELLER. I'm surprised you remember his birthday, Frank. That's nice.

FRANK. Well, I'm working on his horoscope.

KELLER. How can you make him a horoscope? That's for the future ain't it? ~~JN20~~

FRANK. Well, what I'm doing is this, see. Larry was reported missing on November 25th, right?

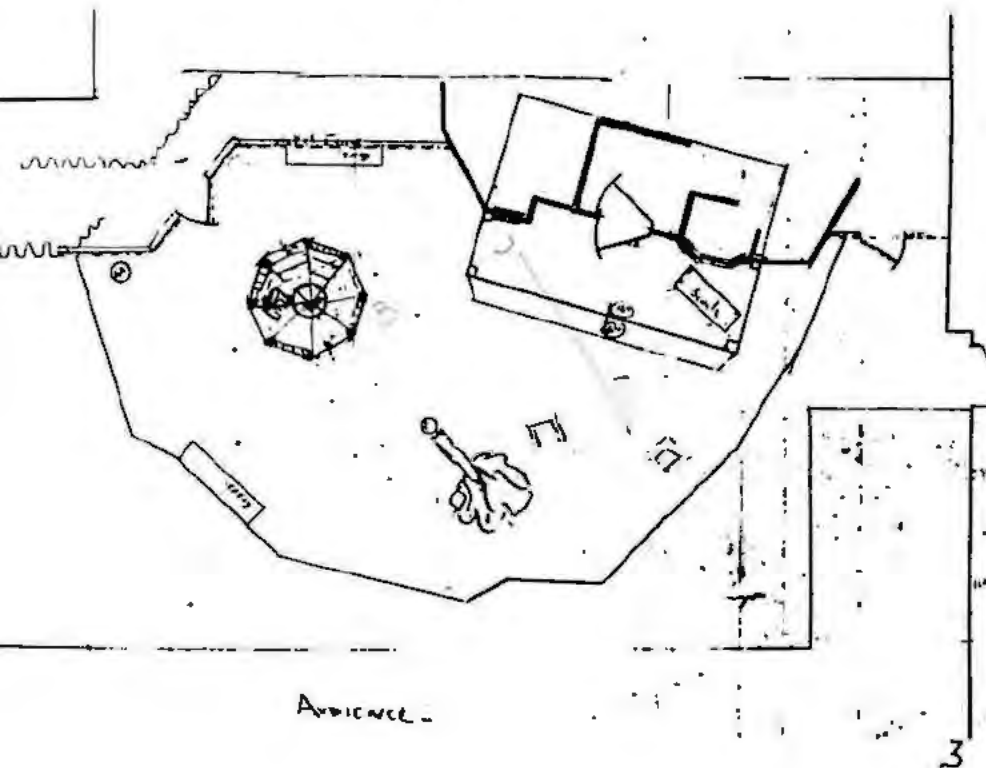
KELLER. Yeah

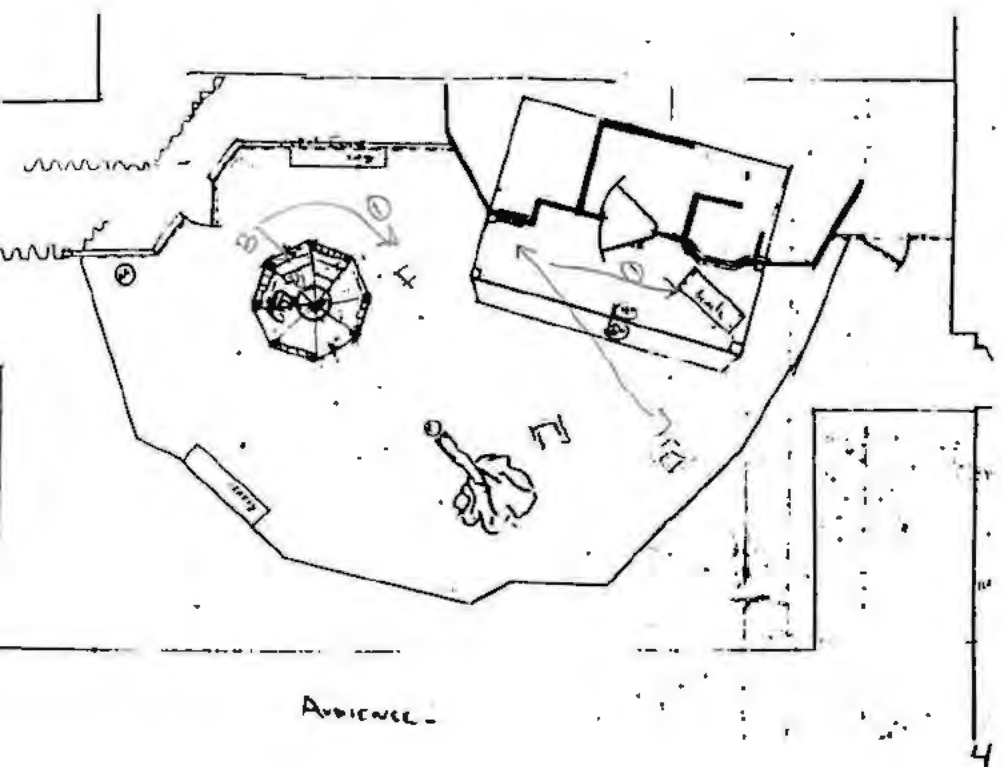
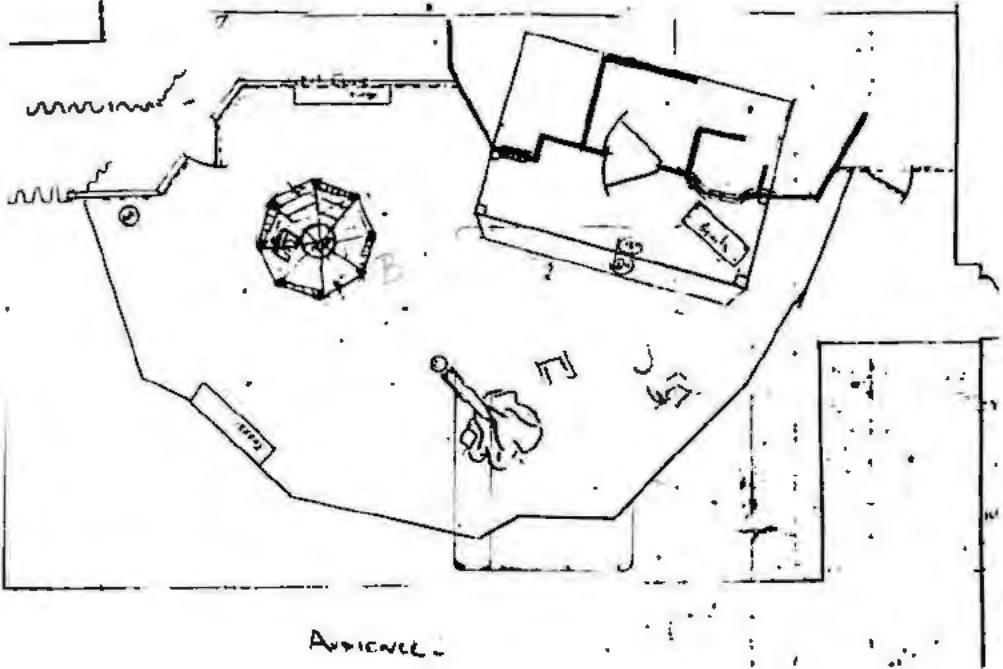
FRANK. Well, then, we assume that if he was killed it was on November 25th. Now, what Kate wants...

KELLER. Oh, Kate asked you to make a horoscope?

FRANK. Yeah, what she wants to find out is whether November 25th was a favorable day for Larry.

KELLER. What is that, favorable day?





FRANK. Well, a favorable day for a person is a fortunate day, according to his stars. In other words it would be practically impossible for him to have died on his favorable day.

KELLER. Well, was that his favorable day? - November 25th? *sit down*

FRANK. That's what I'm working on to find out. It takes time! See the point is, if November 25th was his favorable day, then it's completely possible he's alive somewhere, because ... I mean it's possible. I didn't even see you.

KELLER. Is he talkin' sense?

JIM. Him? He's all right. He's just completely out of his mind, that's all.

FRANK. *FX2 go 2000*
The trouble with you is, you don't believe in anything.

JIM. And your trouble is that you believe in *anything*. You didn't see my kid this morning, did you?

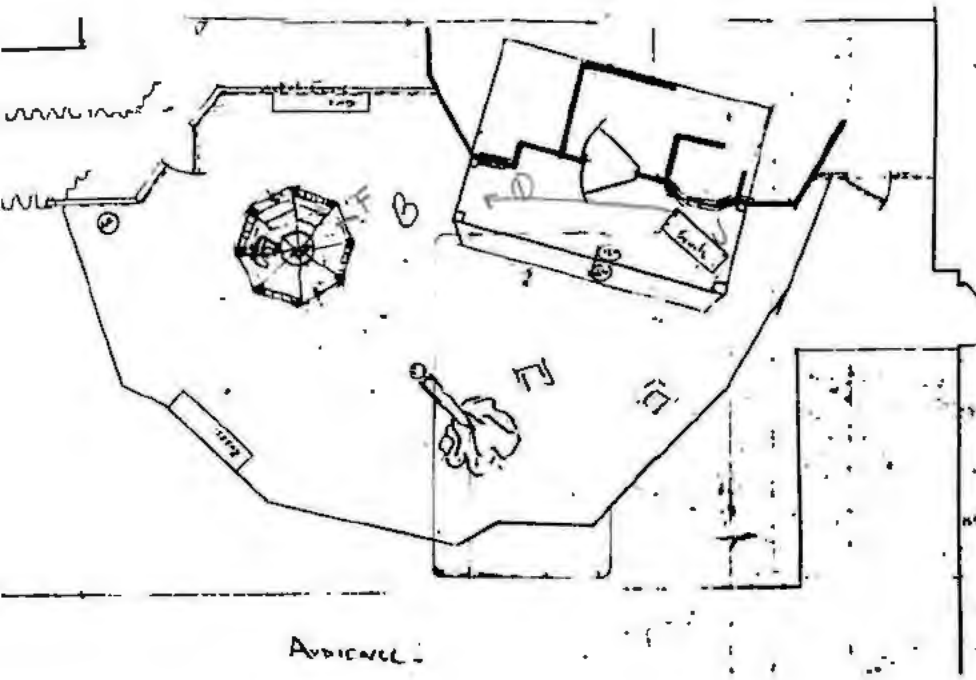
FRANK. No. "It's all about the kids" *1.2*

KELLER. Imagine? He walked off with his thermometer. Right out of his bag. *FX2 coffee then bench 1*

JIM. What a problem. One look at a girl and he takes her temperature.

FRANK. *BX behind F 1*
That boy's going to be a real doctor; he's smart.

JIM. Over my dead body he'll be a doctor. A good beginning, too. *BX2 porch*



FRANK. Why? It's an honorable profession.

JIM. Frank, will you stop talking like a civics book?

FRANK. Why, I saw a movie a couple weeks ago, reminded me of you. There was a doctor in that picture ... JX2 porch ①

KELLER. Don Ameche!

FRANK. I think it was, yeah. And he worked in his basement discovering things. That's what you ought to do; you could help humanity, instead of ...

JIM. I would love to help humanity on a Warner Brothers salary.

KELLER. That's very good, Jim.

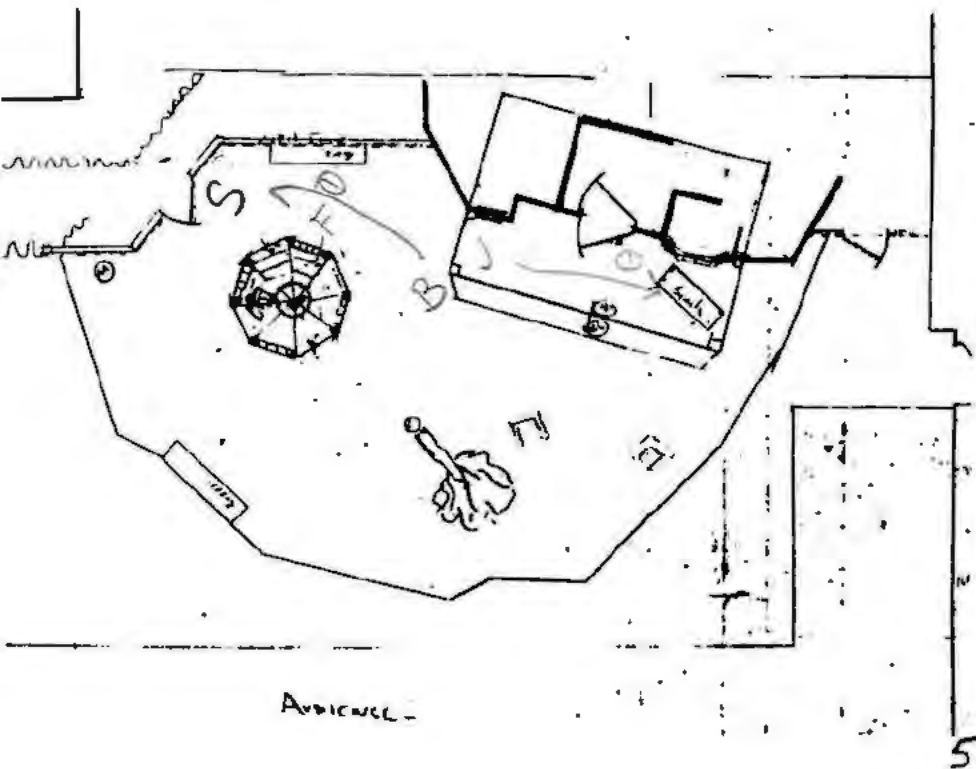
JIM. Well, where's the beautiful girl was supposed to be here?

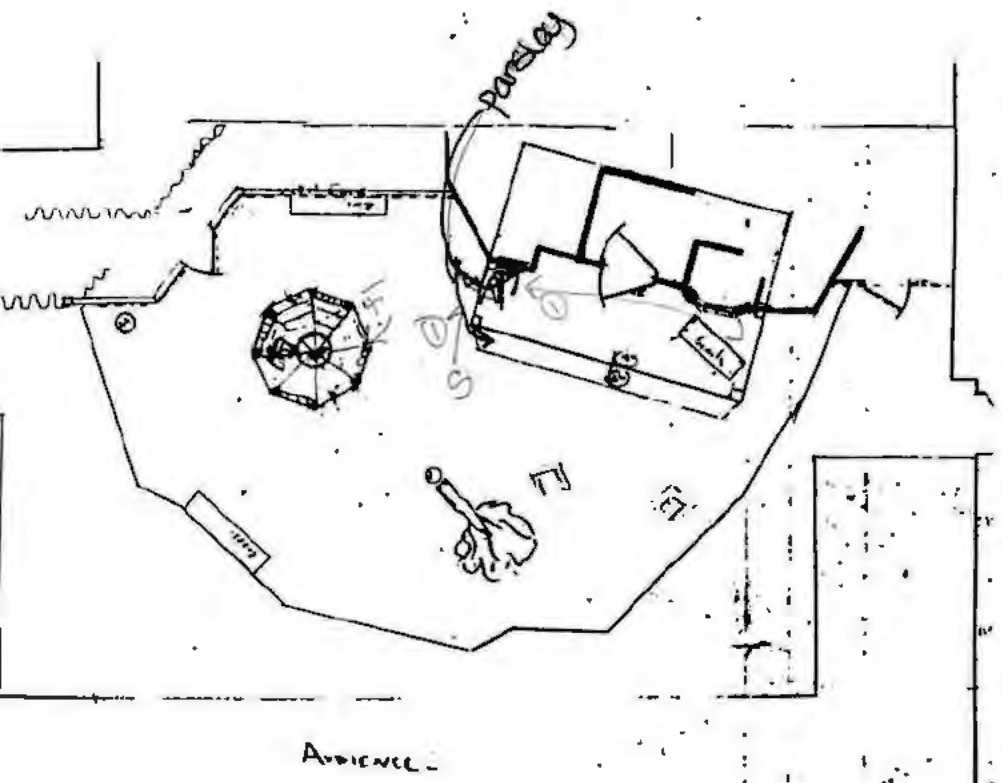
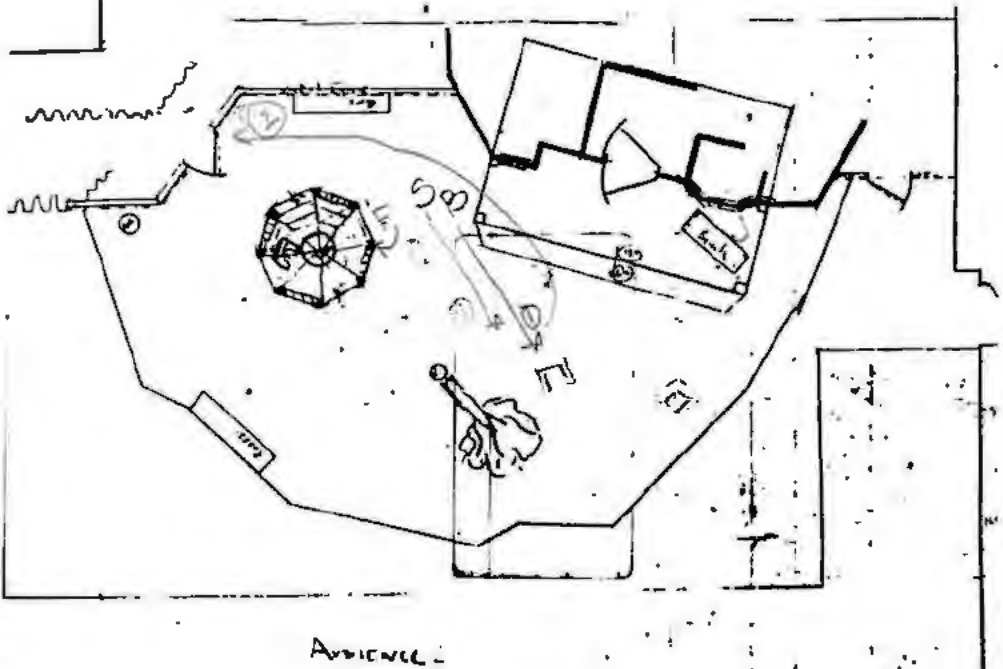
FRANK. Annie came?

KELLER. Sure, sleepin' upstairs. We picked her up on the one o'clock train last night. Wonderful thing. Girl leaves here, a scrawny kid. Couple of years go by, she's a regular woman. Hardly recognized her, and she was running in and out of this yard all her life. That was a very happy family used to live in your house, Jim.

JIM. Like to meet her. The block can use a pretty girl. In the whole neighborhood there's not a damned thing to look at. . . . Except my wife, of course. ~~Sue enters~~

SUE. Mrs. Adams is on the phone, you dog. BX2 ①





JIM. Such is the condition which prevails, my love, my light

SUE. Don't sniff around me. And give her a nasty answer. I can smell her perfume over the phone.

JIM. What's the matter with her now? BX2 chair ①

SUE. I don't know, dear. She sounds like she's in terrible pain—unless her mouth is full of candy. SX2 ①

JIM. Why don't you just tell her to lay down?

SUE. She enjoys it more when you tell her to lay down. And when are you going to see Mr. Hubbard?

JIM. My dear; Mr. Hubbard is not sick, and I have better things to do than to sit there and hold his hand.

SUE. It seems to me that for ten dollars you could hold his hand.

JIM. If your son wants to play golf tell him I'm ready. Or if he'd like to take a trip around the world for about thirty years. BX2 ②

JIM EXITS

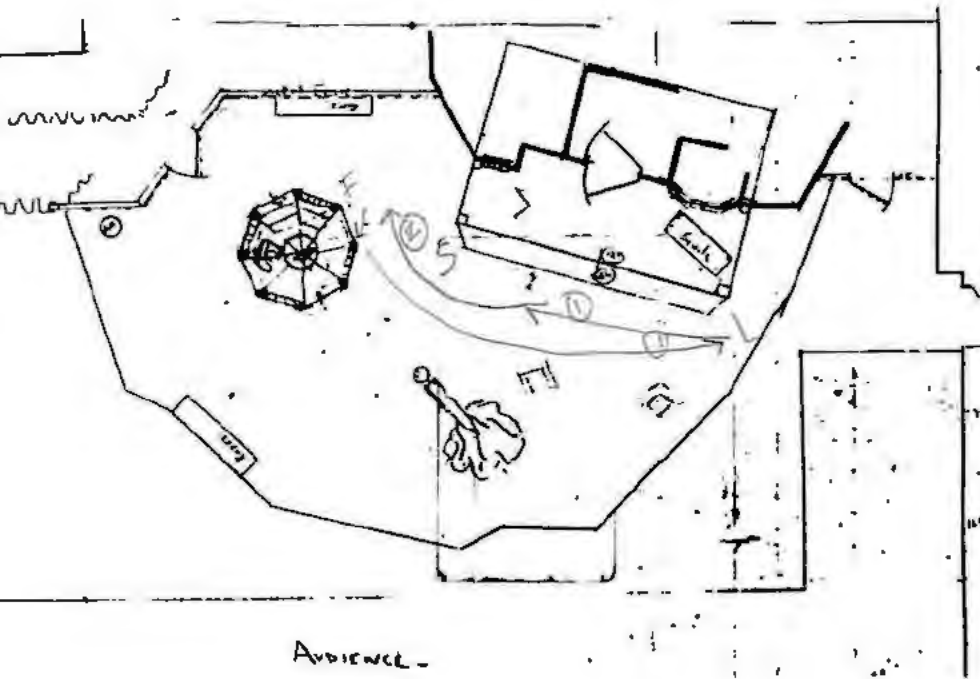
KELLER. Why do you needle him? He's a doctor, women are suppose to call him up.

SUE. All I said was Mrs. Adams is on the phone. Can I have some of your parsley? SX2 porch ① SX2 parsley ①

KELLER. Yeah, sure. You were a nurse too long, Susie. You're too . . . too . . . realistic.

SUE. Now you said it!

Lydia enters



LYDIA. Frank, the toaster . . . Hya LX20

KELLER. Hello!

LYDIA. The toaster is off again. LX2 SAF(2)

FRANK. Well, plug it in, I just fixed it.

LYDIA. Please, dear, fix it back like it was before.

FRANK. I don't know why you can't learn to turn on a simple thing like a toaster!

Frank exits FX20

SUE. Thomas Edison.

LYDIA. He's really very handy. Oh, did the wind get your tree?

KELLER. Yeah, last night.

LYDIA. Oh, what a pity. Annie get in?

KELLER. She'll be down soon. Wait'll you meet her, Sue, she's a knockout.

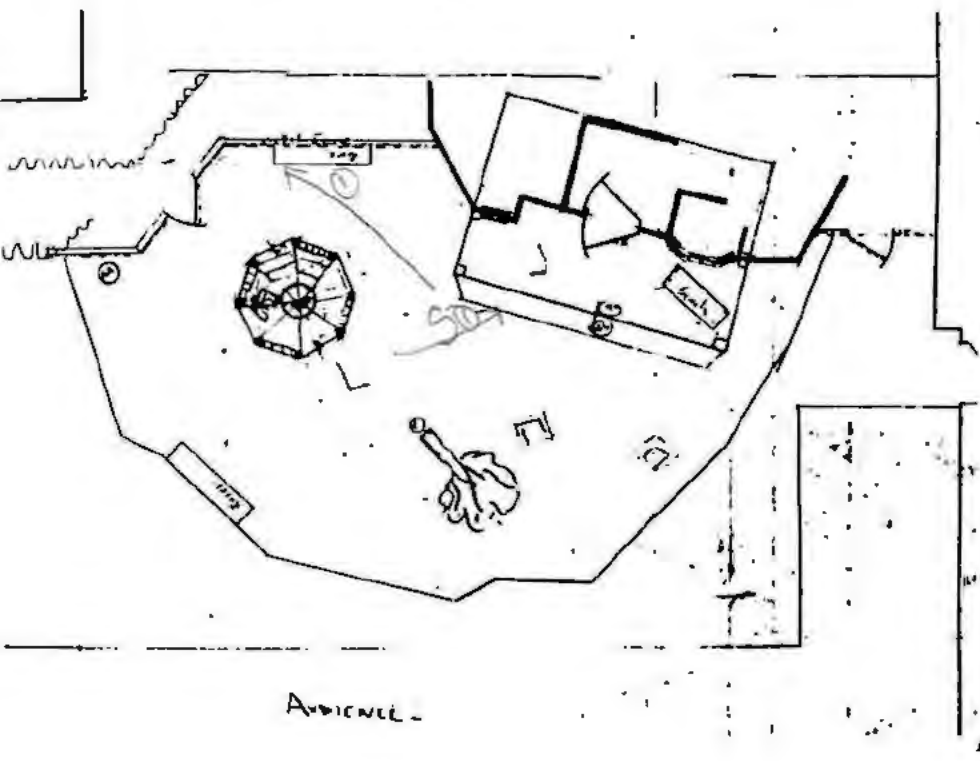
SUE. I should've been a man. People are always introducing me to beautiful women. Tell her to come over later; I imagine she'd like to see what we did with her house. And thanks. SX20

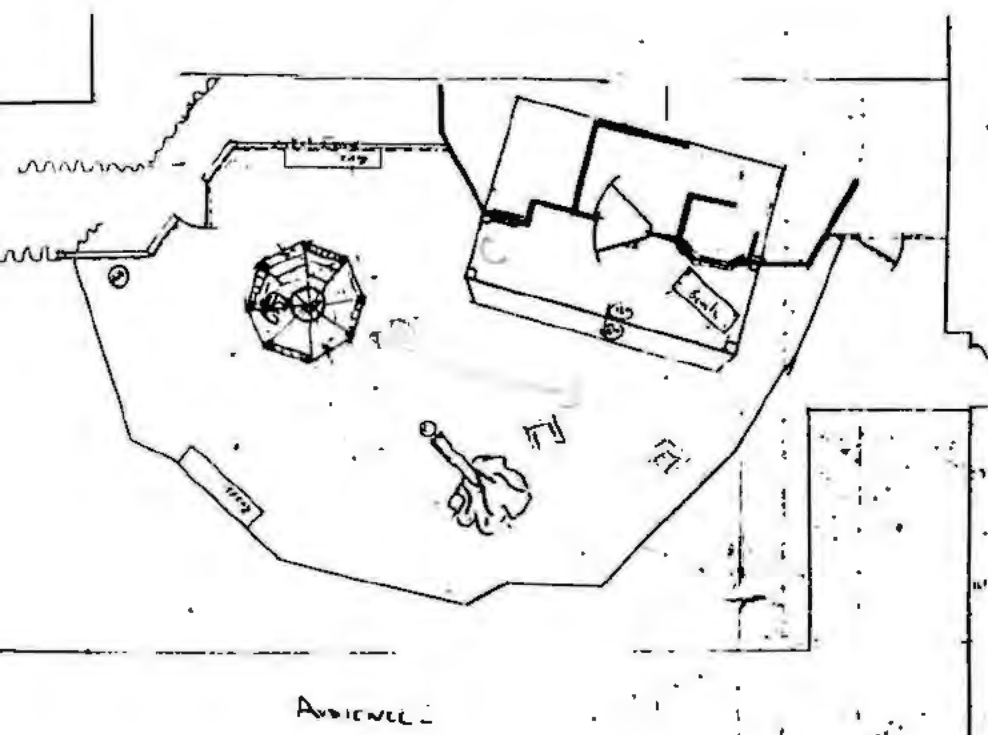
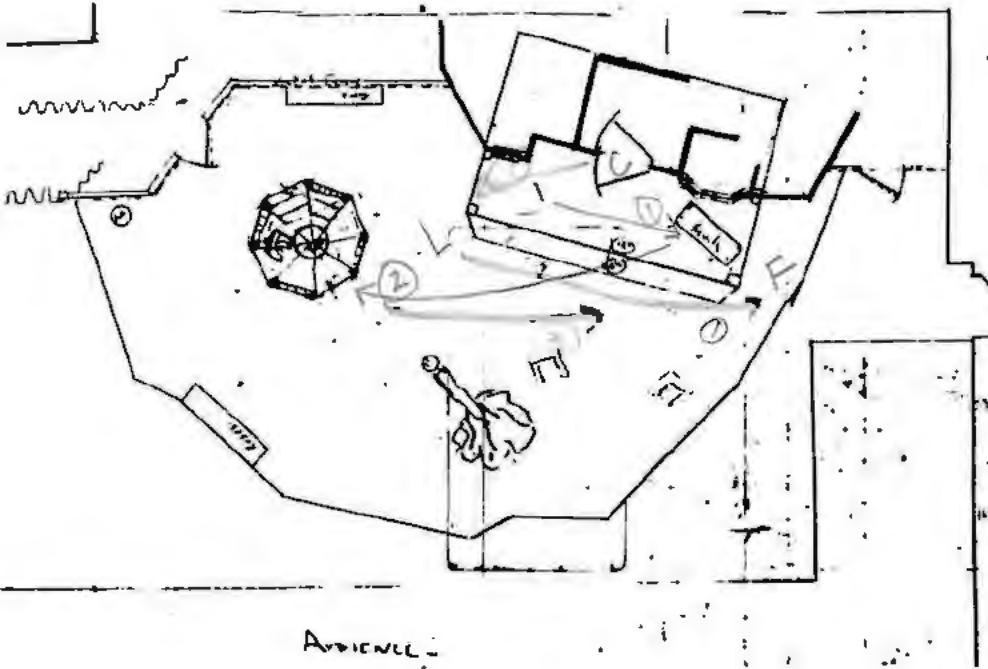
Sue exits

LYDIA. Is she still unhappy, Joe?

KELLER. Annie? I don't suppose she goes around dancing on her toes, but she seems to be over it.

LYDIA. She going to get married? Is there anybody . . . ? LX20





^{JX2①}
 KELLER. I suppose . . . say, it's a couple years already. She can't mourn a boy forever.

LYDIA. It's so strange . . . Annie's here and not even married. And I've got three babies. I always thought it'd be the other way around.

^{JX2②}
 KELLER. Well, that's what a war does. I had two sons, now I got one. It changed all the tallies. In my day when you had sons it was an honor. Today a doctor could make a million dollars if he could figure out a way to bring a boy into the world without a trigger finger.

Chris enters
 LYDIA. You know, I was just reading . . . Hya, Chris. ^{LX2①}

^(offstage)
 FRANK. Lydia, come in here! If you want the toaster to work don't plug in the malted mixer.

LYDIA. Did I . . . ?

FRANK. And the next time I fix something don't tell me I'm crazy! Now come in here!

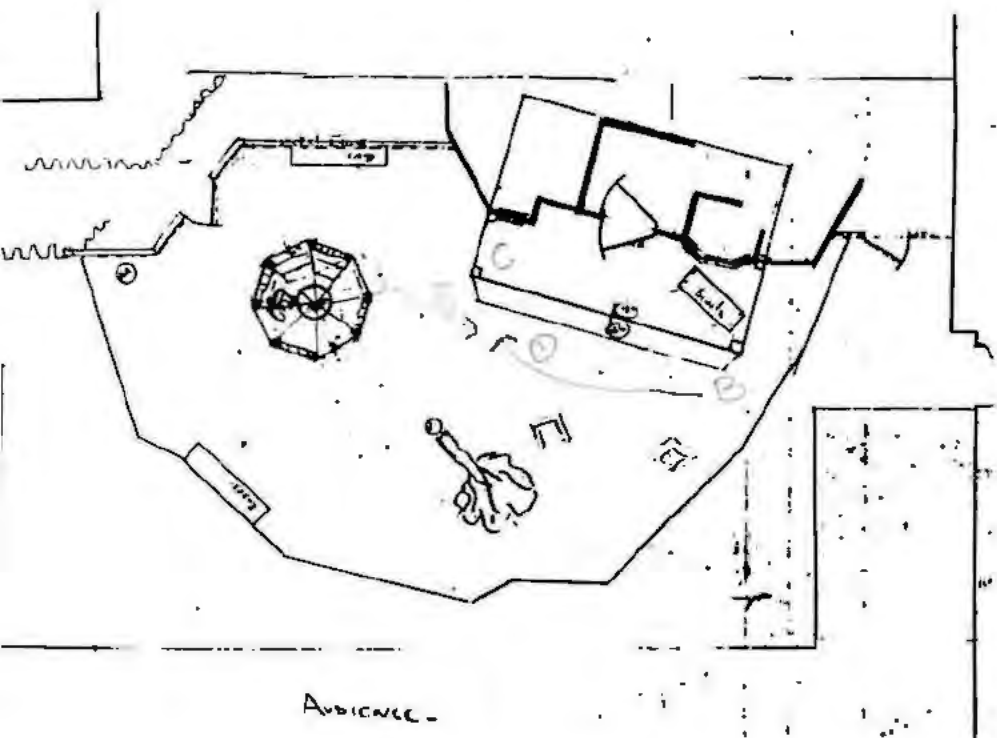
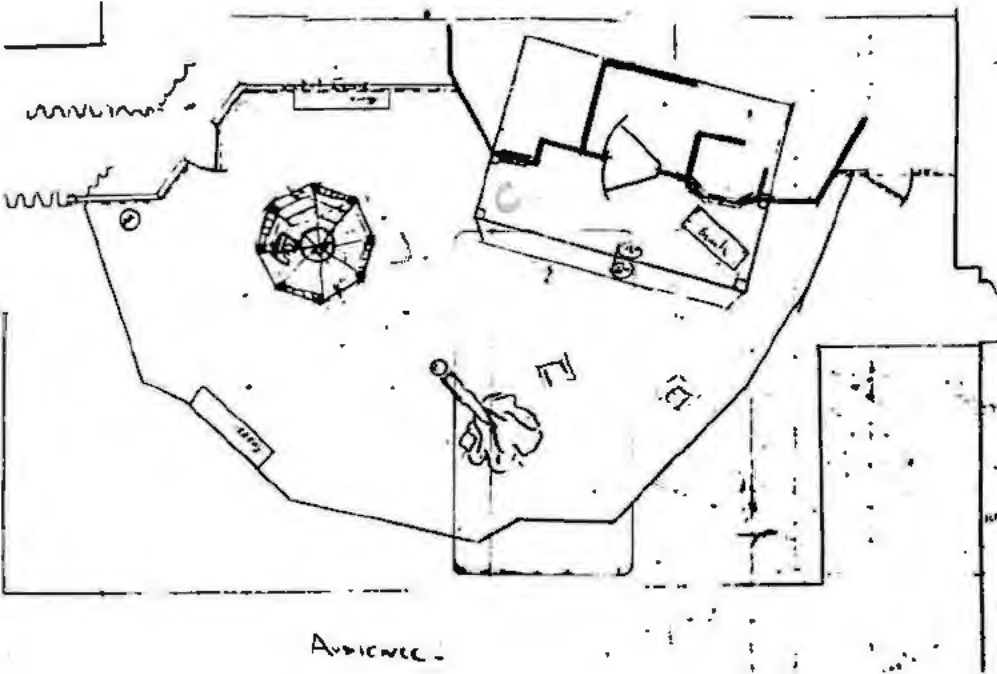
LYDIA. I'll never hear the end of this one.

^{JX2③} ^{LY2①}
 KELLER. So what's the difference? Instead of toast have a malted.

LYDIA. Sh! Sh! **Lydia exits**
 "Little Secret" 1.3

KELLER. You want the paper? ^{JX2④}

CHRIS. That's all right, just the book section. ^{to start small talk}



KELLER. You're always reading the book section and you never buy a book.

CHRIS. I like to keep abreast of my ignorance.

KELLER. What is that, every week ^{a-emphasize} a new book comes out?

CHRIS. Lot of new books.

KELLER. All different.

CHRIS. All different.

KELLER. Psss! Annie up yet? ^{more chess piece} JXZ①

CHRIS. Mother's giving her breakfast in the dining room.

KELLER. See what happened to the tree?

CHRIS. Yeah.

KELLER. What's mother going to say? ^{Bert enters} "Prisoner in the basement" — 1.4

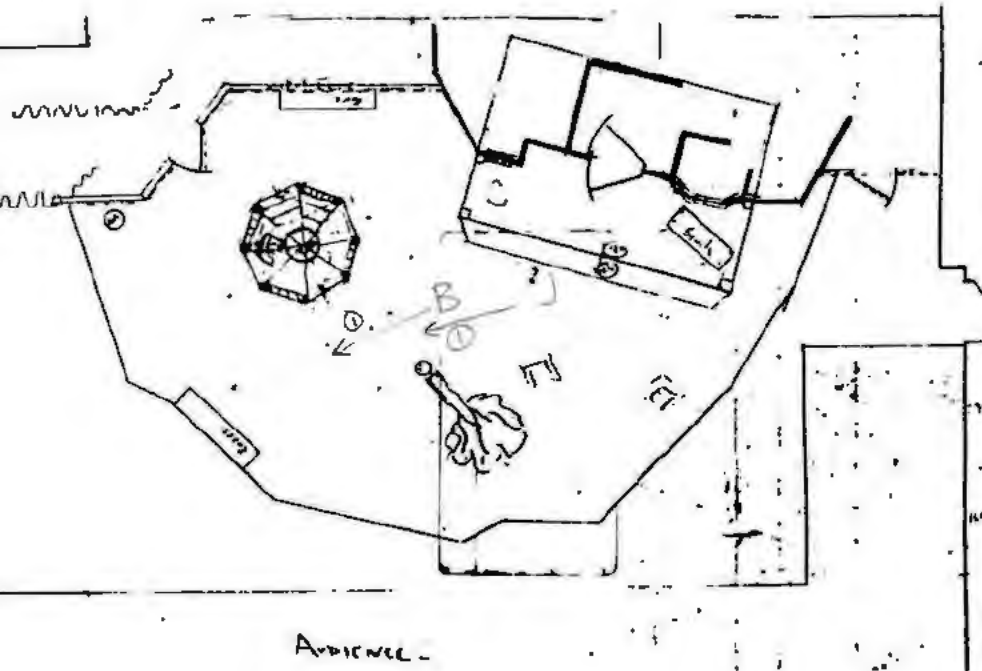
BERT. You're finally up. ^{Bert tries to jump on Joe's} B X Z ①

KELLER. Ha! Bert's here! Where's Tommy? He's got his father's ^{lock} thermometer again. JXZ①

BERT. He's taking a reading.

CHRIS. What!

BERT. But it's only oral.



KELLER. Oh, well, there's no harm in oral. So what's new this morning, Bert?

BERT. Nothin'. *Bert walk around*

KELLER. Then you couldn't've made a complete inspection of the block. In the beginning, when I first made you a policeman you used to come in every morning with something new. Now, nothin's ever new.

Thirtieth BX20

BERT. Except some kids from Thirtieth Street. They started kicking a can down the block, and I made them go away because you were sleeping.

KELLER. Now you're talkin', Bert. Now you're on the ball. First thing you know I'm liable to make you a detective.

BERT. Can I see the jail now?

no jail sit down JX20

KELLER. Seein' the jail ain't allowed, Bert. You know that.

BX20

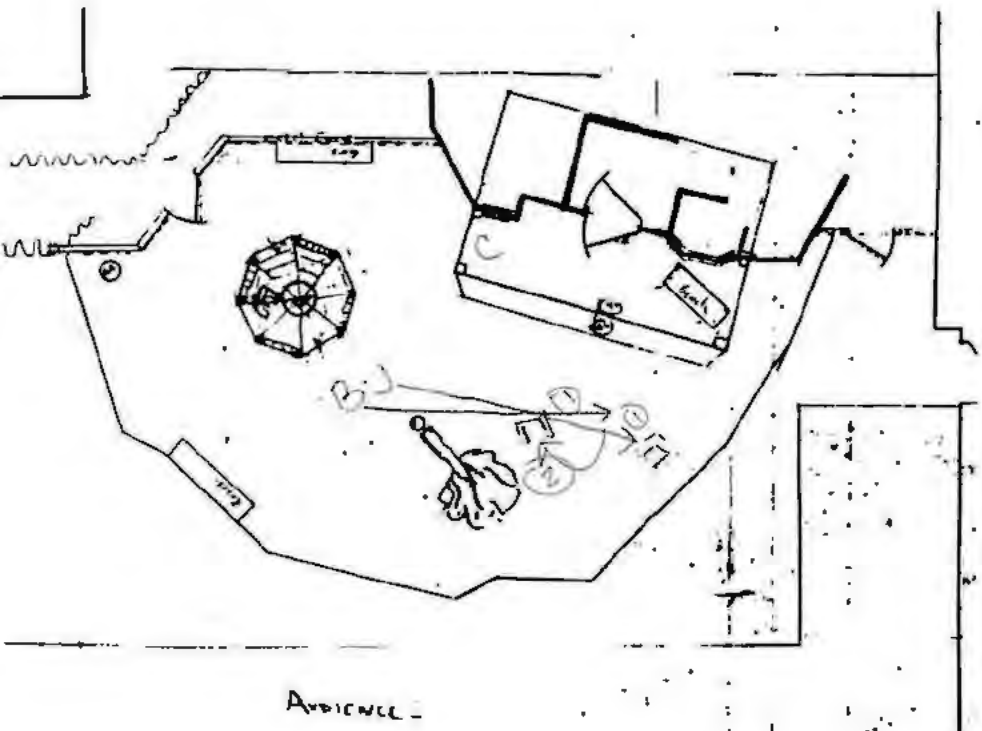
BERT. Aw, I betcha there isn't even a jail. I don't see any bars on the cellar windows.

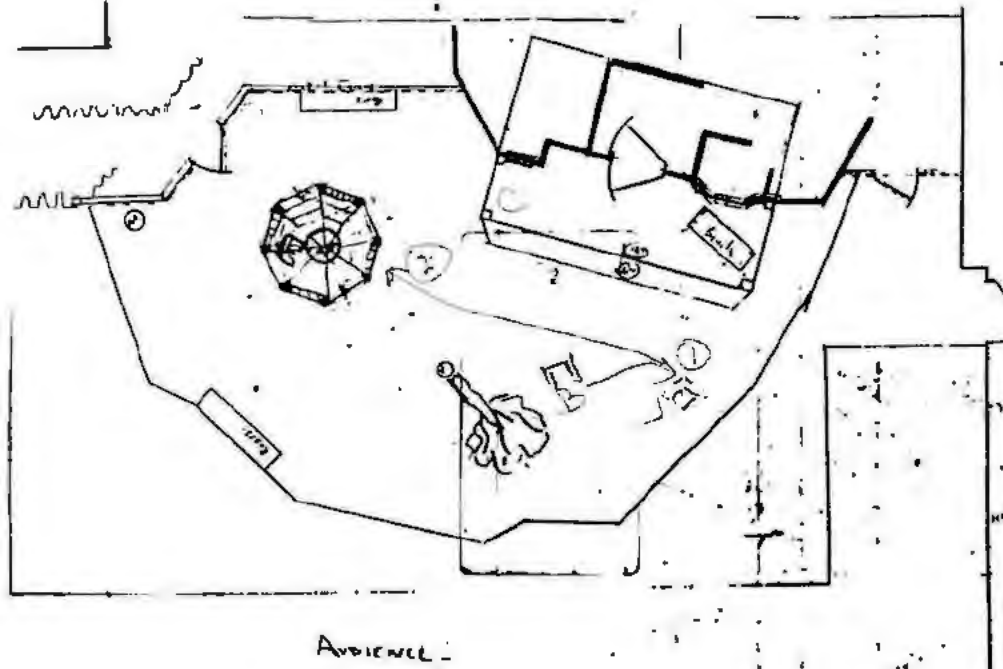
KELLER. Bert, on my word of honor, there's a jail in the basement. I showed you my gun, didn't I?

BERT. But that's a hunting gun.

KELLER. That's an arresting gun!

BERT. Then why don't you ever arrest anybody? Tommy said another dirty word to Doris yesterday, and you didn't even demote him. *Bert point at Joe BX22 sit*





KELLER. Yeah, that's a dangerous character, that Tommy. What word does he say?

BERT. Oh, I can't say that. Bx2①

KELLER. Well, gimme a idea.

BERT. I can't. It's not a nice word

KELLER. Just whisper it in my ear. I'll close my eyes. Maybe I won't even hear it.

BERT. I can't Mr. Keller.

CHRIS. Don't make him do that.

KELLER. Okay, Bert. I take your word. Now go out, and keep both eyes peeled. Bx2②

BERT. For what?

KELLER. For what! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now peel them eyes!

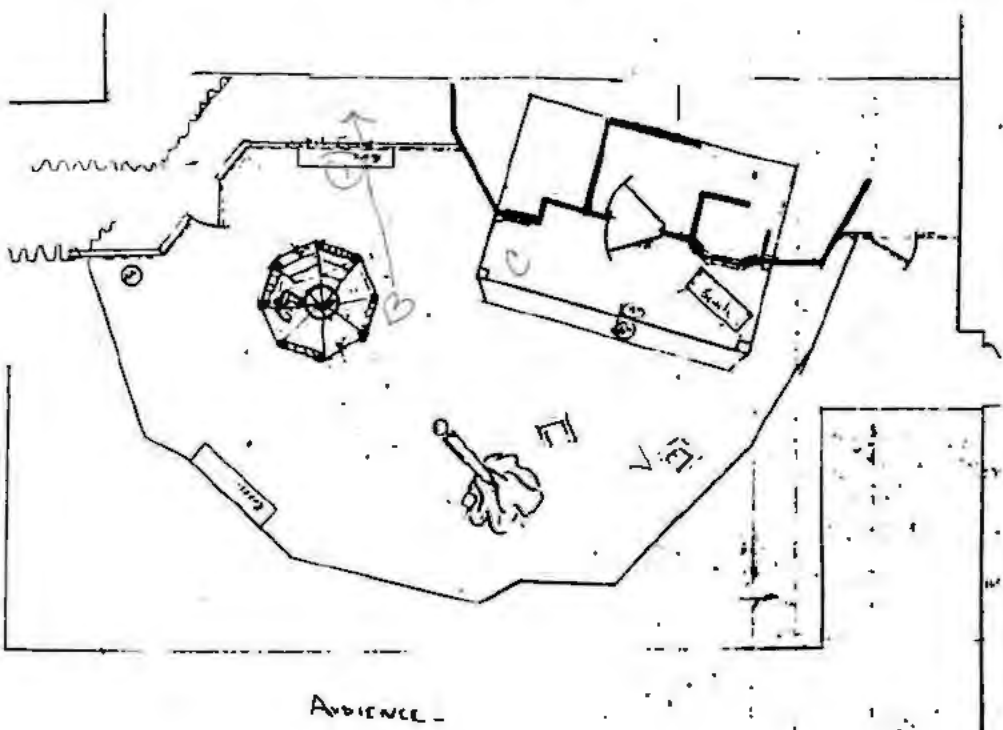
BERT. Okay.

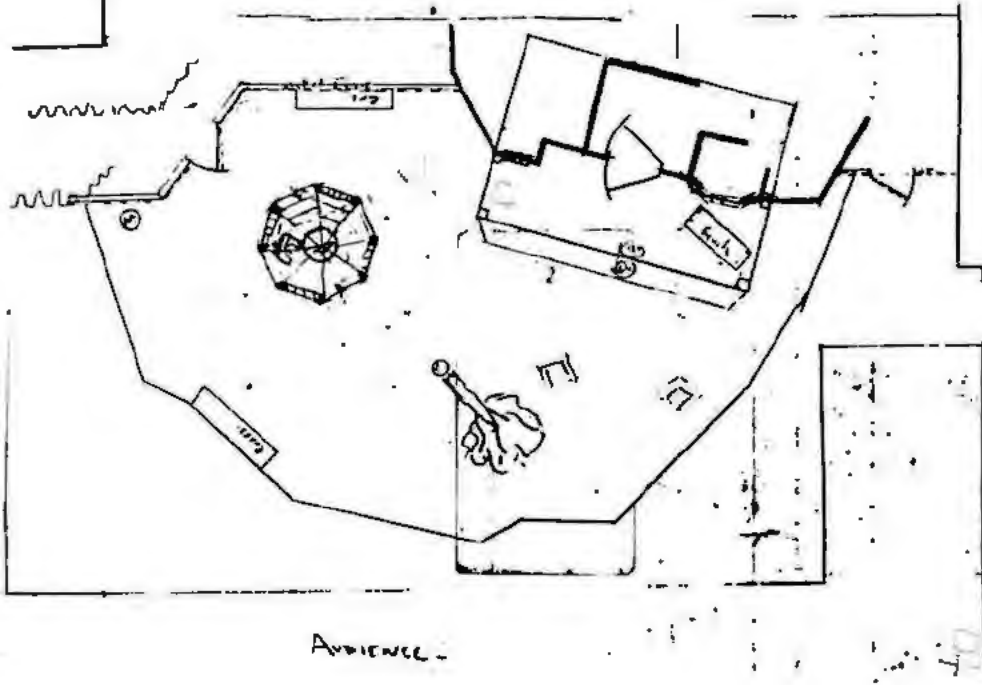
KELLER. And mum's the word, Bert.

BERT. About what? Bx2③

KELLER. Just in general. Be v-e-r-y careful.

BERT. Okay.
Bert exits





KELLER. I got all the kids crazy!

- joke around

CHRIS. One of these days, they'll all come in here and beat your brains out.

notice tree

"What about mother?"

1.5

KELLER. What's she going to say? Maybe we ought to tell her before she sees it.

CHRIS. She saw it.

- to puzzle over

KELLER. How could she see it? I was the first one up. She was still in bed.

CHRIS. She was out here when it broke.

KELLER. When?

CHRIS. About four this morning. I heard it cracking and I woke up and looked out. She was standing right here when it cracked.

KELLER. What was she doing out here four in the morning?

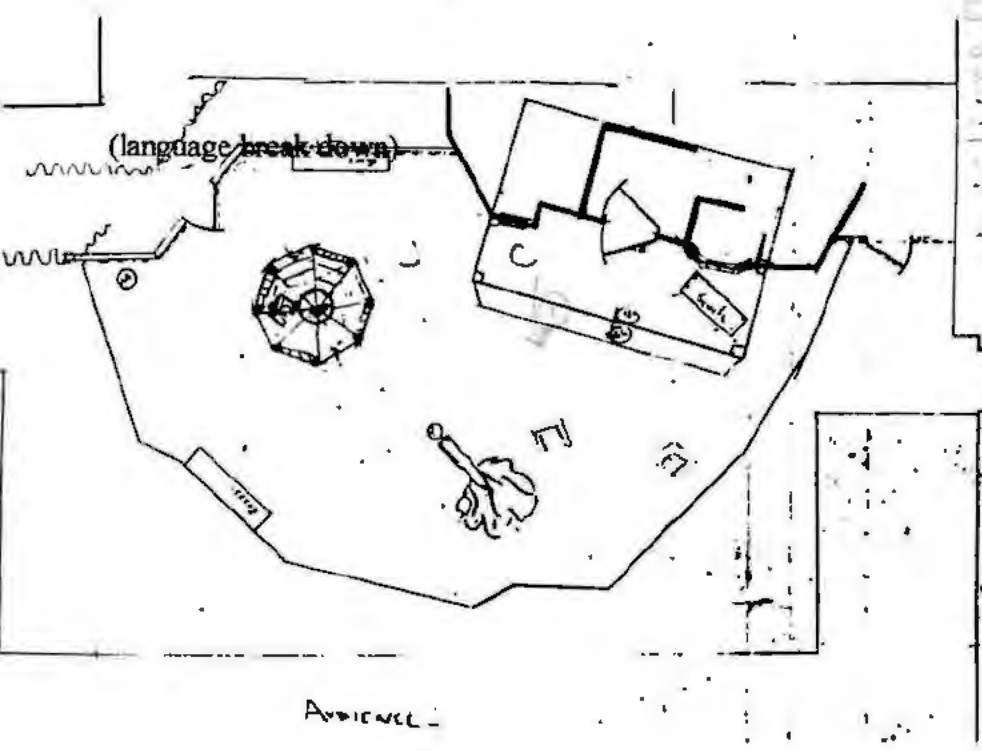
CHRIS. I don't know. When it cracked she ran back into the house and cried in the kitchen.

KELLER. Did you talk to her?

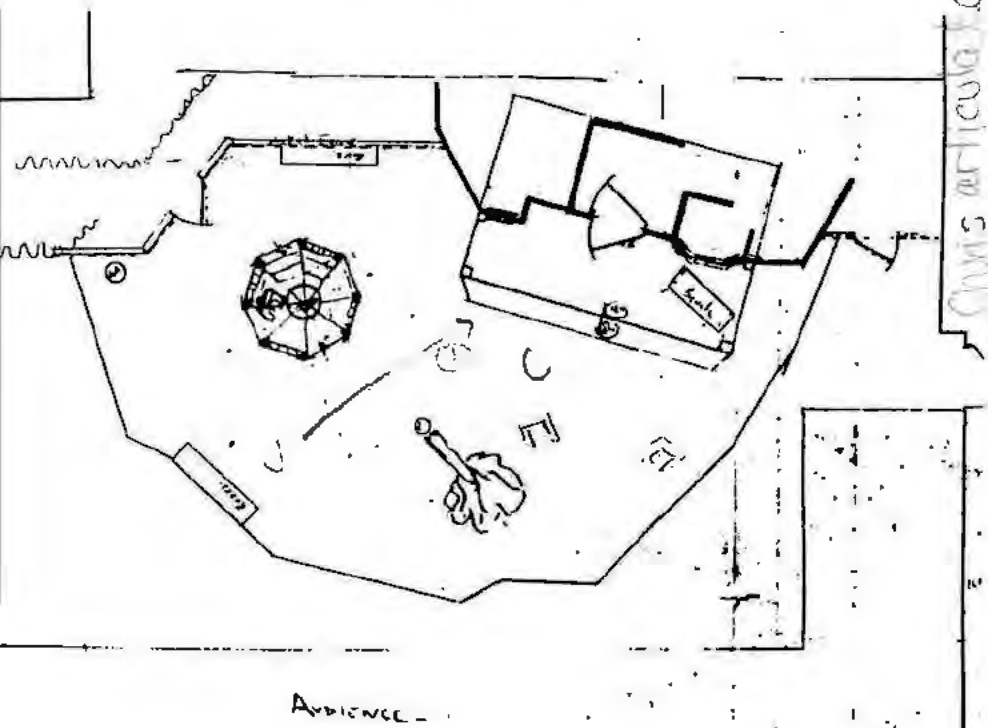
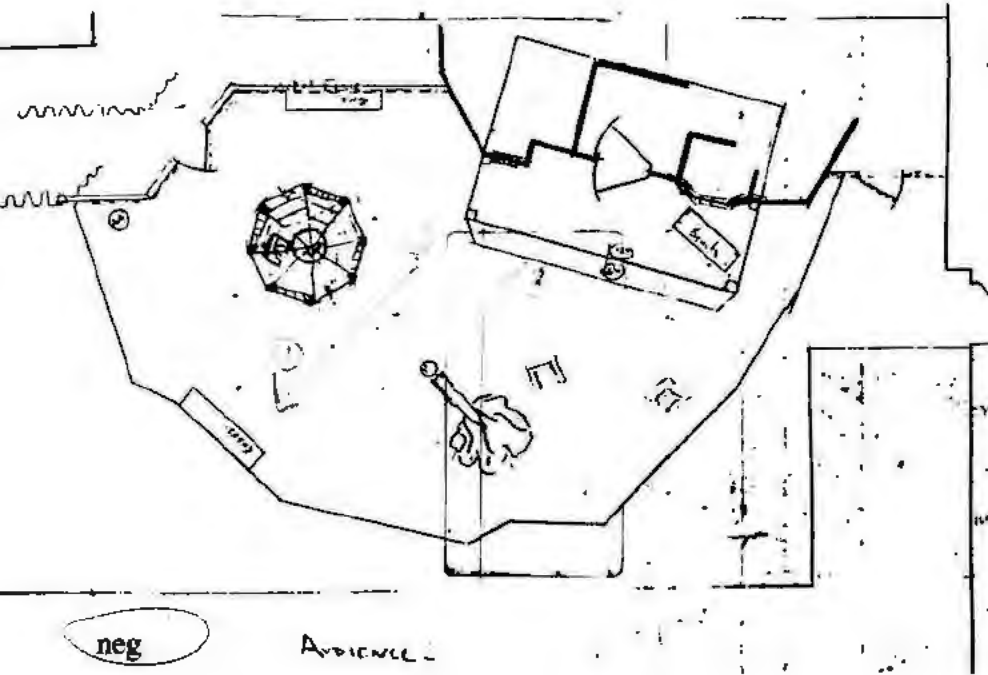
CHRIS. No, I... I figured the best thing was to leave her alone.

KELLER. She cried hard?

CHRIS. I could hear her right through the floor of my room.



CHRIS LIVES HERE TO GIVE GONKLY



KELLER. What was she doing out here at that hour? She's dreaming about him again. She's walking around at night.

CHRIS. I guess she is. ¹ "I think so" ^{JX 20} ^{Chris's}

KELLER. She's getting just like after he died. What's the meaning of that?

CHRIS. I don't know the meaning of it. But I know one thing, Dad. We've made a terrible mistake with Mother.

KELLER. What?

CHRIS. Being dishonest with her. ^{- to call Joe a liar} That kind of thing always pays off, and now it's paying off. ^{JX 20}

KELLER. What do you mean, dishonest? ^{"I'm not a liar"}

CHRIS. You know Larry's not coming back and I know it. Why do we allow her to go on thinking that ^{- to state or claim} we believe with her? ^{go on pretending emphasize}

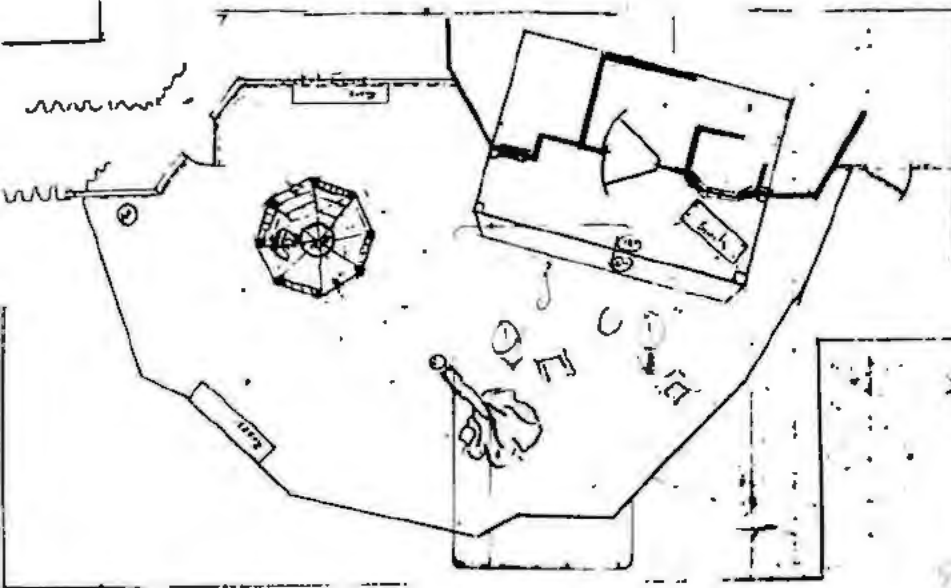
KELLER. What do you want to do, argue with her? ^{"I'm whipped!"}

CHRIS. ^{No} I don't want to argue with her, but it's time she realized that nobody believes Larry is alive any more. Why shouldn't she dream of him, walk the nights waiting for him? Do we contradict her? Do we say straight out that we have no hope any more? That we haven't had any hope for years now? ^{not dick} "Larry is dead!"

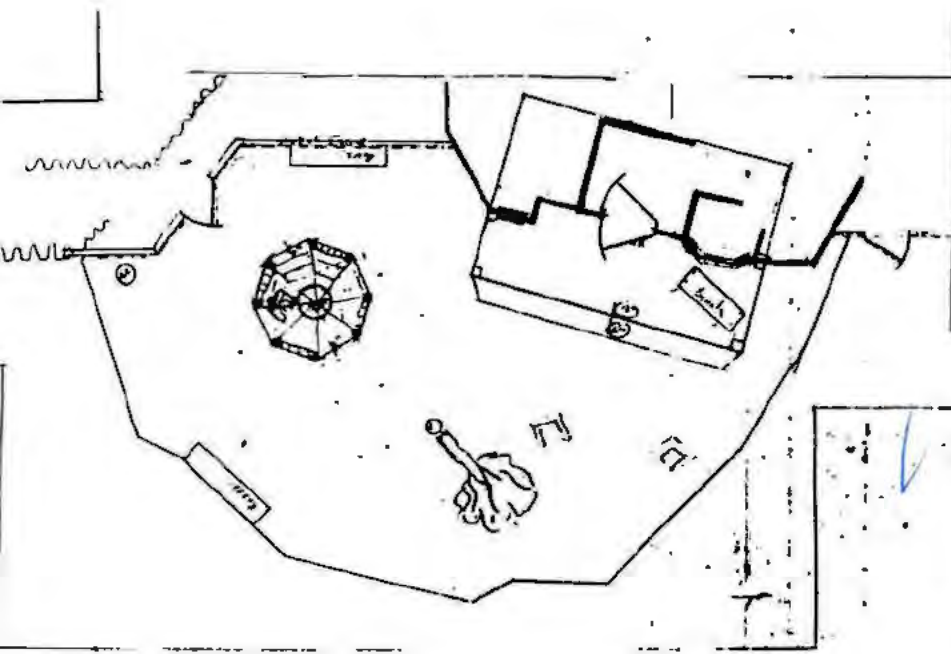
KELLER. You can't say that to her.

CHRIS. We've got to say it to her. ^{emphasize}

KELLER. How're you going to prove it? Can you prove it? ^{emphasize}



AUDIENCE -



AUDIENCE -

[A]
 Speech stop
 1.6

CHRIS. For God's sake, three years! Nobody comes back after three years. It's insane. *EX 20*

KELLER. To you it is, and to me. But not to her. You can talk yourself blue in the face, but there's no body and there's no grave, so where are you?

CHRIS. Sit down, Dad. I want to talk to you.

KELLER. The trouble is the ~~God~~ newspapers. Every month some boy turns up from nowhere, so the next one is going to be Larry, so... *EX 20 - throw me out of my chair.*

"The Proposition"

1.6

CHRIS. All right, all right, listen to me. You know why I asked Annie here, don't you?

KELLER. Why?

CHRIS. You know.

KELLER. Well, I got an idea, but... What's the story?

CHRIS. I'm going to ask her to marry me.

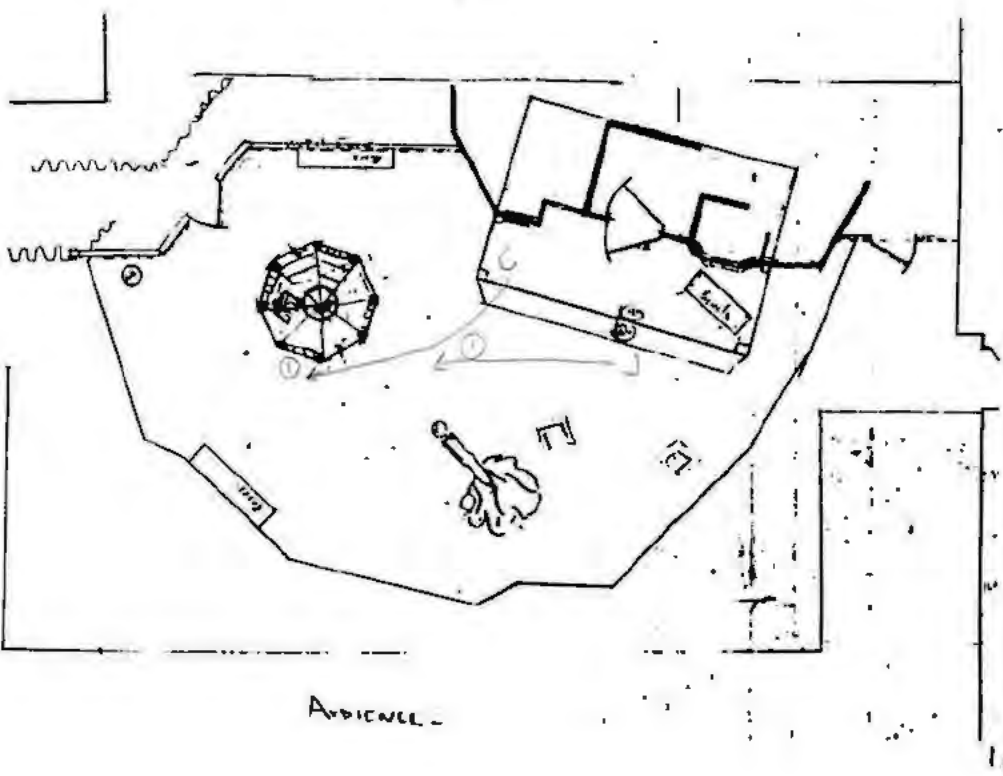
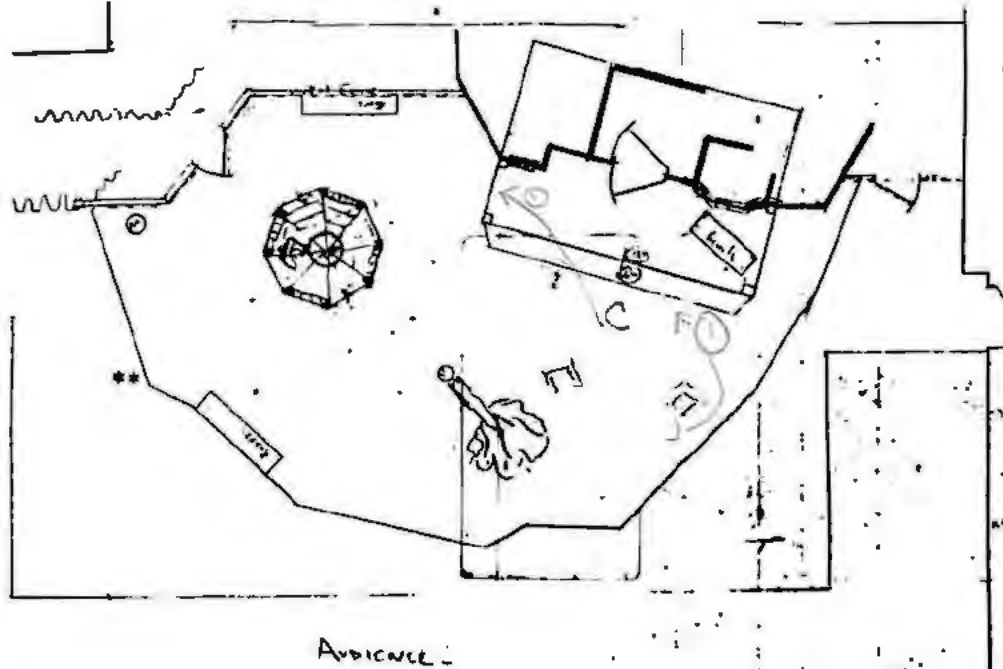
KELLER. Well, that's only your business, Chris.

CHRIS. You know it's not only my business.

KELLER. What do you want me to do? You're old enough to know your own mind. *Just a leg*

CHRIS. Then it's all right, I'll go ahead with it? *-to be excited*

KELLER. Well, you want to be sure Mother isn't going to... *have another breakdown*
→ back up (what dad said yes)



CHRIS. Then it isn't just my business.

KELLER. I'm just sayin'...

CHRIS. Sometimes you infuriate me, you know that? Isn't it your business, too, if I tell this to Mother and she throws a fit about it? You have such a talent for ignoring things. *drink coffee*

KELLER. I ignore what I gotta ignore. *to infuriate* The girl is Larry's girl ...

L CHRIS. She's not Larry's girl. - *to deny*

KELLER. From Mother's point of view he is not dead and you have no right to take his girl. Now you can go on from there if you know where to go, but I'm tellin' you I don't know where to go. See? I don't know. Now what can I do for you?

CHRIS. I don't know why it is, but every time I reach out for something I want, I have to pull back because other people will suffer. My whole bloody life, time after time after time. *CX20* *SIT*

KELLER. You're a considerate fella, there's nothing wrong in that. *JX20*

CHRIS. To hell with that. *to touch C* *Cyril away*

KELLER. Did you ask Annie yet?

CHRIS. I wanted to get this settled first.

KELLER. How do you know she'll marry you? Maybe she feels the same way Mother does? *happy accident* *2/5/01*



KELLER. What the hell is *this*?

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

KELLER. Are you crazy? J x 1

CHRIS. I've been a good son too long, a good sucker. I'm through with it.

KELLER. You've got a business here, what the hell is *this*?

CHRIS. The business! The business doesn't inspire me. J x 2

KELLER. Must you be inspired? J x 2

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 I can give myself to. Annie is in the middle of that. Now . . . where do I find it?

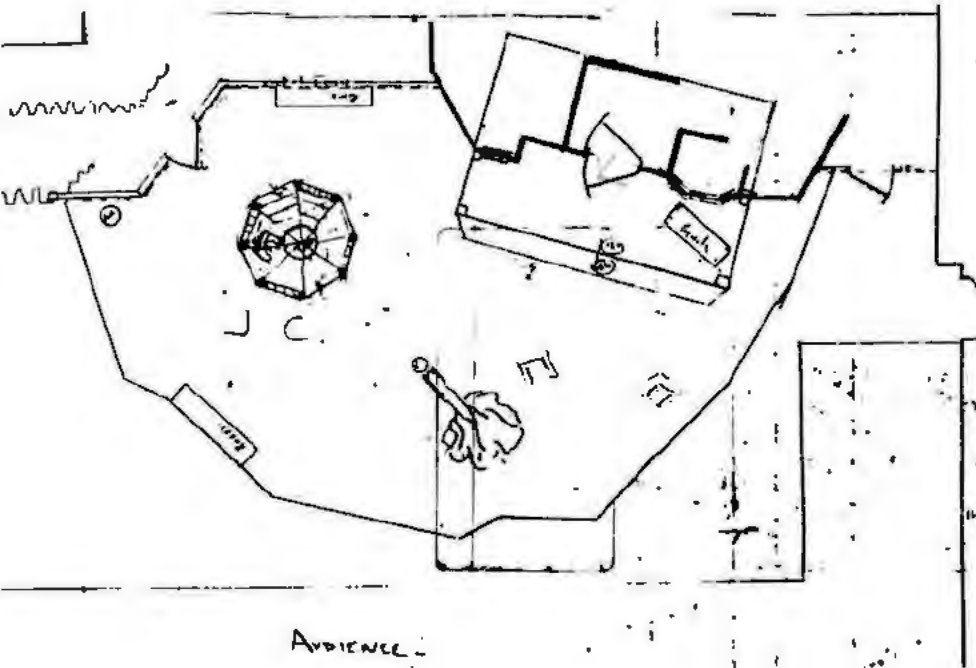
KELLER. You mean . . . Tell me something, you mean you'd leave the business?

CHRIS. Yes: On this I would.

KELLER. Well . . . you don't want to think like that.

CHRIS. Then help me stay here.

KELLER. All right, but . . . but don't think like that. Because what the hell did I work for? That's only for you, Chris, the whole shootin'-match is for you!



CHRIS. I know that, Dad. Just you help me stay here.

KELLER. But don't think that way, you hear me?

CHRIS. I am thinking that way.

KELLER. I don't understand you, do I?

CHRIS. No, you don't. I'm a pretty tough guy.

KELLER. Yeah. I can see that. mother enters

"mother know's best" 1.7
MOTHER. Joe?

CHRIS. Hello, Mom.

MOTHER. Did you take a bag from under the sink?

KELLER. Yeah, I put it in the pail.

MOTHER. Well, get it out of the pail. That's my potatoes. (XZ) ①

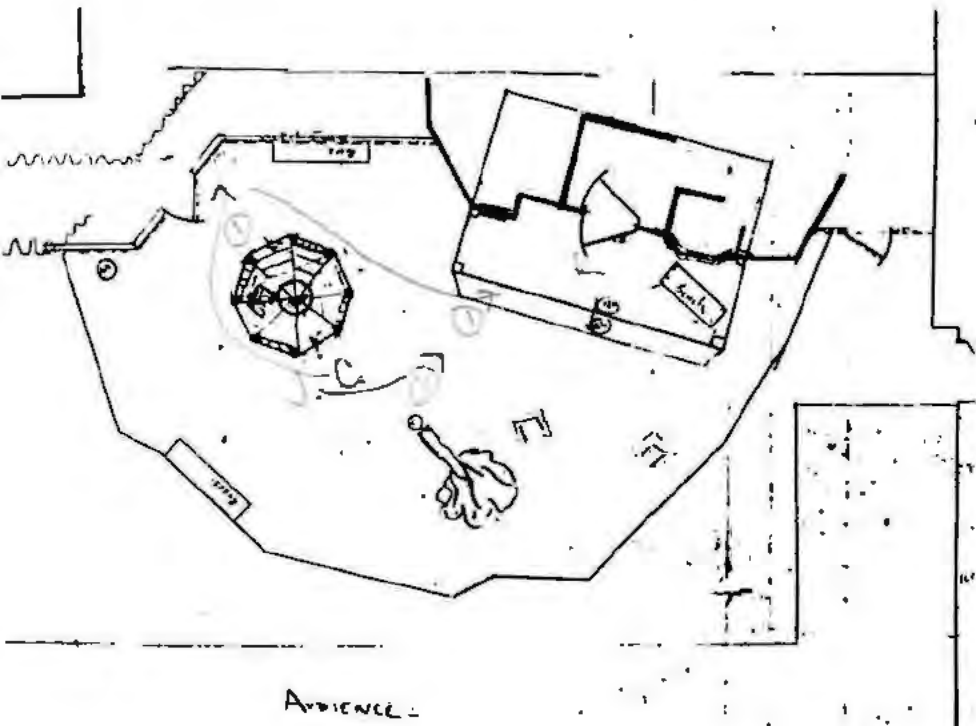
KELLER. I thought it was garbage.

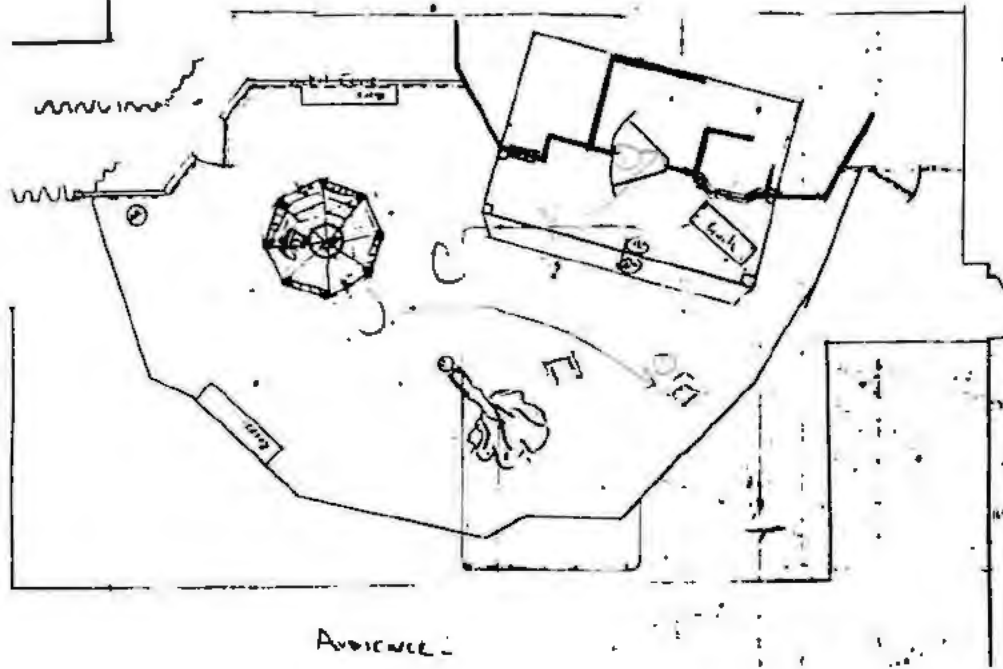
MOTHER. Will you do me a favor, Joe? Don't be helpful.

KELLER. I can afford another bag of potatoes. (XZ) ②

MOTHER. Minnie scoured that pail in boiling water last night. It's cleaner than your teeth.

KELLER. And I don't understand why, after I worked forty years and I got a maid, why I have to take out the garbage.





MOTHER. If you would make up your mind that every bag in the kitchen isn't full of garbage you wouldn't be throwing out my vegetables. Last time it was the onions. KXZ(1)

KELLER. I don't like garbage in the house.

MOTHER. Then don't eat. (slam)
Kate Exits

CHRIS. That settles you for today.

KELLER. Yeah, I'm in last place again. I don't know, once upon a time I used to think that when I got money again I would have a maid and my wife would take it easy. Now I got money, and I got a maid, and my wife's workin' for the maid. KXZ(1) Kate enters

MOTHER. It's her day off, what are you crabbing about?

CHRIS. Isn't Annie finished eating?

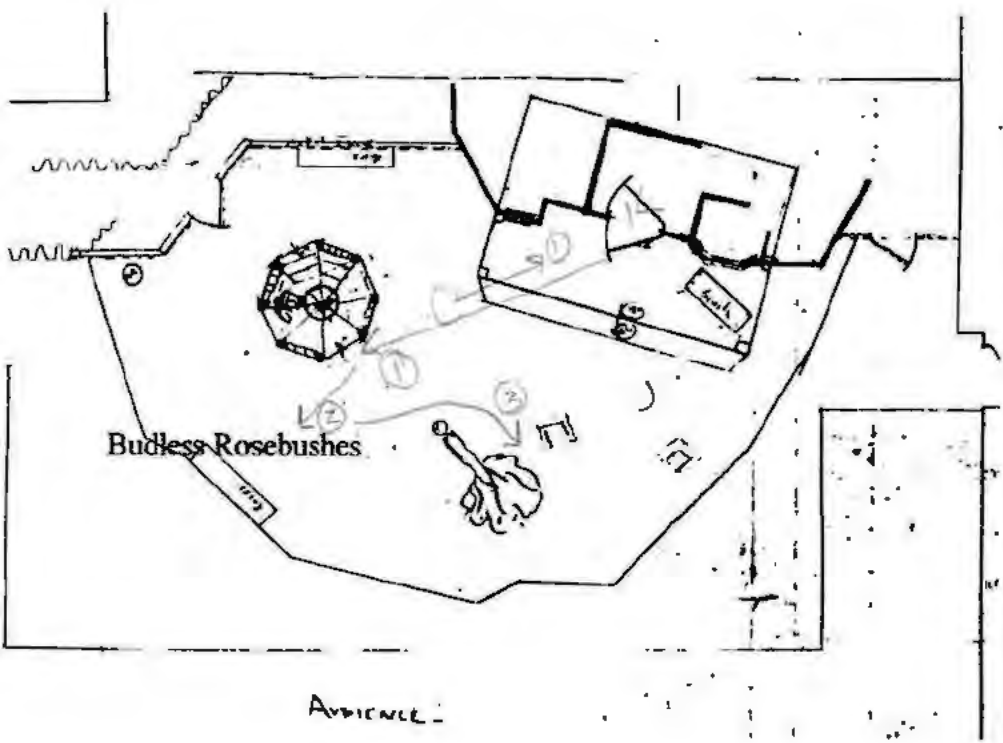
MOTHER. She'll be right out. That wind did some job on this place. So much for that, thank God. KXZ(1)

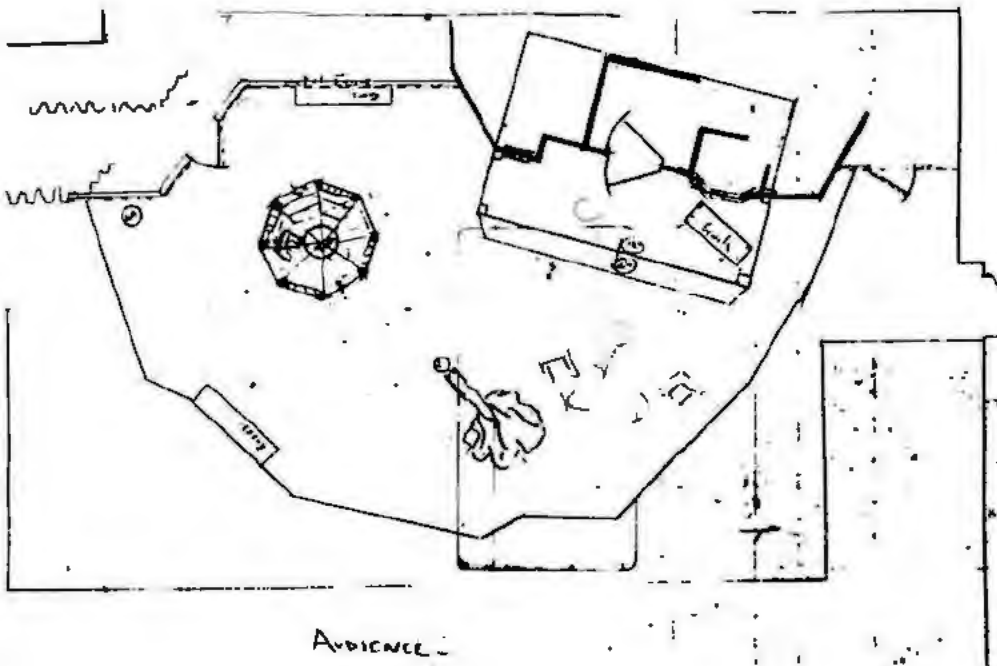
KELLER. Sit down, take it easy.

MOTHER. I've got such a funny pain on the top of my head. KXZ(1)

CHRIS. Can I get you an aspirin? KXZ(1)

MOTHER. No more roses. It's so funny... everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back. I was just down the cellar, and what do I stumble over? His baseball glove. I haven't seen it in a century. KXZ(3)





CHRIS. Don't you think Annie looks well?

MOTHER. Fine. There's no question about it. She's a beauty . . . I still don't know what brought her here. Not that I'm not glad to see her, but . . .

CHRIS. I just thought we'd all like to see each other again. And I wanted to see her myself. (X20)

MOTHER. The only thing is I think her nose got longer. But I'll always love that girl. She's one that didn't jump into bed with somebody else as soon as it happened with her fella.

KELLER. Oh, what're you . . . ?

MOTHER. Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not completely out of my mind.

CHRIS. Just because she isn't married doesn't mean she's been mourning Larry.

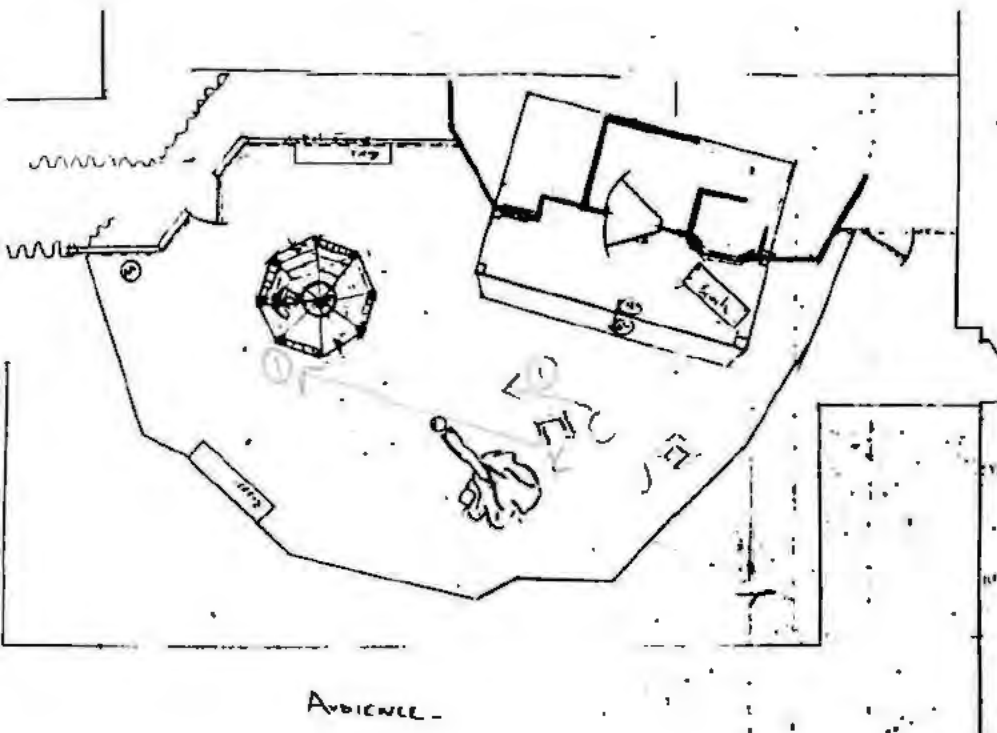
MOTHER. Why ~~then~~^{can't} isn't she? (X20)

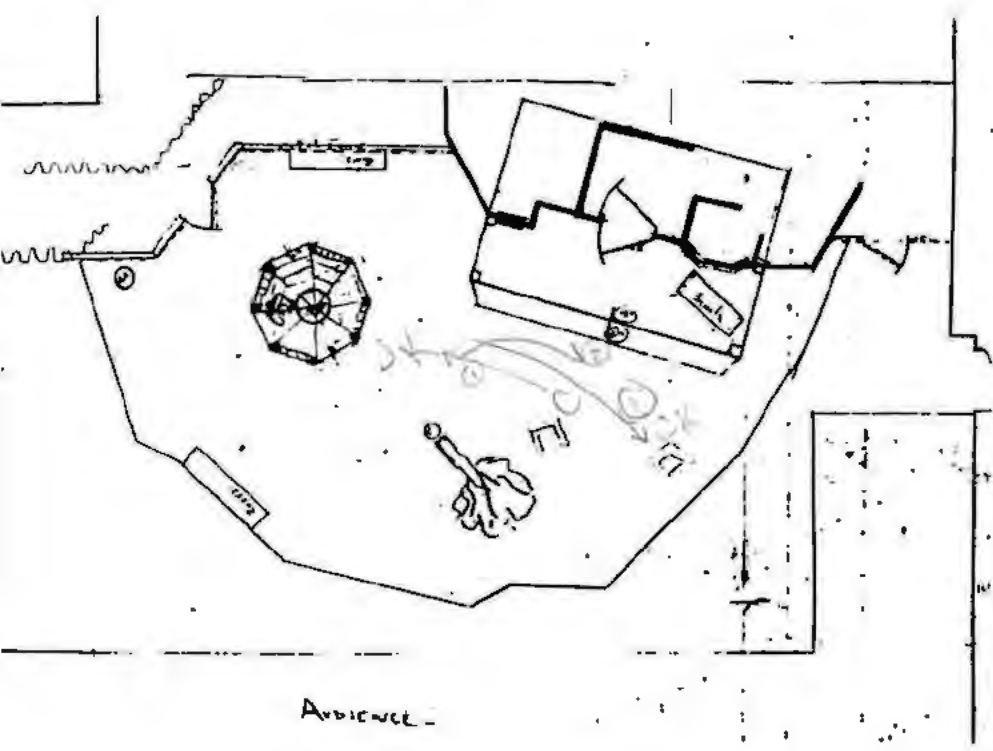
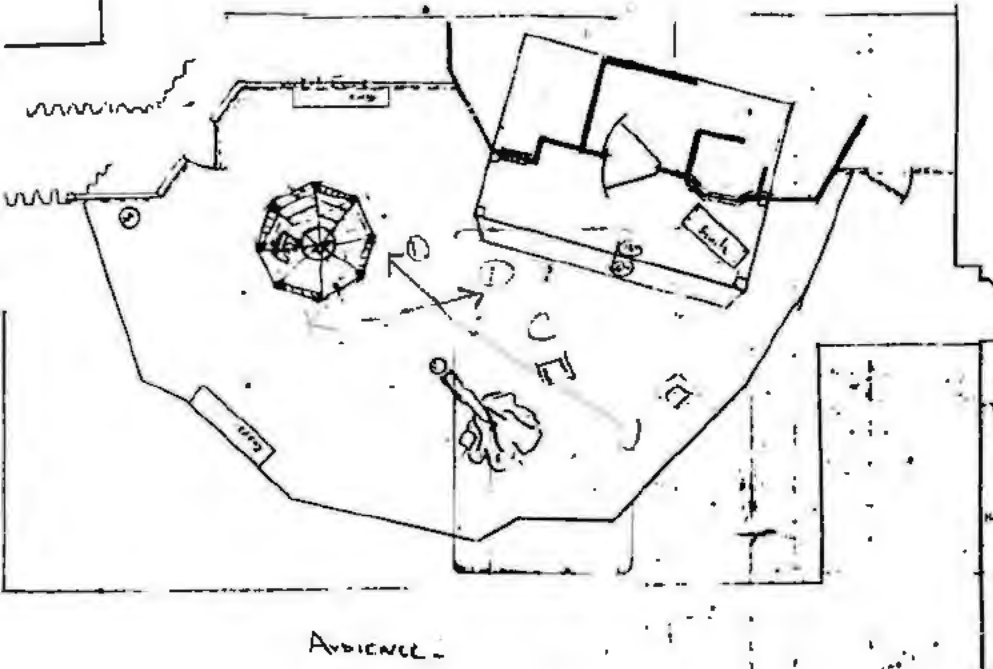
CHRIS. Well . . . it could've been any number of things. (X20)

MOTHER. Like what, for instance?

CHRIS. I don't know. Whatever it is. Can I get you an aspirin?

MOTHER. It's not like a headache.





IX 20

KELLER. You don't sleep, that's why. She wearing out more bedroom slippers than shoes.

MOTHER. I had a terrible night. I never had a night like that.

CHRIS. What was it, Mom? Did you dream?

MOTHER. More, more than a dream.

CHRIS. About Larry?

IX 21

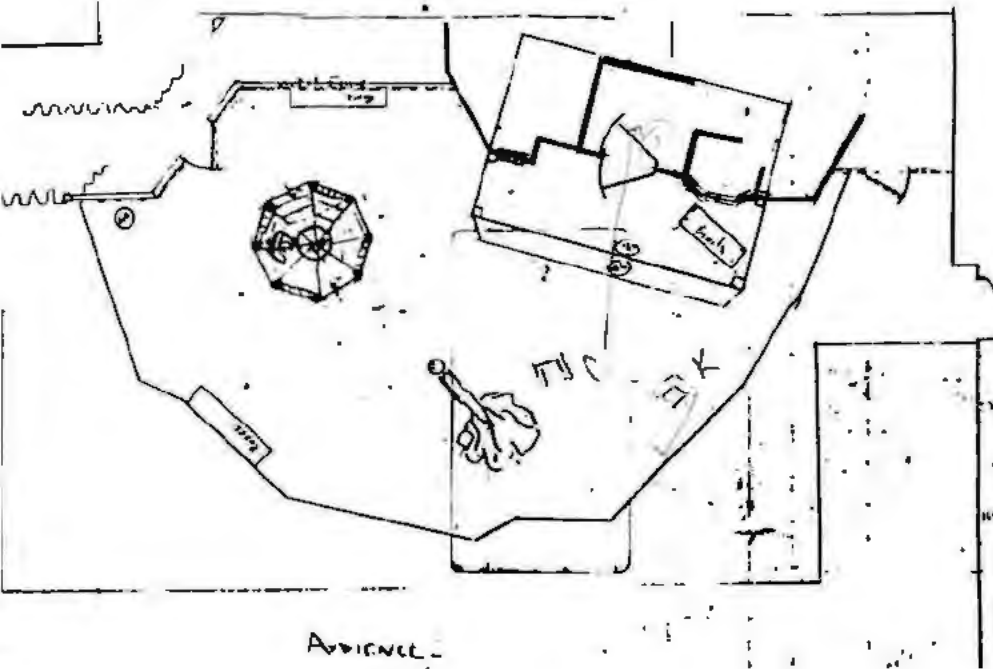
MOTHER. I was fast asleep, and . . . Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me . . . Mom, Mom! I could hear him like he was in the room. Mom! . . . it was his voice! If I could touch him I knew I could stop him, if I could only . . . I woke up and it was so funny . . . The wind . . . it was like the roaring of his engine. I came out here . . . I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me . . . and I like . . . came awake. See? We should never have planted that tree. I said so in the first place; It was too soon to plant a tree for him.

CHRIS. Too soon! (X 24 ①)

MOTHER. We rushed into it. Everybody was in such a hurry to bury him. I said not to plant it yet. I told you to . . . !

CHRIS. Mother, Mother! The wind blew it down. What significance has that got? What are you talking about? Mother,

IX 24 Chris



please . . . Don't go through it all again, will you? It's no good, it doesn't accomplish anything. I've been thinking, y'know?—maybe we ought to put our minds to forgetting him?

MOTHER. That's the third time you said that this week.

CHRIS. Because it's not right; we never took up our lives again. We're like at a railroad station waiting for a train that never comes in.

Chris being stagnant

MOTHER. Get me an aspirin, heh? KXDL

CHRIS. Sure, and let's break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.

MOTHER. Fine. We can do it tonight.

KELLER. Swell with me!

CHRIS. Sure, let's have some fun. You'll start with this aspirin.

"She's Larry's girl"

*CX20
Chris exits
1.8*

MOTHER. Why did he invite her here?

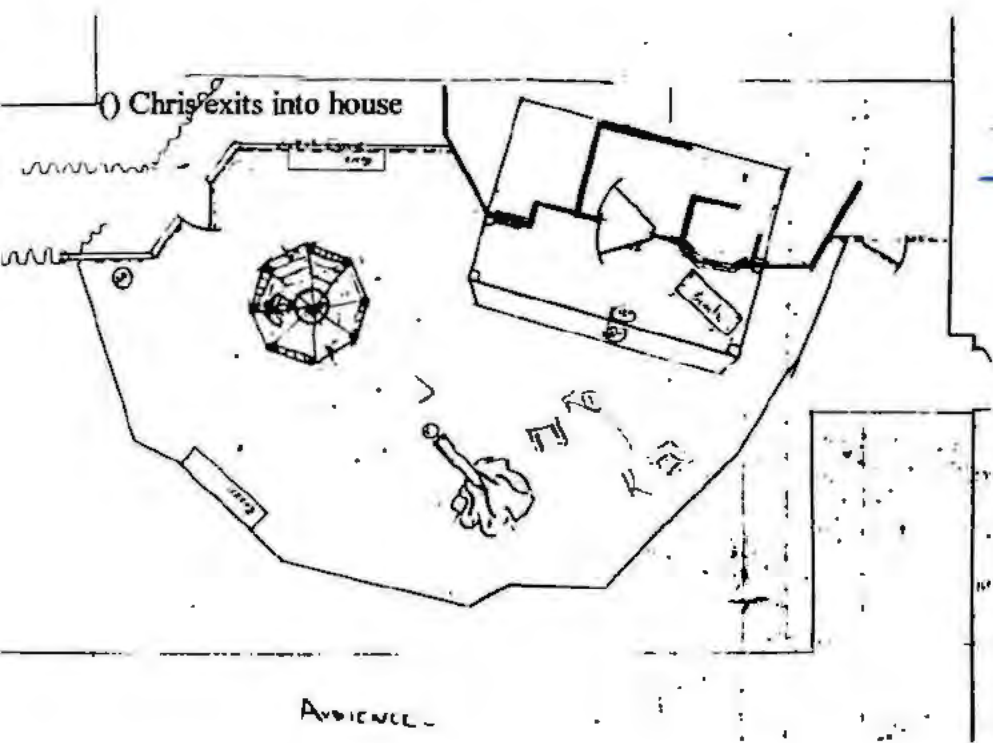
KELLER. Why does that bother you?

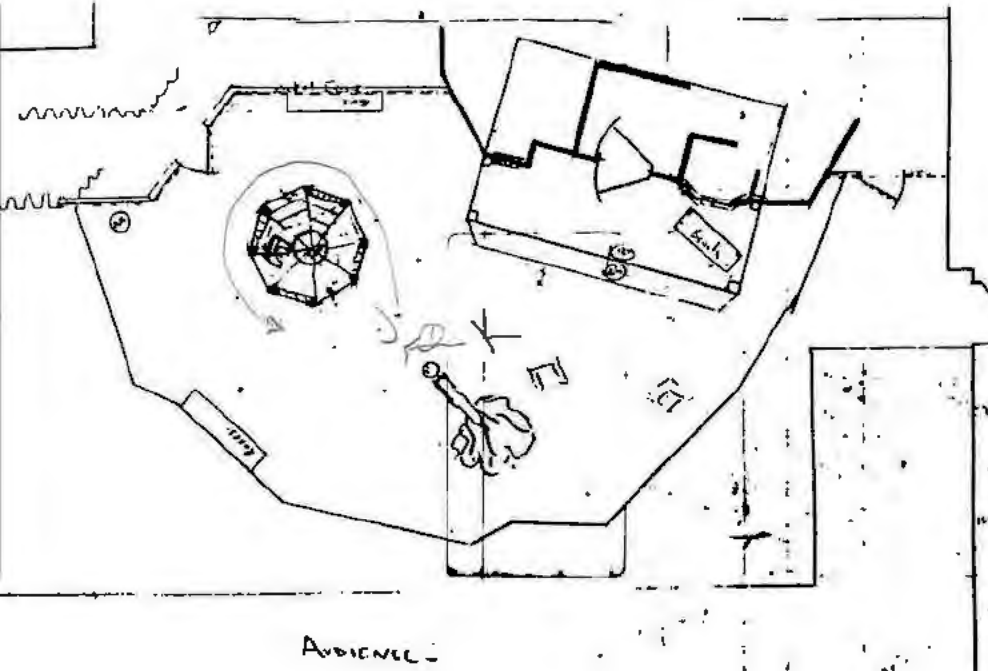
MOTHER. She's been in New York three and a half years, why all of a sudden . . . ? KX20

KELLER. Well, maybe . . . maybe he just wanted to see her . . .

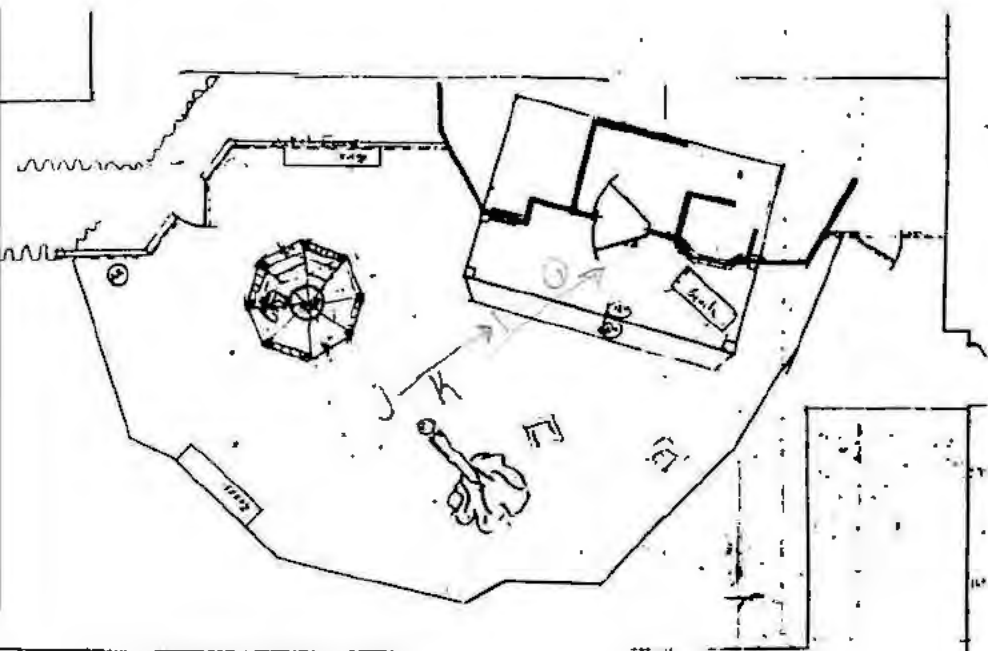
MOTHER. Nobody comes seven hundred miles "just to see."

KX2J





Audience



Audience

J X around Gazebo

KELLER. What do you mean? He lived next door to the girl all his life, why shouldn't he want to see her again? Don't look at me like that, he didn't tell me any more than he told you.

MOTHER. He's not going to marry her. K 20

KELLER. How do you know he's even thinking of it?

MOTHER. It's got that about it.

KELLER. Well? So what?

MOTHER. What's going on here, Joe?

KELLER. Now listen, kid ... J X 2 K

MOTHER. She's not his girl, Joe; she knows she's not. K X 20

KELLER. You can't read her mind.

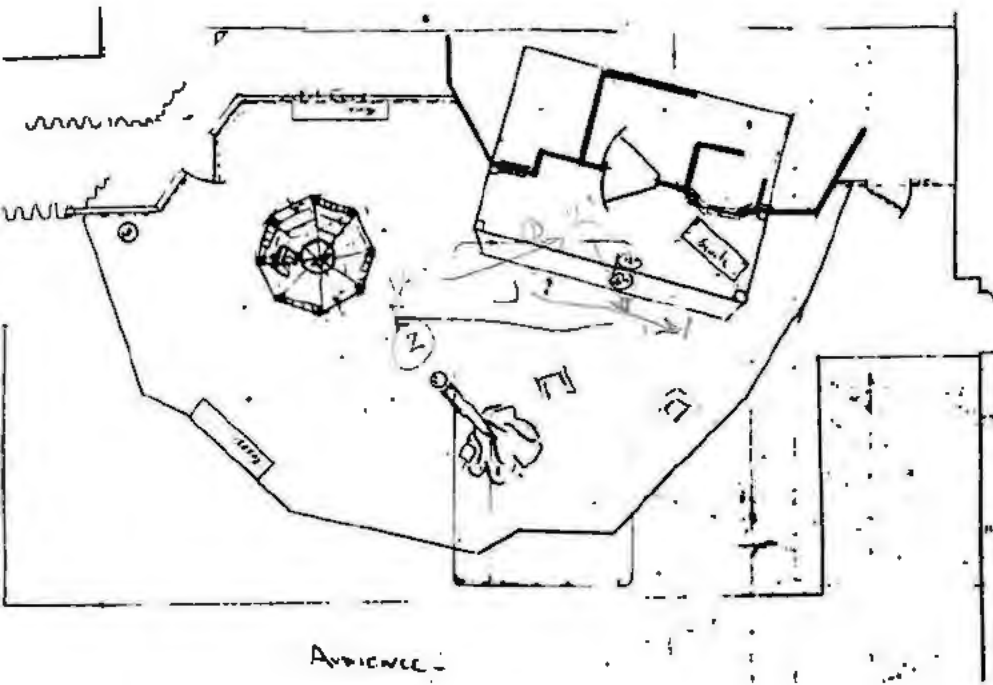
MOTHER. Then why is she still single? New York is full of men, why isn't she married? Probably a hundred people told her she's foolish, but she's waited.

KELLER. How do you know why she waited?

MOTHER. She knows what I know, that's why. She's faithful as a rock. In my worst moments, I think of her waiting, and I know again that I'm right. K X 20

KELLER. Look, it's a nice day. What are we arguing for? J X 2 steps

MOTHER. Nobody in this house dast take her faith away, Joe. Strangers might. But not his father, not his brother.



JXZ ①
 KELLER. What do you want me to do? What do you want?

KXZ ②
 MOTHER. I want you to act like he's coming back. Both of you. Don't think I haven't noticed you since Chris invited her. I won't stand for any nonsense.

KELLER. But, Kate ...

KXZ ② visit on sleep
 MOTHER. Because if he's not coming back, then I'll kill myself! Laugh. Laugh at me. But why did that happen the very night she came back? Laugh, but there are meanings in such things. She goes to sleep in his room and his memorial breaks to pieces. Look at it; look. Joe ...

KELLER. Calm yourself.

KXZ ② visit w/ J
 MOTHER. Believe with me, Joe. I can't stand all alone.

KELLER. Calm yourself.

MOTHER. Only last week a man turned up in Detroit, missing longer than Larry. You read it yourself.

KELLER. All right, all right, calm yourself.

MOTHER. You above all have got to believe, you ...

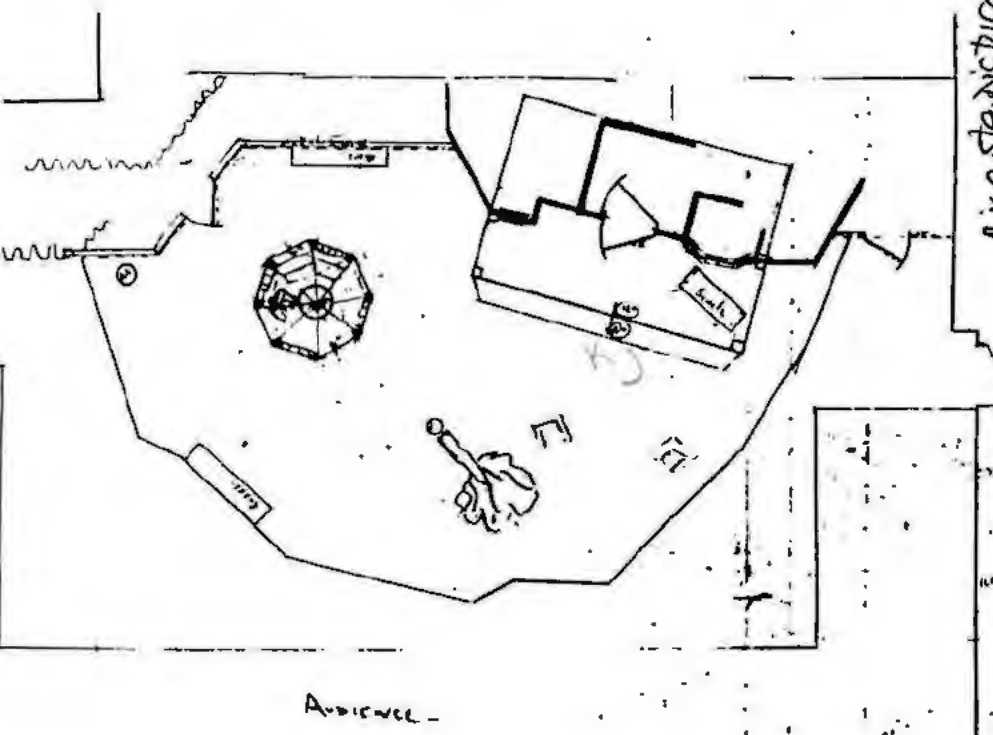
KELLER. Why me above all?

MOTHER. ... Just don't stop believing ...

KELLER. What does that mean, me above all?

Bert enters

Sty. man. note
 Remind Bert

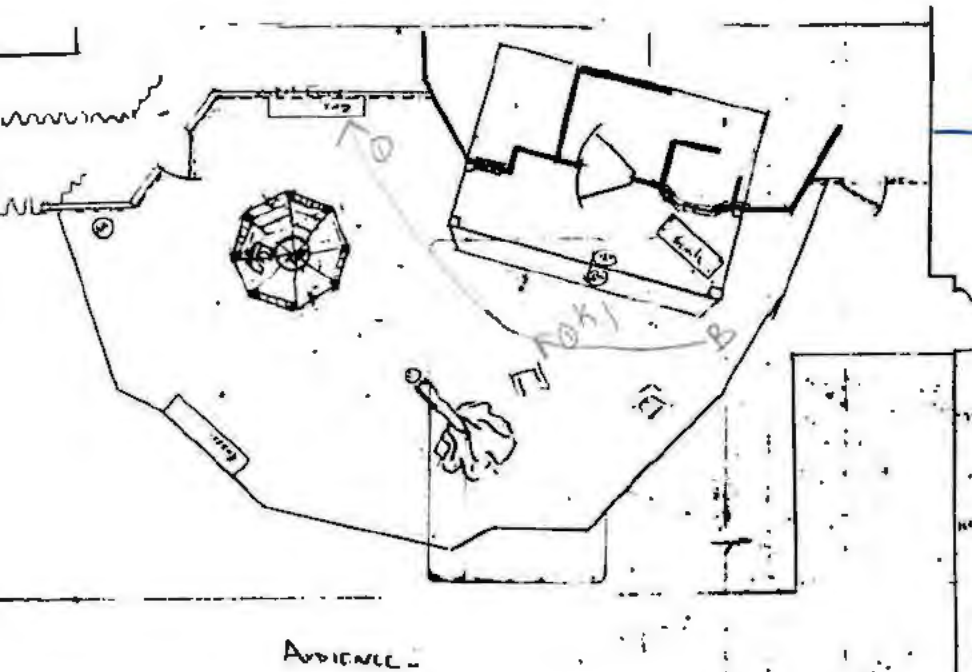


nice sty. picture

Chess game

"Scattered Memories"

1.9



BERT. Mr. Keller! Say, Mr. Keller... Tommy just said it again!

KELLER. Said what?... Who?...

BERT. The dirty word.

KELLER. Oh. Well...

BERT. Gee, aren't you going to arrest him? I warned him.

MOTHER. Stop that, Bert. Go home. There's no jail here. *K stand us*

KELLER. Kate...

MOTHER. There's no jail here! I want you to stop that jail business!

BERT. He's right across the street...

MOTHER. Go home, Bert. *Bert exits BX20* I want you to stop that, Joe. That Whole jail business! *KX2B*

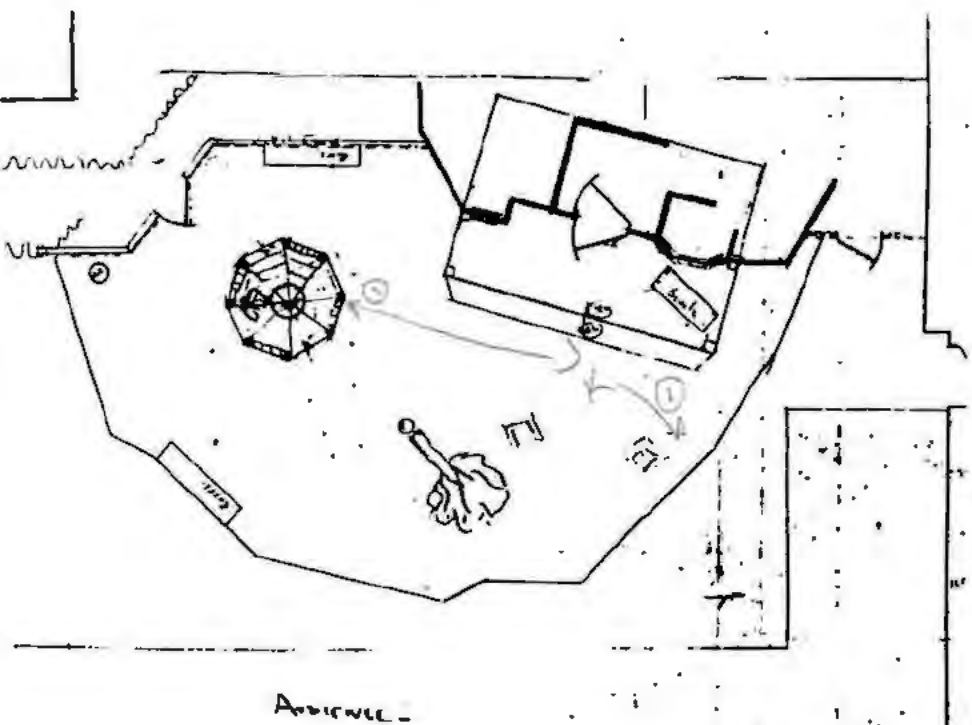
KELLER. Look at you, look at you shaking. *to calm [to sooth the beast]*

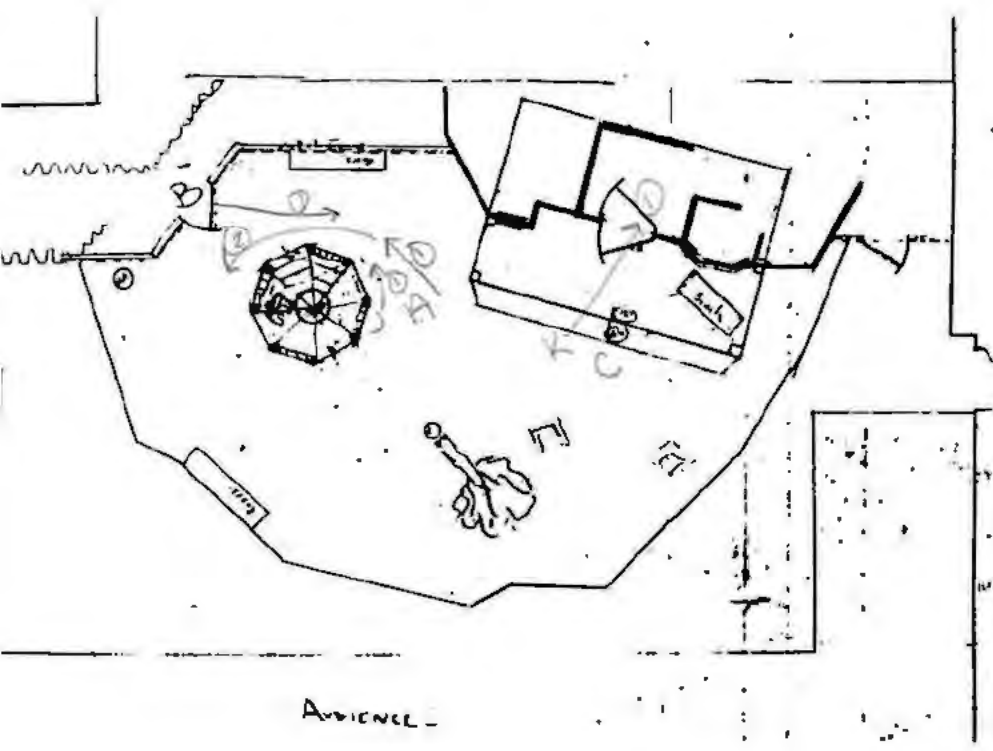
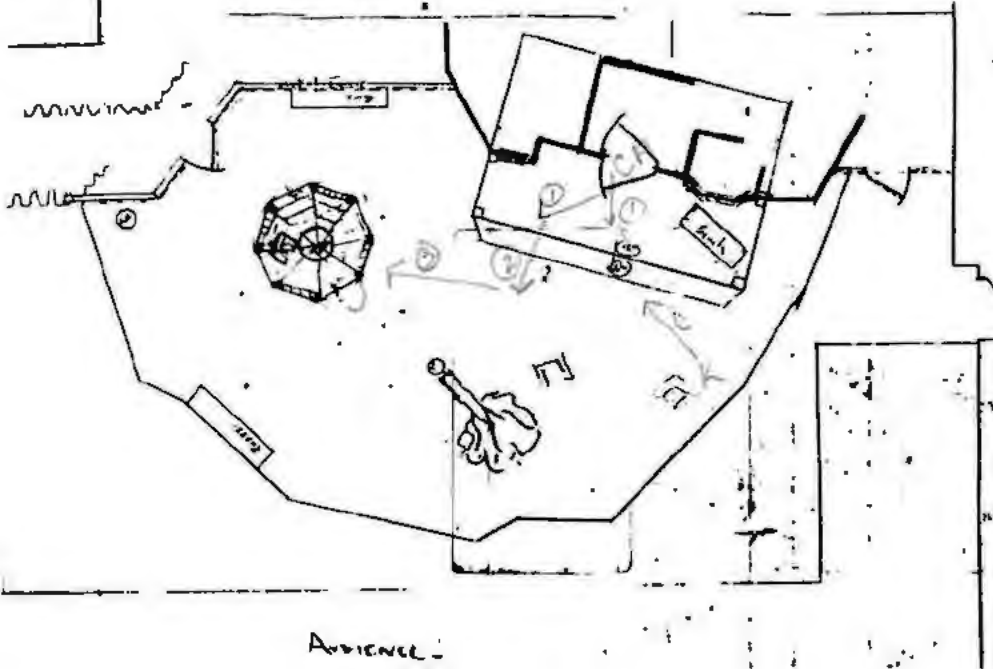
MOTHER. I can't help it. *KX20*

KELLER. What have I got to hide? *JX2 Gazebo* What the hell is the matter with you, Kate?

MOTHER. I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!

ANN. Hya, Joe! *Ann enters*





C + AX 2(1) Annie - to observe

CHRIS. Take a breath of that air, kid. You never get air like that in New York.

MOTHER. Annie, where did you get that dress! KX 2(1)

ANN. I couldn't resist. I'm taking it right off before I ruin it. How's that for three weeks salary? AX 2(2)

MOTHER. Isn't she the most...? It's gorgeous, simply gor...

CHRIS. No kidding, now, isn't she the prettiest gal you ever saw?

MOTHER. You gained a little weight, didn't you, darling?

ANN. It comes and goes. AX 2(3)

KELLER. Look how nice her legs turned out!

ANN. Boy, the poplars got thick, didn't they? AX 2(1)

KELLER. Well, it's three years, Annie. We're getting' old, kid.

MOTHER. How does Mom like New York? KX 2(1)

ANN. Why'd they take our hammock away? AX 2(2)

KELLER. Oh, no, it broke. Couple of years ago. JX 2(1)

MOTHER. What broke? He had one of his light lunches and flopped into it.

AX 2(1) Jim enters BX 2(1) Kate exits

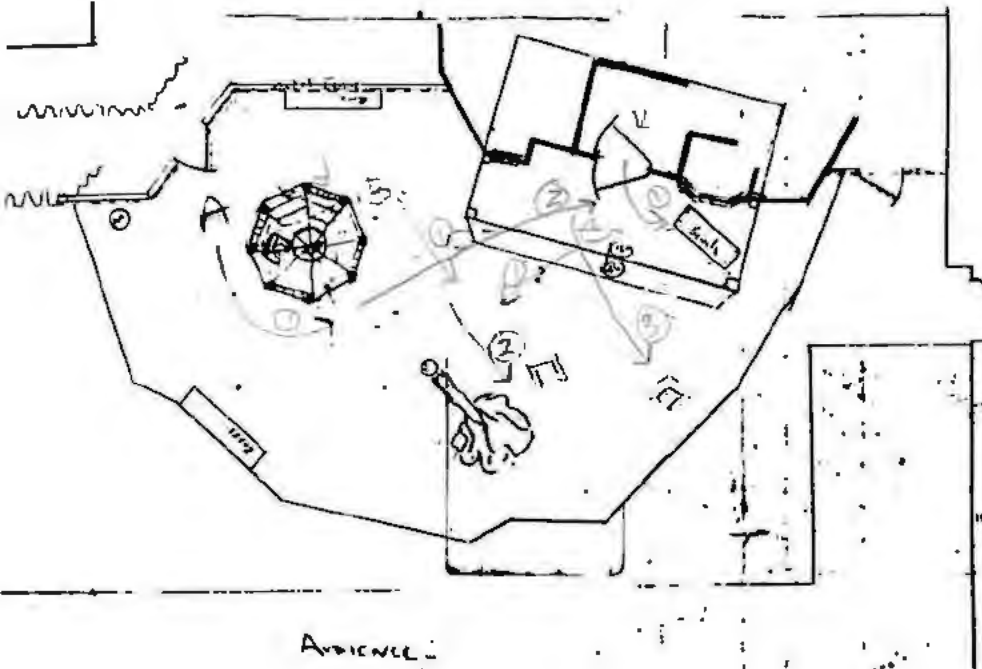
ANN. Oh, excuse me!

JIM. How do you do. She looks very intelligent!

Happy Accident - "Chessgame"
 Thanks Wyatt

Happy Accident 1/17/01

Jim Bayliss walks in and immediately starts playing chess.



CHRIS. Ann, this is Jim . . . Doctor Bayliss. C X 20 B X 20

ANN. Oh sure, he writes a lot about you. A X 20

JIM. Don't believe it. He likes everybody. In the Battalion he was known as Mother McKeller. B X 20 hit Chris

ANN. I can believe it . . . You know --? It's so strange seeing him come out of that yard. I guess I never grew up. It almost seems that Mom and Pop are in there now. And you and my brother doing Algebra, and Larry trying to copy my homework. Gosh, those dear dead days beyond recall. A X 20

JIM. Well, I hope that doesn't mean you want me to move out?

SUE. Jim, come in here! Mr. Hubbard is on the phone! (off stage)

JIM. I told you I don't want . . .

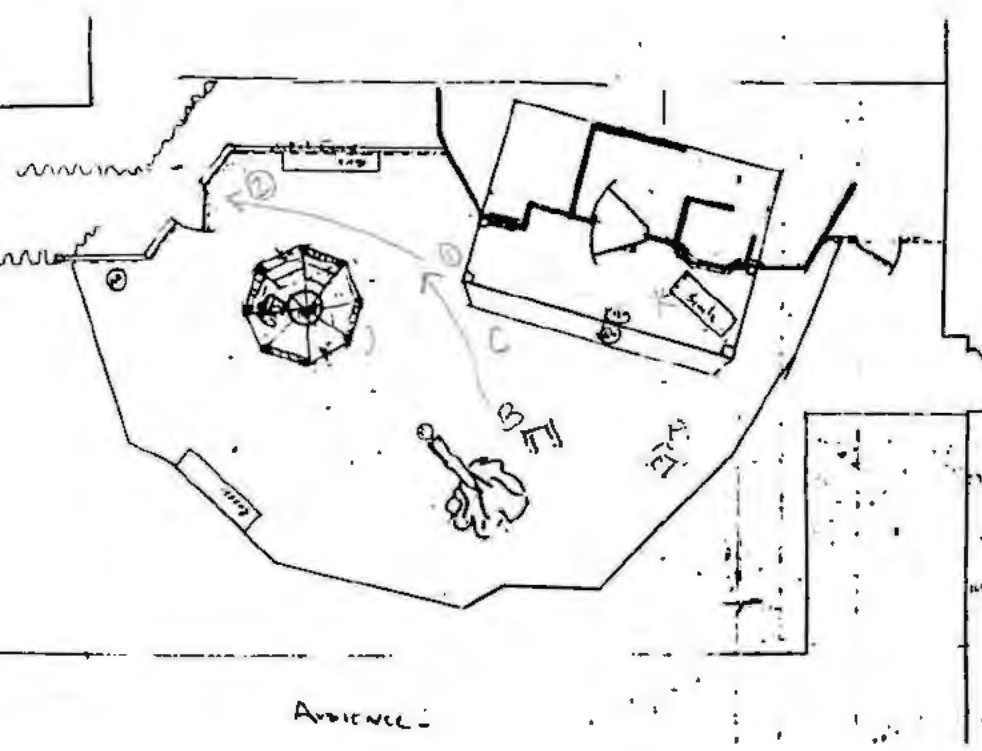
SUE. Please, dear! Please!! (off stage) B X 20

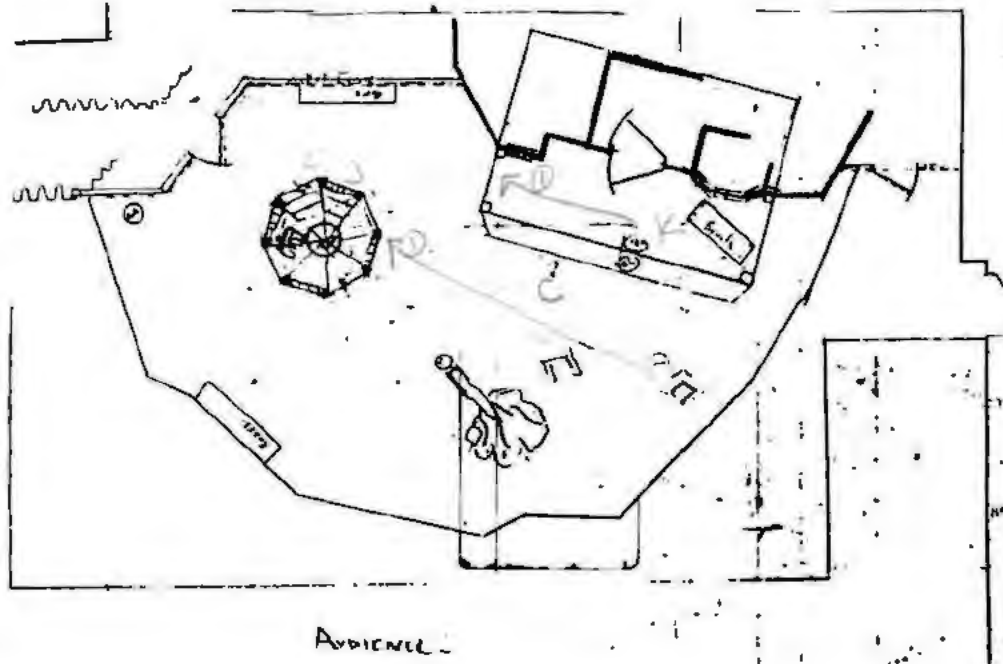
JIM. All right, Susie, all right, all right . . . I've only met you, Ann, but if I may offer you a piece of advice - When you marry, never - never in your mind - never count your husband's money.

SUE. Jim?! (off stage)

JIM. At once! At once. Jim exits

MOTHER. I told her to take up the guitar. It'd be a common interest for them. Well, he loves the guitar!





ANN. Let's eat at the shore tonight! Raise some hell around here, like we used to before Larry went!

MOTHER. You think of him! You see? She thinks of him! KX20

ANN. What do you mean, Kate?

MOTHER. Nothing. Just that you . . . remember him, he's in your thoughts.

ANN. That's a funny thing to say; how could I help remembering him?

MOTHER. Did you hang up your things?

ANN. Yeah . . . Say you've sure gone in for clothes. I could hardly find room in the closet.

MOTHER. No, don't you remember? That's Larry's room.

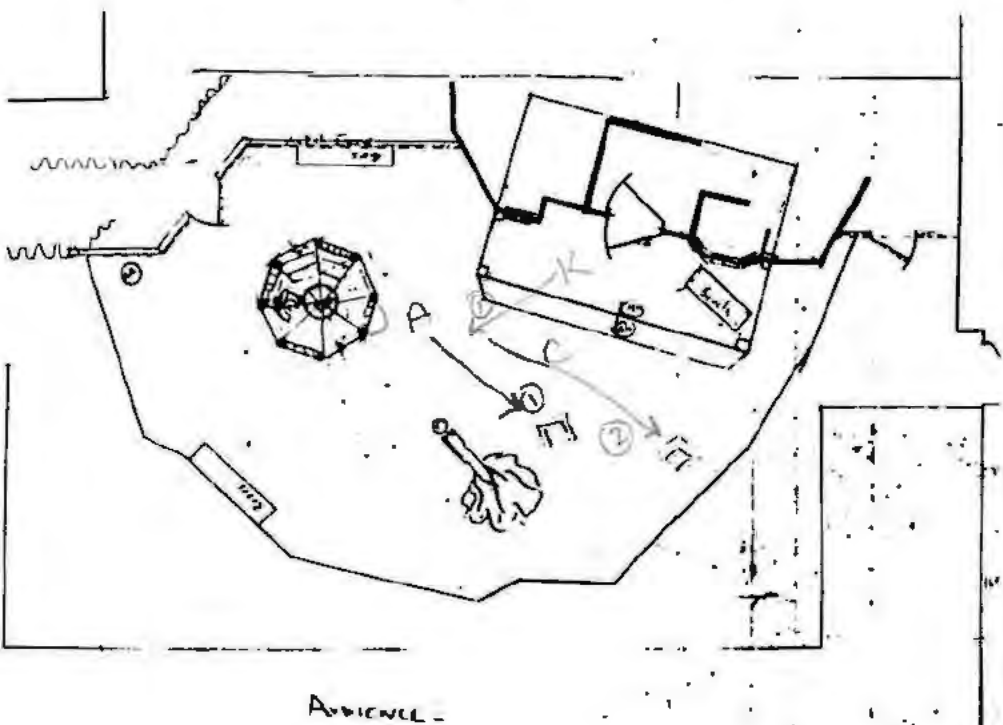
ANN. You mean . . . they're Larry's?

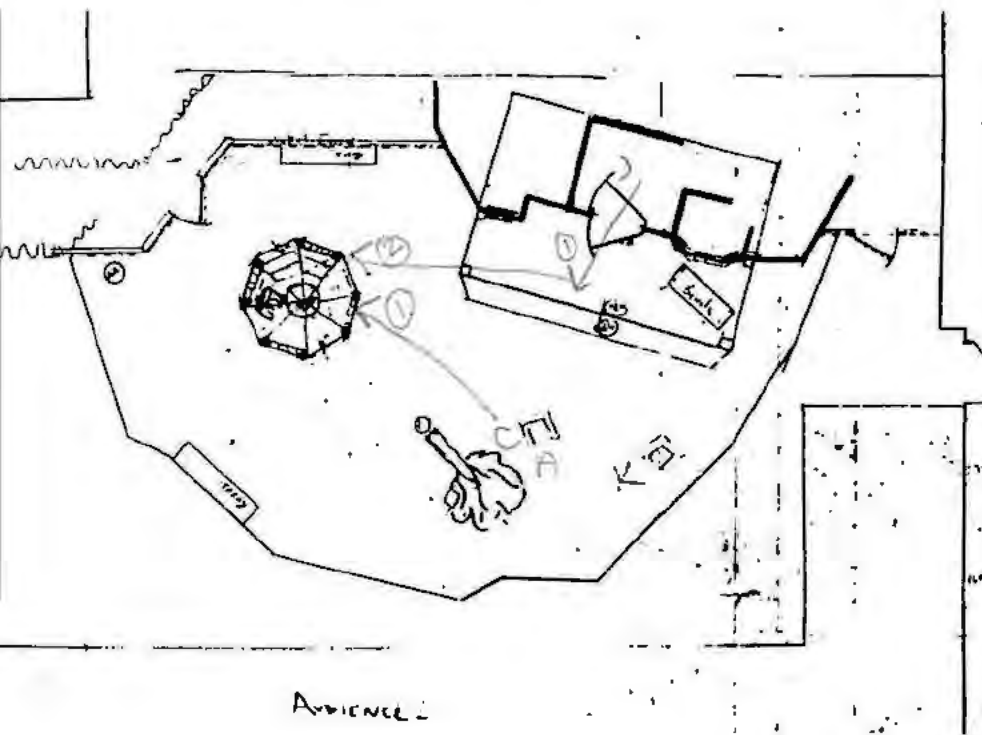
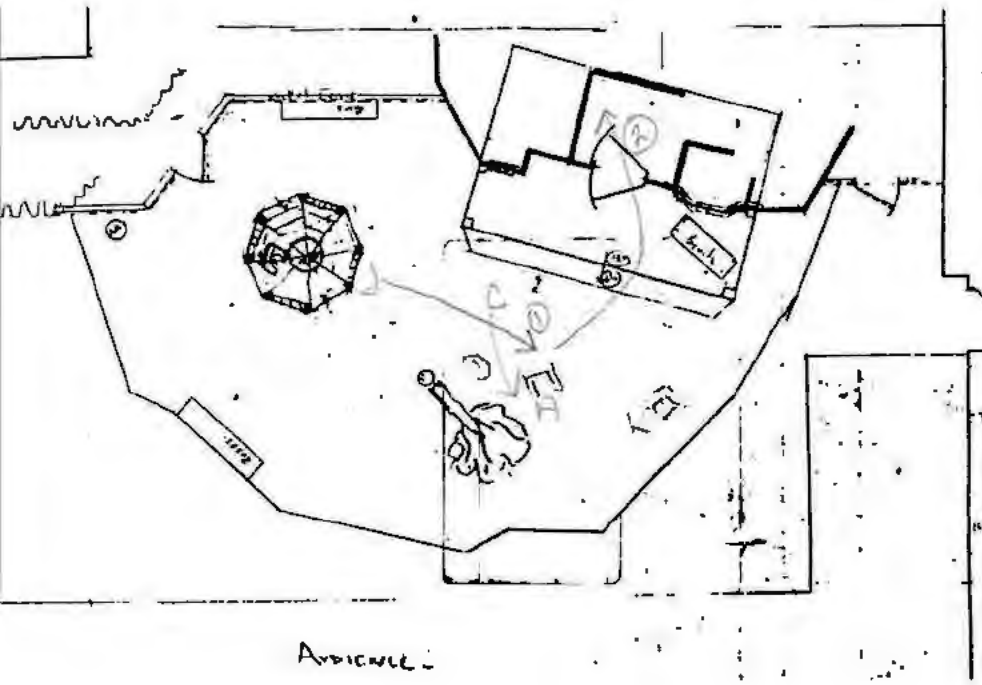
MOTHER. Didn't you recognize them? KX21

ANN. Well, it never occurred to me that you'd . . . I mean the shoes are all shined.

MOTHER. Yes, dear. For so long I've been aching for a nice conversation with you, Annie. Tell me something. K & A X2
check 15

ANN. What?





MOTHER. I don't know. Something nice.

CHRIS. She means do you get out much? *CX21*

MOTHER. Oh, shut up.

KELLER. And are any of them serious?

MOTHER. Why don't you both choke?

KELLER. Annie, you can't go into a restaurant with that woman any more. In five minutes thirty-nine strange people are sitting at the table telling her their life story. *JX21*

MOTHER. If I can't ask Annie a personal question . . .

KELLER. Askin' is all right, but don't beat her over the head. You're beatin' her, you're beatin her. *JX22*

ANN. Don't let them bulldoze you. Ask me anything you like. What do you want to know, Kate? Come on, let's gossip. *CX21*

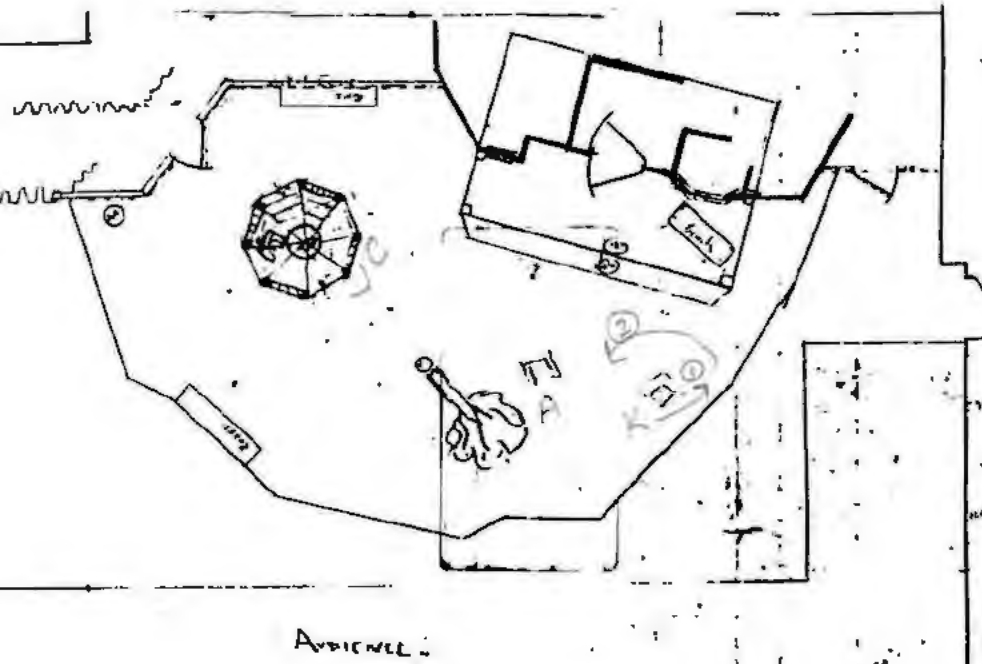
MOTHER. She's the only one is got any sense. Your mother . . . she's not getting a divorce, heh?

ANN. No, she's calmed down about it now. I think when he gets out they'll probably live together. In New York, of course.

MOTHER. That's fine. Because your father is still . . . I mean he's a decent man after all is said and done. *JX21* *JX22*

ANN. I don't care. She can take him back if she likes.

MOTHER. And you? You . . . go out much?



ANN. You mean am I still waiting for him?

MOTHER. Well, no, I don't expect you to wait for him but . . .

ANN. But that's what you mean, isn't it?

MOTHER. . . . Well . . . yes.

ANN. Well, I'm not, Kate.

MOTHER. You're not?

ANN. Isn't it ridiculous? You don't really imagine he's . . . ?

MOTHER. I know, dear, ^{KX20} but don't say it's ridiculous, because the papers were full of it; I don't know about New York, but there was half a page about a man missing even longer than Larry, and he turned up from Burma. ^{KX22}

CHRIS. He couldn't have wanted to come home very badly, Mom.

MOTHER. Don't be so smart. ^{KX21}

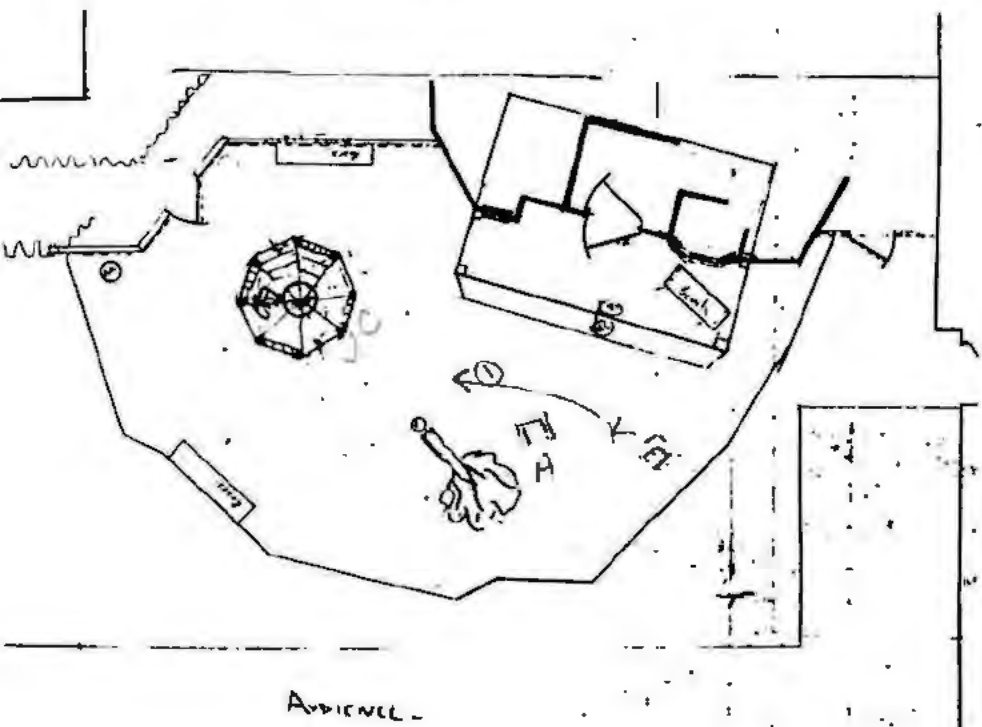
CHRIS. You can have a helluva a time in Burma.

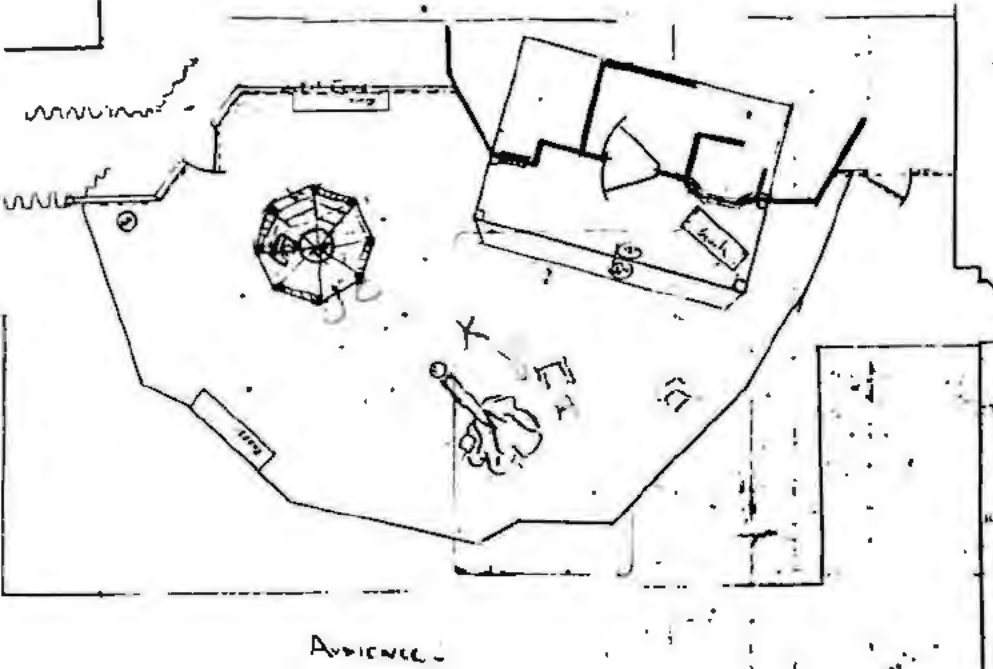
ANN. So I've heard.

CHRIS. Mother, I'll bet you money that you're the only woman in the country who after three years is still . . .

MOTHER. You're sure?

CHRIS. Yes, I am.





MOTHER. Well, if you're sure then you're sure. They don't say it on the radio but I'm sure that in the dark at night they're still waiting for their sons.

CHRIS. Mother, you're absolutely ----

MOTHER. Don't be so damned smart! Now stop it! There are just a few things you *don't* know. All of you. And I'll tell you one of them, Annie. Deep, deep in your heart you've always been waiting for him.

ANN. No, Kate.

MOTHER. But deep in your heart, Annie!

CHRIS. She ought to know, shouldn't she?

MOTHER. Don't let them tell you what to think. Listen to your heart. Only to your heart.

ANN. Why does your heart tell you he's alive?

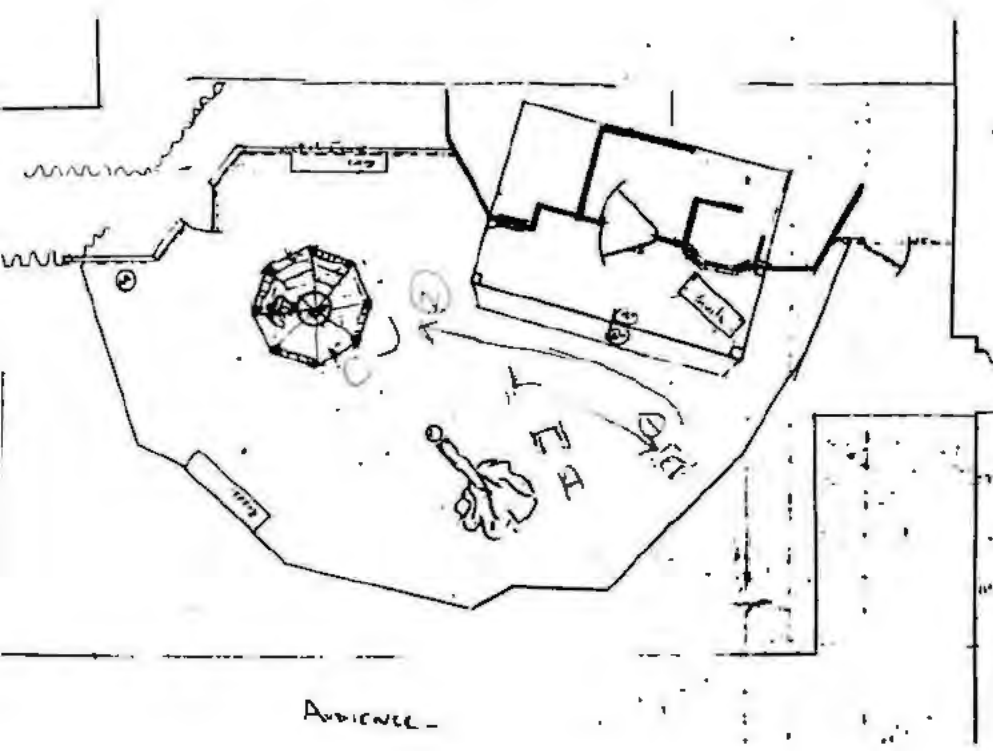
MOTHER: Because he has to be.

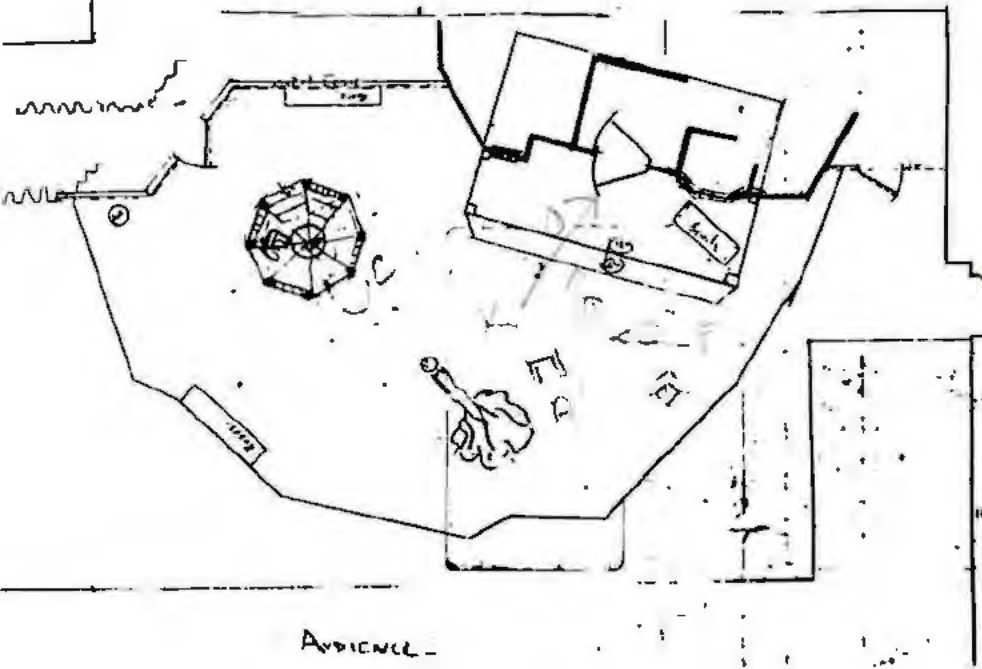
ANN. But why, Kate?

MOTHER. Because certain things have to be, and certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie - Just like I knew the day he went into that terrible battle. Did he write me? Was it in the papers? No, but that morning I couldn't raise my head off the pillow. Ask Joe. Suddenly, I knew. I knew! And he was nearly killed that day. Ann, you *know* I'm right!

Handwritten notes:
 HX20
 voice carriers or music
 Annie, Joe, & Chris

Handwritten note:
 HX2 (2)





ANN. No, Kate.

MOTHER. I have to have some tea.

— "Remembering Steve (Dad)" —

KY 20 FRED 1000
1.10

FRANK. Annie! How are you, gee whiz!

ANN. Why, Frank, you're losing your hair.

KELLER. He's got responsibility.

FRANK. Gee whiz!

Will
Freddy
Scene

KELLER. Without Frank the stars wouldn't know when to come out.

FRANK. You look more womanly. You've matured. You...
-to 'hit on'

KELLER. Take it easy, Frank, you're a married man.

ANN. You still haberdashering?

FRANK. Why not? Maybe I to can get to be president. How's your brother? Got his degree, I hear.

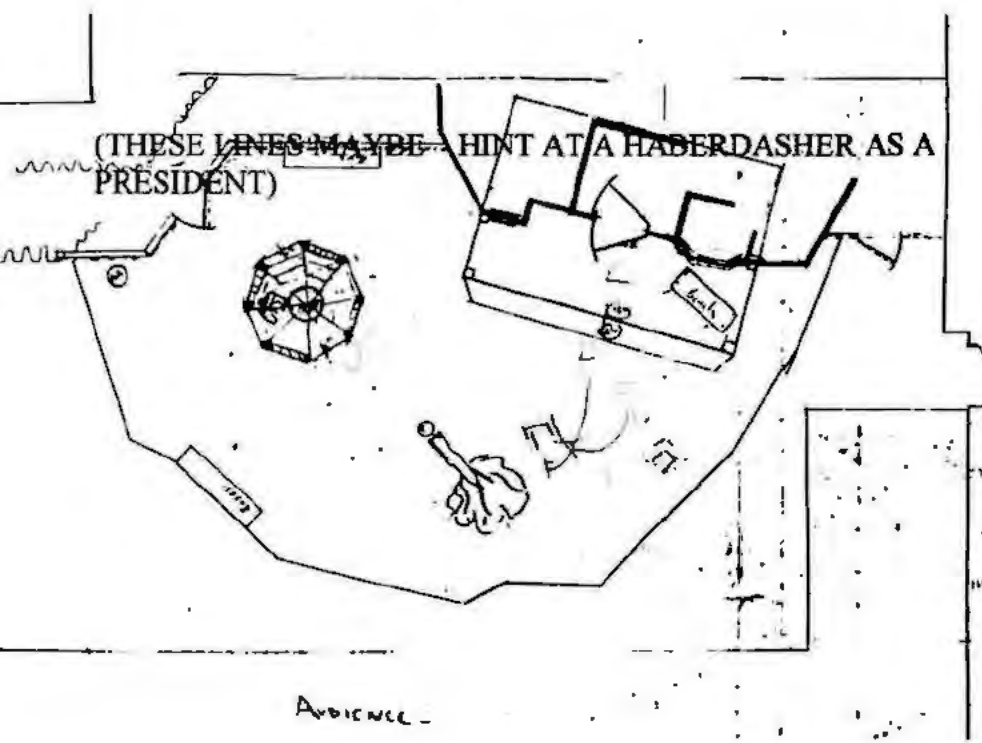
ANN. Oh, George has his own office now!

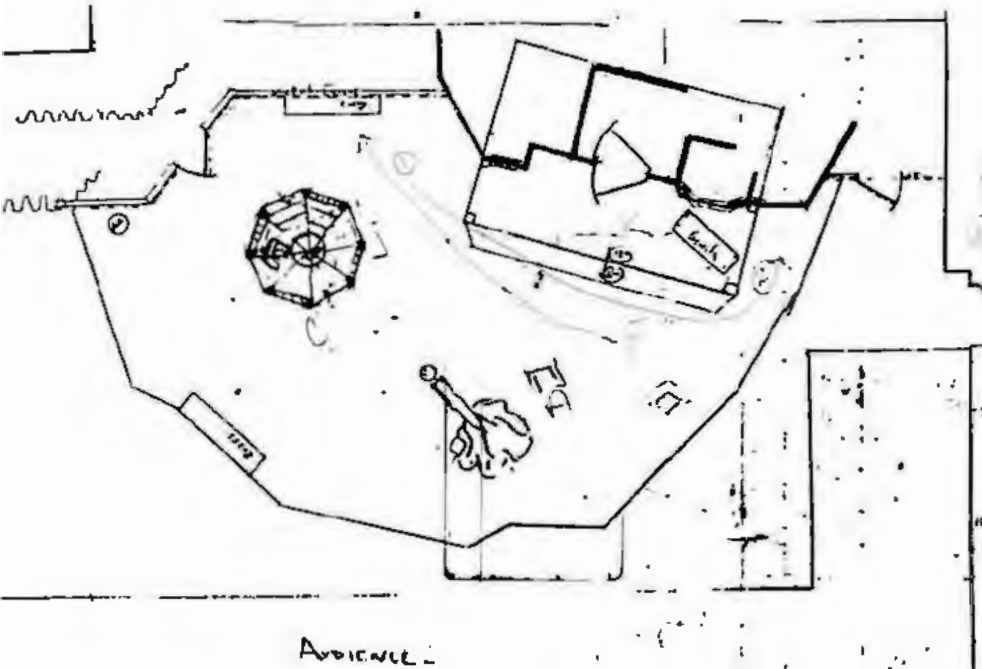
FRANK. Don't say! And your dad? Is he...?

ANN. Fine. I'll be in to see Lydia.
-to stifle -to redirect

FRANK. How about it, does Dad expect parole soon?

ANN. I really don't know, I...





Chris use
death mention
slightly to Frank

FRANK. I mean because I feel, y'know, that if an intelligent man like your father is put in prison, there ought to be a law that says either you execute him, or let him go after a year. ^{death mention} subtle

CHRIS. Want a hand with that ladder, Frank? ^{to threaten (shut the hell up Frank)} FX20

FRANK. That's all right, I'll... I'll finish the horoscope tonight, Kate. See you later, Ann, you look wonderful. ^{FX21}

ANN. Haven't they stopped talking about Dad? ^{Frank Exit}

CHRIS. Nobody talks about him any more.

KELLER. Gone and forgotten, kid.

ANN. Tell me. Because I don't want to meet anybody on the block if they're going to...

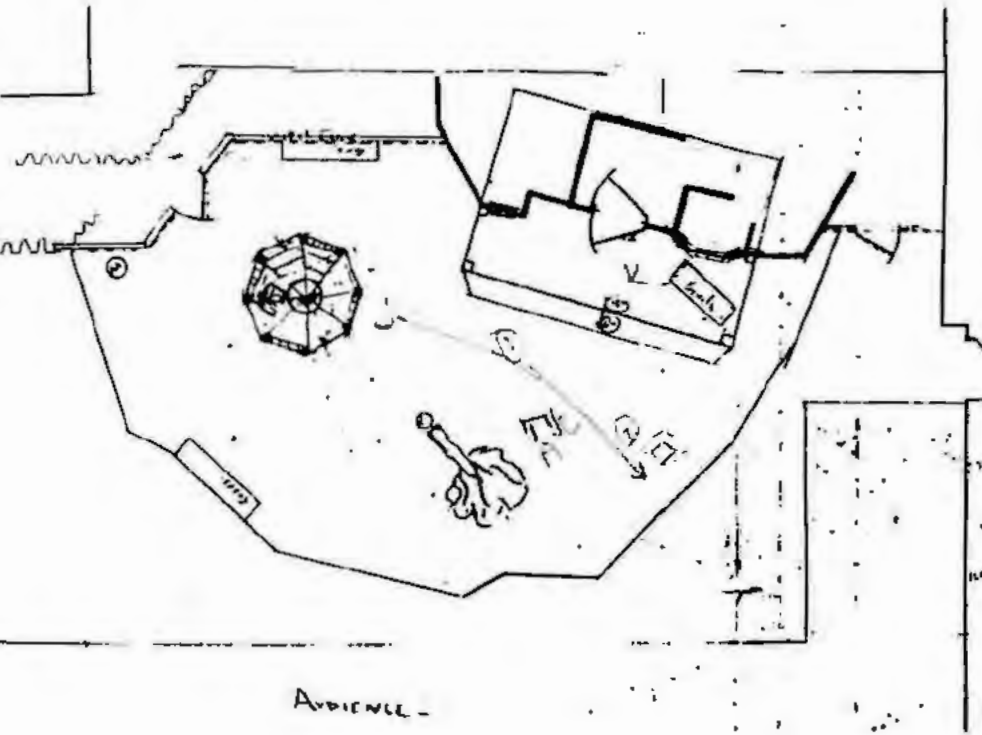
CHRIS. I don't want you to worry about it.

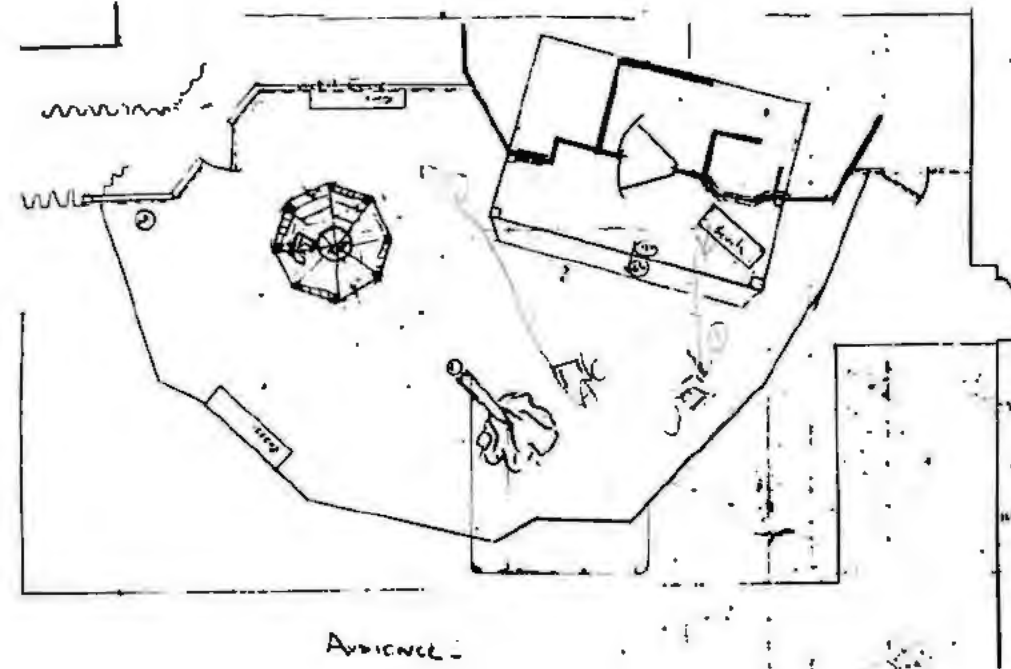
ANN. Do they still remember the case, Joe? Do they talk about you?

KELLER. The only one still talks about it is my wife. ^{JK20}

MOTHER. That's because you keep on playing policeman with the kids. All their parents hear out of you is jail, jail, jail.

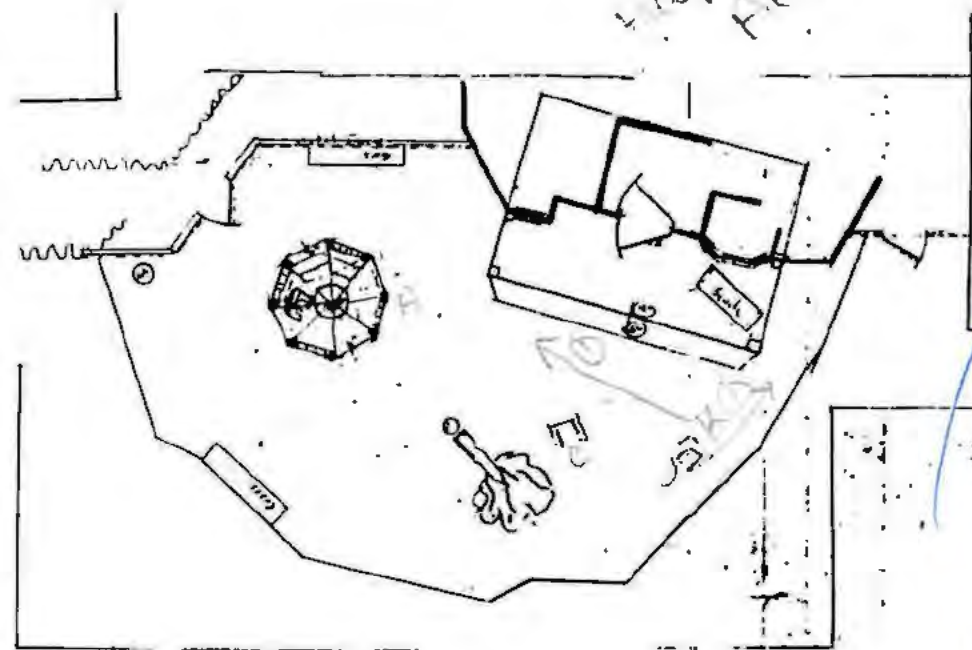
KELLER. Actually what happened was that when I got home from the penitentiary the kids got very interested in me. You know kids. I was like the expert on the jail situation. And as time passed they got it confused and... ended up a detective. ²⁰





AUDIENCE -

Happy Accidents



AUDIENCE -

memorize

KX20

MOTHER. Except *they* didn't get it confused. He hands out police badges from the Post Toasties boxes. [Joe laugh's]

ANN. Gosh, it's wonderful to ~~hear~~ you laughing about it.

CHRIS. Why, what'd you expect?

AX20

ANN. The last thing I remember on this block was one word - "Murderers!" Remember that, Kate? . . . Mrs. Hammond standing in front of our house and yelling that word . . . She's sill around, I suppose?

MOTHER. They're all still around.

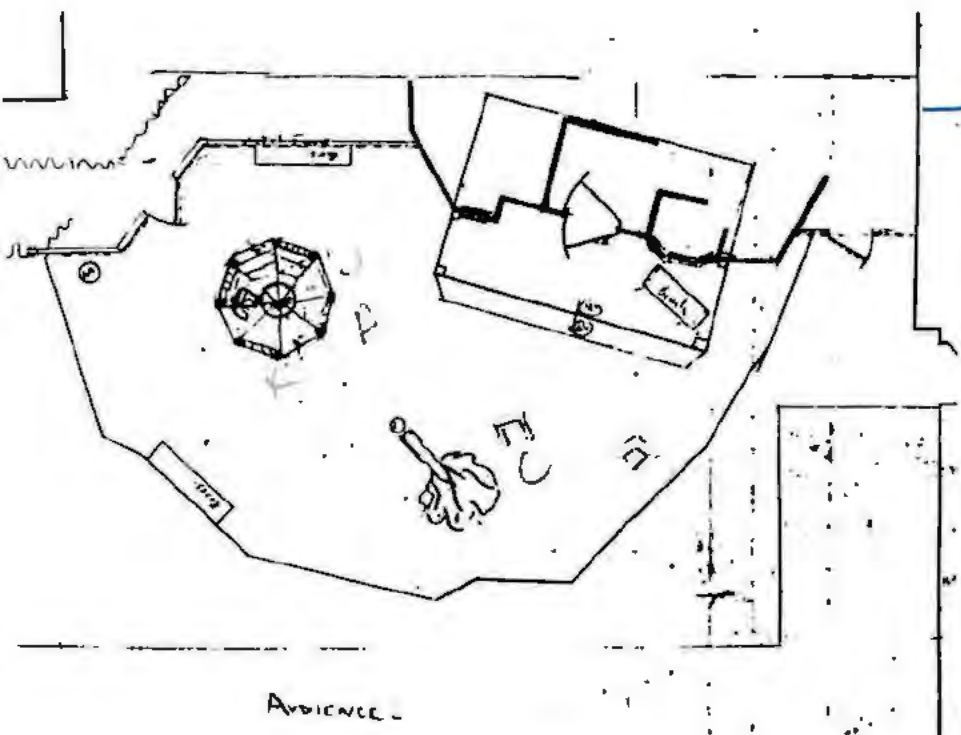
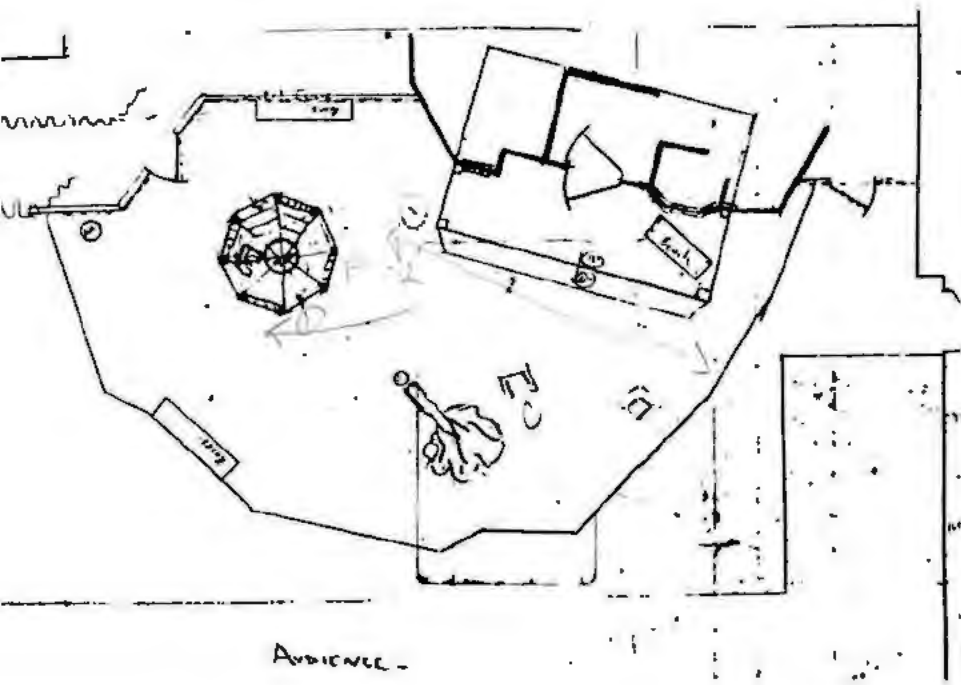
KELLER. Don't listen to her. Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer takin' my money now.

KX20

MOTHER. Don't, Joe, she's a sensitive girl, don't fool her. They still remember about Dad. It's different with him—he was exonerated, your father's still there. That's why I wasn't so enthusiastic about your coming. Honestly, I know how sensitive you are, and I told Chris, I said . . .

JX20

KELLER. Listen, you do like I did and you'll be all right. The day I came home, I got out of my car; --but not in front of the house . . . on the corner. You should've been here, Annie, and you too, Chris; you'd-a seen something. Everybody knew I was getting out that day; the porches were loaded. Picture it now; none of them believed I was innocent. The story was, I pulled a fast one getting myself exonerated. So I get out my car, and I walk down the street. But very slow. And with a smile. The beast! I was the beast; the guy who made twenty-one P-40's crash in Australia. Kid, walkin' down the street that day I was guilty as hell. Except I



wasn't, and there was a court paper I my pocket to prove I wasn't, and I walked . . . past . . . the porches. Result? Fourteen months later I had one of the best shops in the state again, a respected man again; bigger than ever.

CHRIS. Joe McGuts.

KELLER. That's the only way you ~~kick~~ 'em is guts! The worst thing you did was to move away from here. You made it tough for your father when he gets out. That's why I tell you, I like to see him move back right o this block. J x 20

MOTHER. How could they move back. K x 20

KELLER. It ain't gonna end till they move back! Till people play cards with him again, and talk with him, and smile with him - you play cards with a man you know he can't be a murderer. And the next time you write him I like you to tell him just what I said. You hear me? J x 20

"Broken Promises" 1.11

ANN. Don't you hold anything against him?

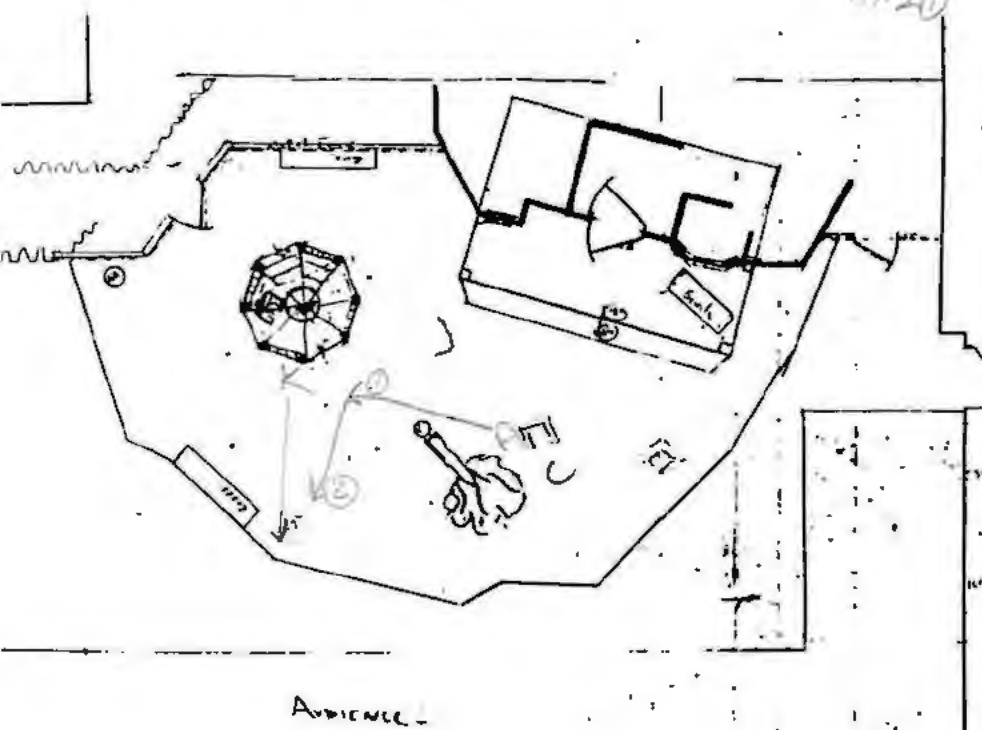
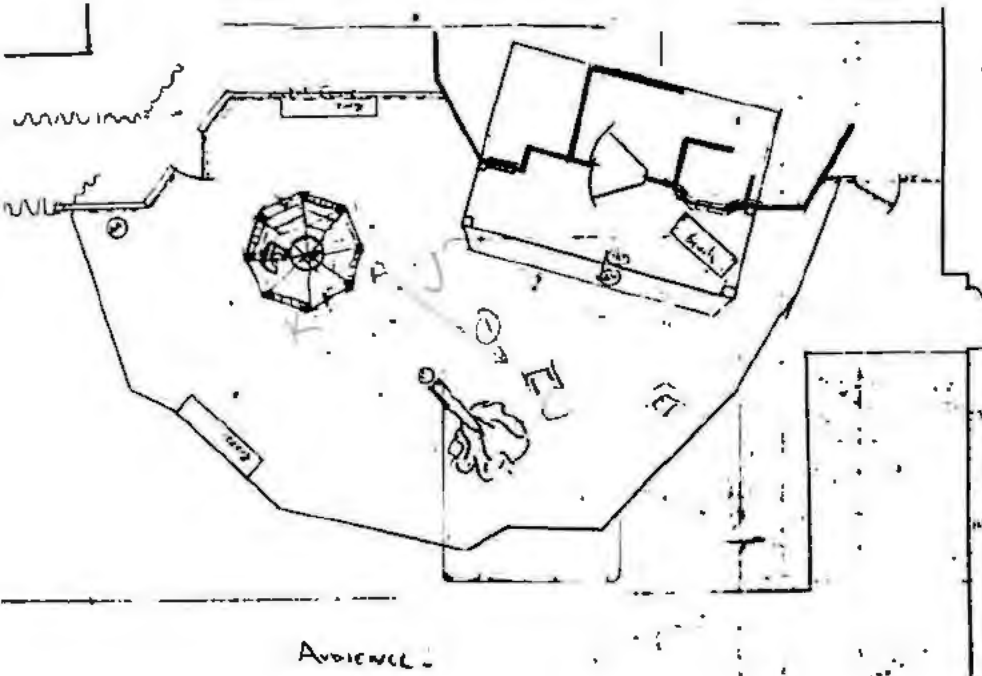
KELLER. Annie, I never believed in crucifying people.

ANN. But he was your partner, he dragged you through the mud . . .

KELLER. Well, he ain't my sweetheart, but you gotta forgive, don't you? (look at Kate's face)

ANN. You, either, Kate? Don't you feel any . . .? -directed towards Kate, also

KELLER. The next time you write Dad . . .



ANN. I don't write him. *(unclear)*

KELLER. Well every now and then you...

ANN. No, I've *never* written to him. Neither has my brother. Say, do you feel this way, too? *A 12 ①*

CHRIS. He murdered twenty-one pilots.

KELLER. What the hell kinda talk is that? *JY 20*

MOTHER. That's not a thing to say about a man.

ANN. What else can you say? *pause* When they took him away I followed him, went to him every visiting day. I was crying all the time. Until the news came about Larry. Then I realized. It's wrong to pity a man like that. *Father or his father*, there's only one way to look at him. He knowingly snipped out parts that would crash an airplane. And how do you know Larry wasn't one of them?

KX 20
MOTHER. I was waiting for that. As long as you're here, Annie, I want to ask you never to say that again.

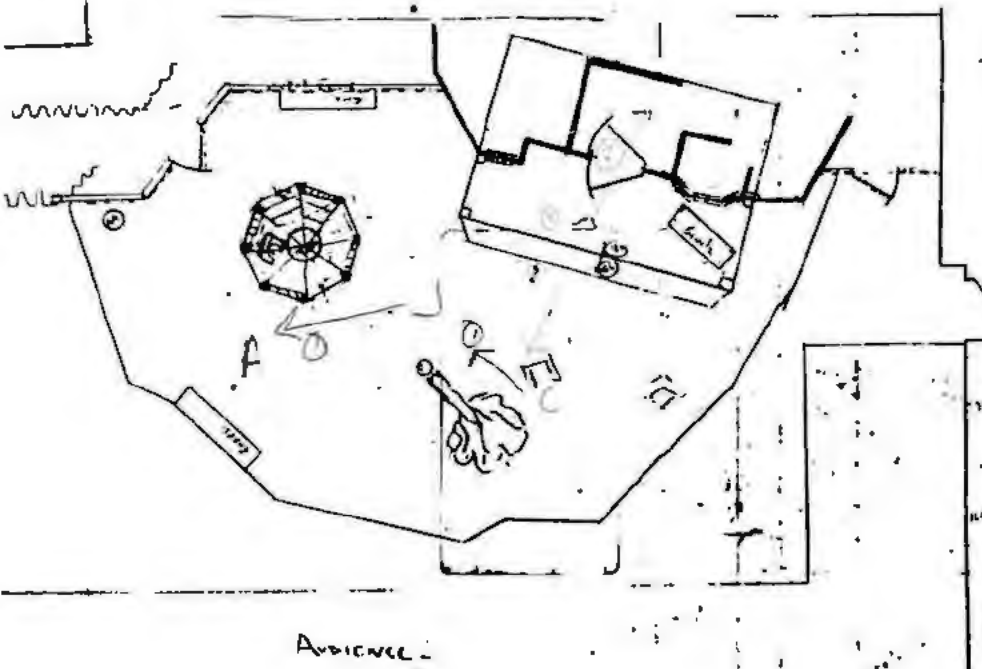
Ax 22
ANN. You surprise me. I thought you'd be mad at him.

MOTHER. What your father did had nothing to do with Larry. Nothing.

ANN. But we can't know that.

MOTHER. As long as you're here!

ANN. But, Kate...



MOTHER. Put that out of your head!

KELLER. Because . . .

MOTHER. That's all, that's enough. Come inside now, and have some tea with me. *KX 20*

KELLER. The one thing you . . .

MOTHER. He's not dead, so there's no argument! Now come! *KX 20*

KELLER. In a minute! Now look, Annie . . . *Kate exits*

CHRIS. All right, Dad, forget it. *KX 20*

KELLER. Now, she dasn't *feel* that way, Annie . . .

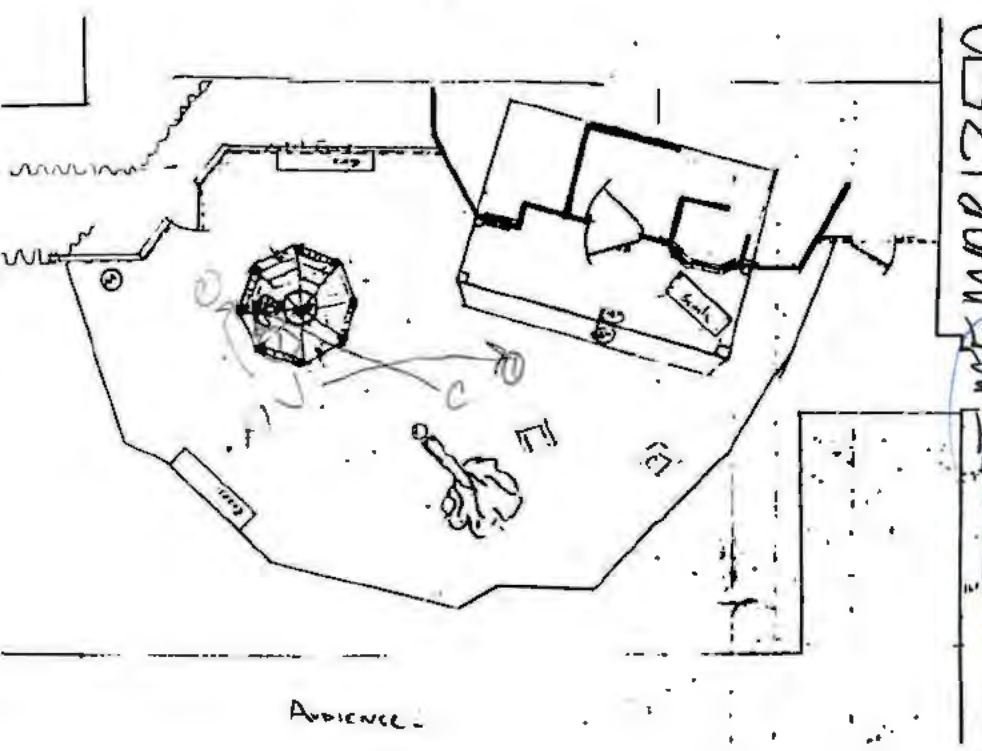
CHRIS. I'm sick of the whole subject, now cut it out.

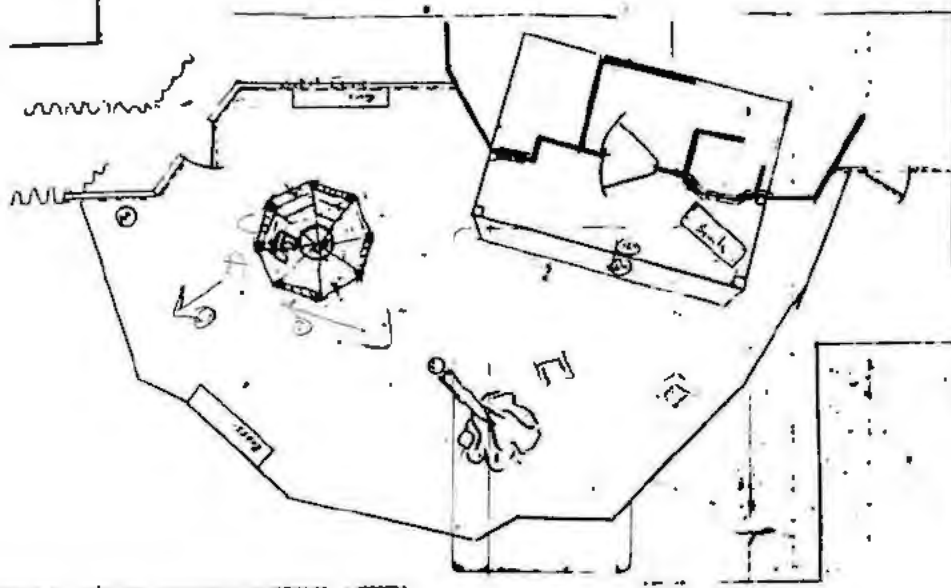
KELLER. You want her to go on like this? Those cylinder heads went into P-40's only. What's the matter with you? You know Larry never flew a P-40. *AX 20* *KX 20*

CHRIS. So who flew those P-40's, pigs?

KELLER. The man was a fool, but don't make a murderer out of him. You got no sense? Look what it does to her! Listen, you gotta appreciate what was doin' in that shop I the war. The both of you! It was a madhouse. Every half hour the Major callin' for cylinder heads, they were whippin' us with the telephone. The trucks were hauling them away hot, damn near. I mean just try to see it human, see it human. All of a sudden a batch comes out with a crack. That happens, that's the business. A fine, hairline crack. All right, so . . . so he's a little man, your father, always *CX 20 sit*

GET MEMORIZED





Audience -

GET MEMORIZED

-to defend

scared of loud voices. What'll the Major say?—Half a day's production shot. . . . What'll I say? You know what I mean? Human. So he takes out his tools and he . . . covers over the cracks. All right . . . that's bad, it's wrong, but that's what a little man does. If I could have gone in that day I'd a told him - junk 'em, Steve, we can afford it. But alone he was afraid. But I know he meant no harm. He believed they'd hold up a hundred percent. That's a mistake, but it ain't murder. You mustn't feel that way about him. You understand me? It ain't right.

-to retreat

ANN. Joe, let's forget it.

KELLER. Annie, the day the news came about Larry he was in the next cell to mine . . . Dad. And he cried, Annie . . . he cried half the night.

ANN. He shoulda cried all night.

KELLER. Annie, I do not understand why you . . . !

CHRIS. Are you going to stop it? *(step behind)*

ANN. Don't yell at him. He just wants everybody happy.

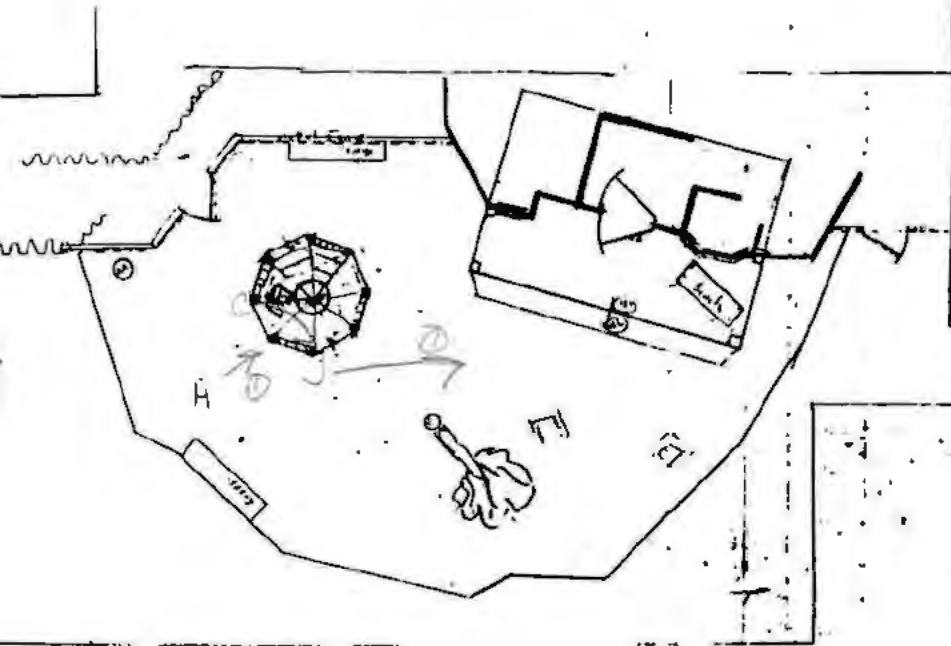
KELLER. That's my sentiments. Can you stand steak?

CHRIS. And champagne! *(say to make Annie happy)*

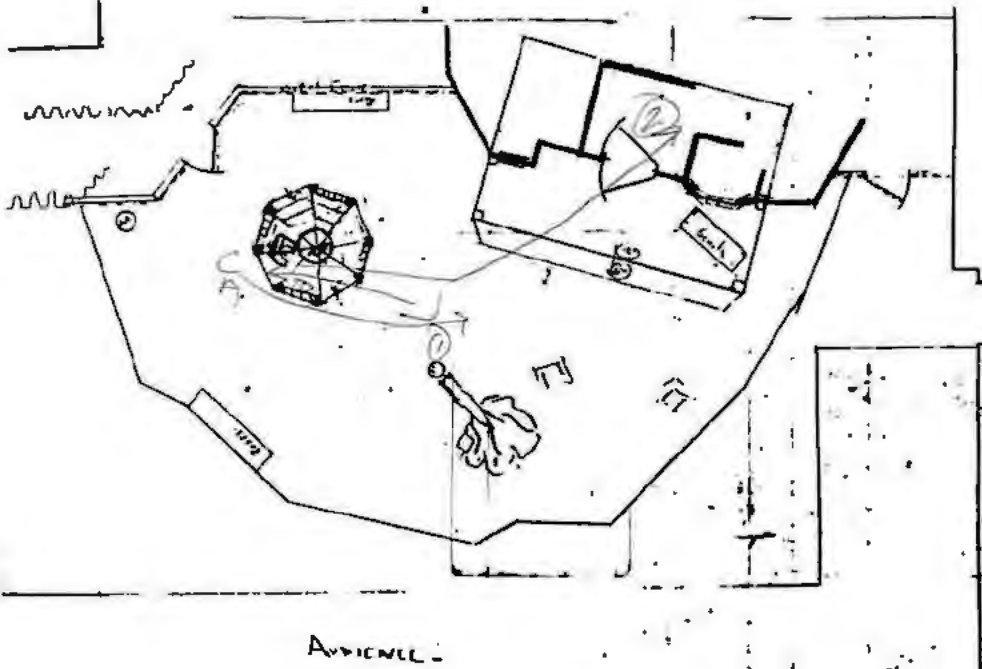
KELLER. Now you're operatin'! I'll call Swanson's for a table! Big time tonight, Annie!

ANN. Can't scare me.

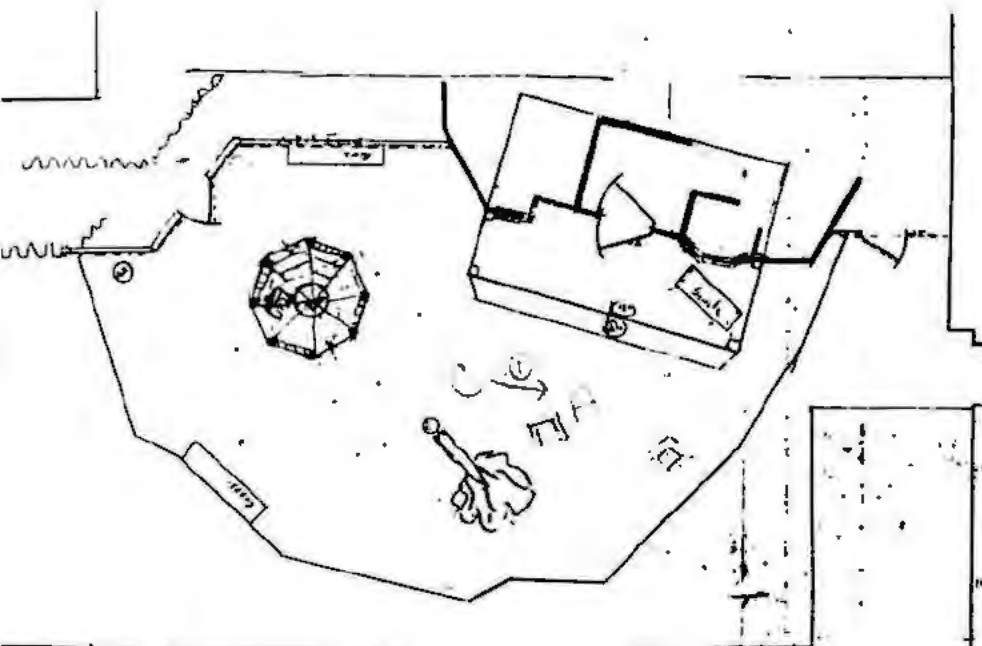
(cuddle)



Audience -



Audience -



Audience -

^{Jx20}
 KELLER. I like that girl. Wrap her up. You got nice legs, Annie! .
 . I want to see everybody drunk tonight. Look at him, he's blushin'!

^{CX20} CHRIS. Drink your tea, Casanova. Isn't he a great guy?
"Alone at last" ^{Jx22} Joe Exits

1.12

ANN. You're the only one I know who loves his parents!

CHRIS. I know. It went out of style, didn't it?

ANN. It's all right. It's a good thing. You know? It's lovely here.
 The air is sweet. ^{to tease} CX22

CHRIS. You're not sorry you came?

ANN. Not sorry, no. But, I'm . . . not going to stay . . .

CHRIS. Why?

ANN. In the first place, your mother as much as told me to go.

CHRIS. Well

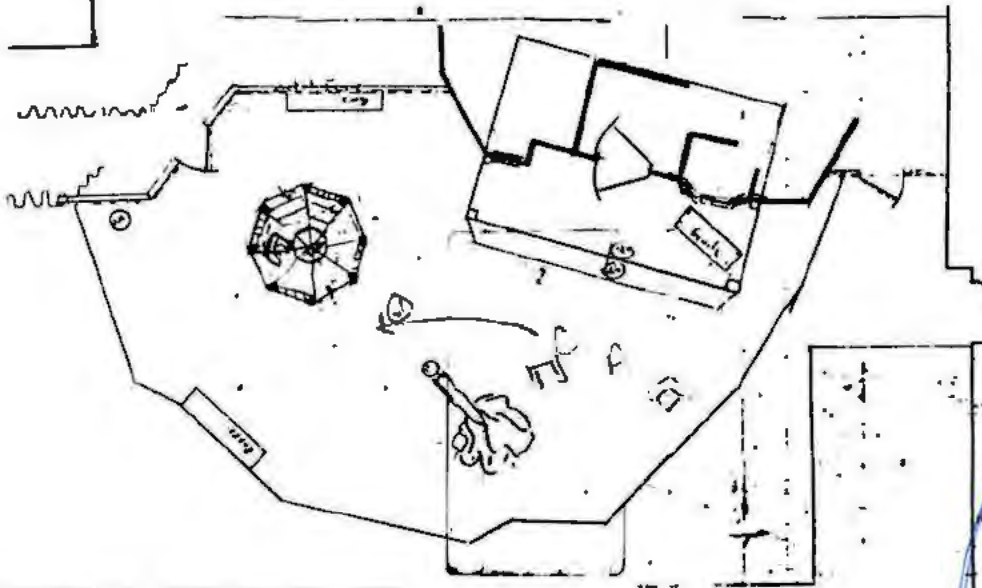
ANN. You saw that . . . and then you . . . you've been kind of . . .

CHRIS. What?

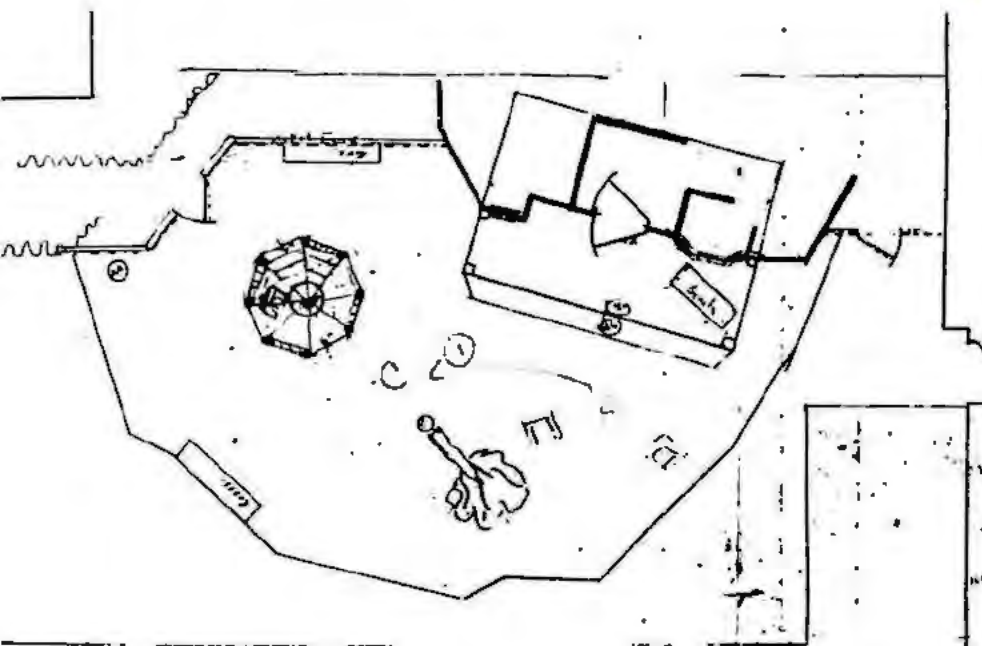
ANN. Well . . . kind of embarrassed ever since I got here.

^{CX20}
 CHRIS. The trouble is I planned on kind of sneaking up on you
 over a period of a week or so. But they take it for granted that
 we're all set.

ANN. I knew they would. Your mother anyway.



AUDIENCE



AUDIENCE

CHRIS. How did you know?

ANN. From *her* point of view, why else would I come?

CHRIS. Well . . . would you want to? I guess you know this is why I asked you to come.

ANN. I guess this is why I came.

CHRIS. Ann, I love you. I love you a great deal. I love you. I have no imagination . . . that's all I know to tell you. I'm embarrassing you. I didn't want to tell it to you here. I wanted some place we'd never been; a place where we'd be brand new to each other. . . . You feel it's wrong here, don't you? This yard, this chair? I want you to be ready for me. I don't want to win you away from anything.

ANN. Oh, Chris, I've been ready a long, long time!

CHRIS. Then he's gone forever. You're sure.

ANN. I almost got married two years ago.

CHRIS. . . . why didn't you?

ANN. You started to write to me . . .

CHRIS. You felt something that far back?

ANN. Every day since!

CHRIS. Ann, why didn't you let me know?

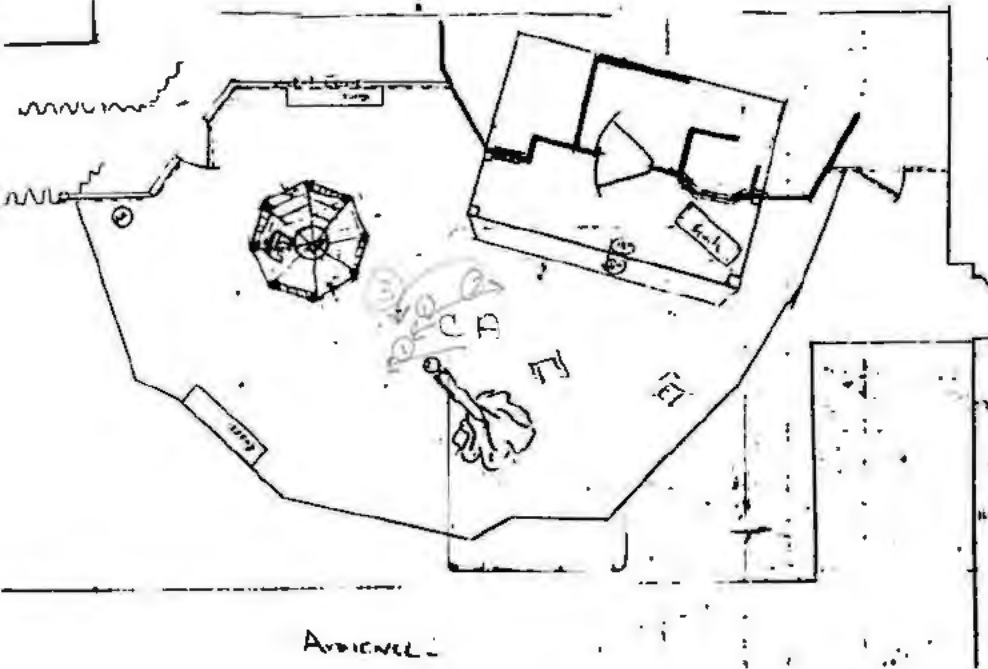


CX20

SEAN: NO SQUEAKING

AX20

come around
earliest



ANN. I was waiting for you, Chris. Till then you never wrote. And when you did, what did you say? You sure can be ambiguous, you know. AX 20 (Chris look)

CHRIS. Give me a kiss, Ann. Give me a ^(Kiss) ↓. God, I kissed you, Annie, I kissed Annie. How long, how long I've been waiting to kiss you! CX 20

ANN. I'll never forgive you. Why did you wait all these years? All I've done is sit and wonder if I was crazy for thinking of you.

CHRIS. Annie, we're going to live now! I'm going to make you so happy. (Kiss) T.P. Kiss CX 20

ANN. Not like that you're not.

CHRIS. I kissed you . . .

ANN. Like Larry's brother. Do it like you, Chris. What is it, Chris? CX 21

CHRIS. Let's drive some place . . . I want to be alone with you.

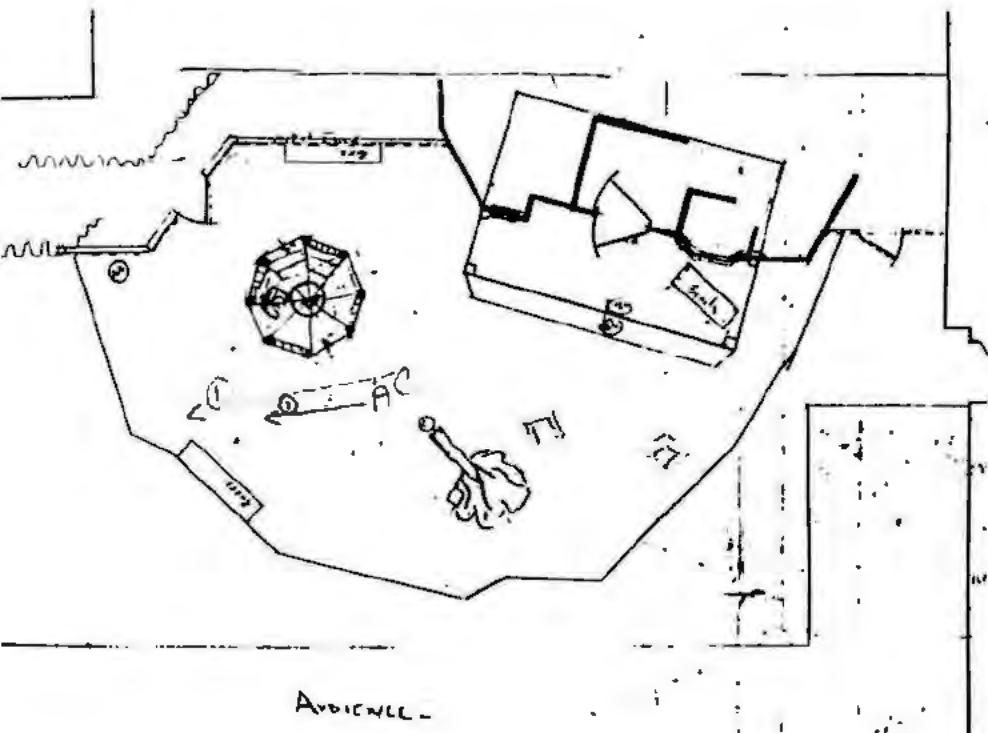
ANN. No . . . what is it, Chris, your mother? AX 20

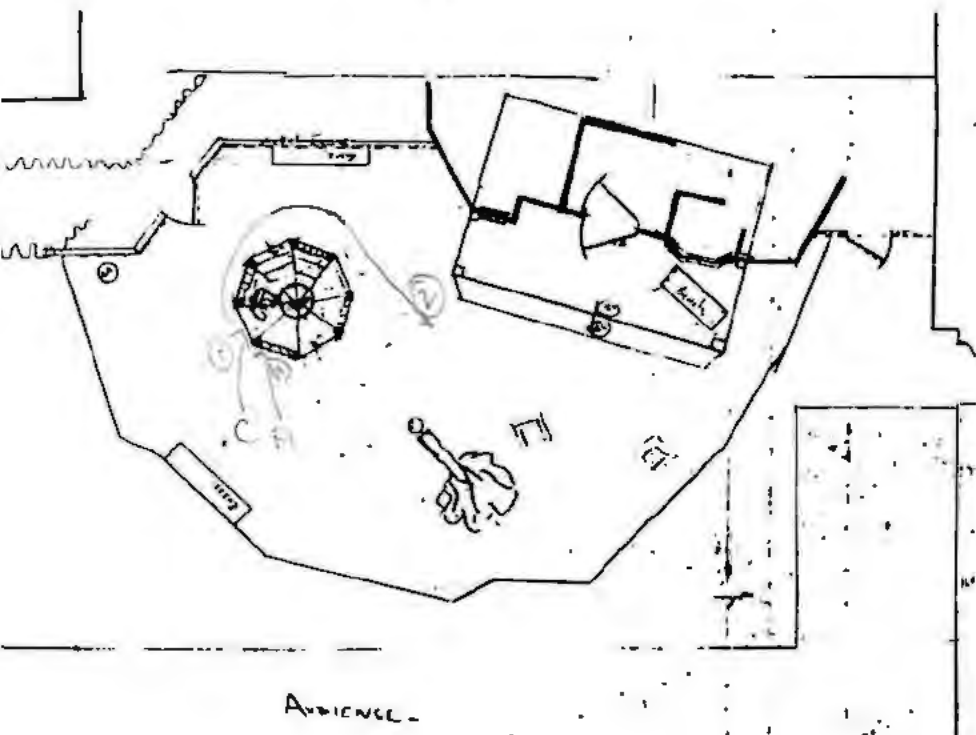
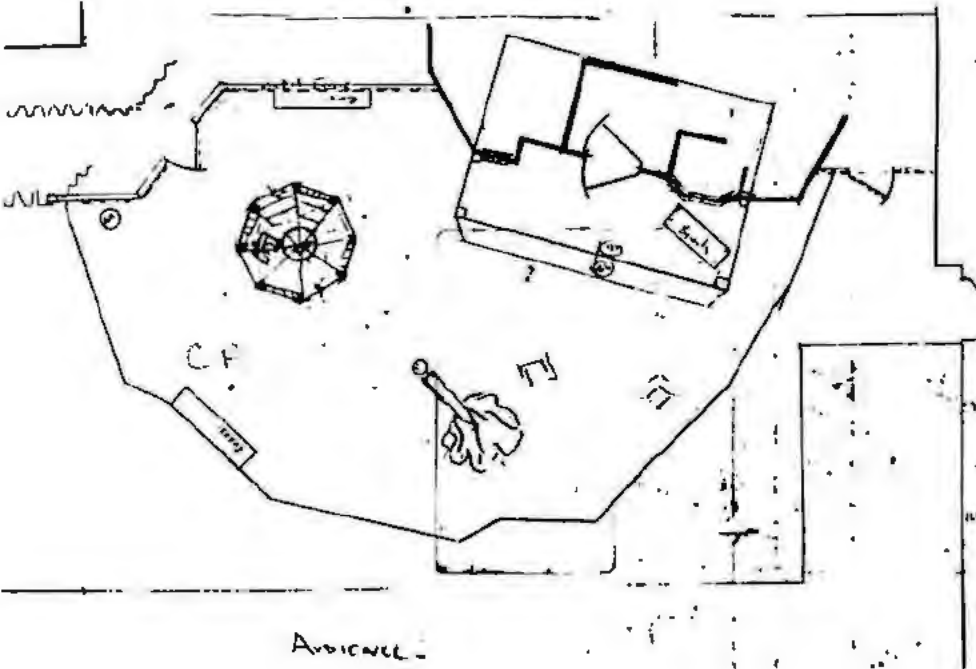
CHRIS. No . . . nothing like that . . .

ANN. Then what's wrong? . . . Even in your letters, there was something ashamed.

CHRIS. Yes. I suppose I have been. But it's going from me.

ANN. You've got to tell me -





CHRIS. I don't know how to start.

ANN. It wouldn't work this way.

CHRIS. It's all mixed up with so many other things. . . . You remember, overseas, I was in command of a company? (pause)

ANN. Yeah, sure.

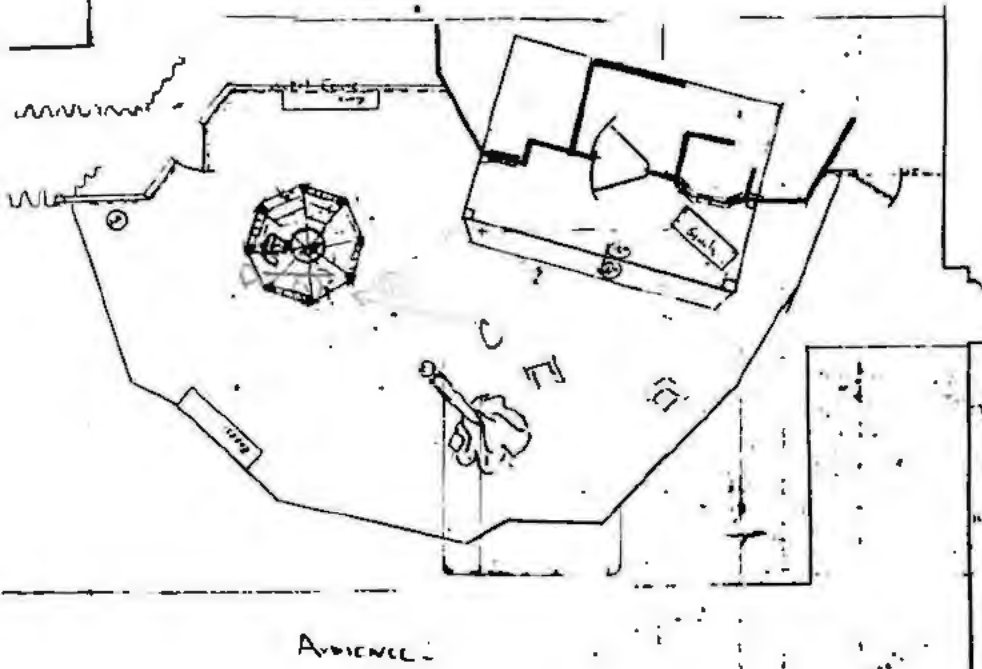
CHRIS. Well, I lost them. (not it)

ANN. How many?

CHRIS. Just about all.

ANN. Oh, gee! (like 'on Jesus)

CHRIS. It takes a little time to toss that off. Because they weren't just men. For instance, one time it'd been raining several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing . . . but . . . that's the kind of guys I had. They didn't die; they killed themselves for each other. I mean that exactly; a little more selfish and they'd've been here today. And I got an idea - watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of . . . responsibility. Man for man. You understand me? - To show that, to bring that on to the earth again like some kind of a monument and everyone would feel it standing there, behind him, and it would make a difference to him. . . . And then I came home and it was incredible. I . . . there was no meaning in it here; the whole thing to them was a kind of a - bus accident. I went to work with Dad, and that rat-race again. I felt . . . what you said . . . ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys.



I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of a war, but when you drive that car you've got to be a little better because of that. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it. And I guess that included you.

ANN. And you still feel that way?

CHRIS. I want you, Annie. (x2)

ANN. Because you mustn't feel that way any more. Because you have a right to whatever you have. Everything, Chris, understand that? To me, too . . . And the money, there's nothing wrong in your money. Your father put hundreds of planes in the air, you should be proud. A man should be paid for that. . . .

CHRIS. Oh Annie, Annie . . . I'm going to make a fortune for you!

— "The messenger is coming" — 1.13
 KELLER. Hello . . . Yes. Sure.

<overlap>
 ANN. What'll I do with a fortune . . . ?

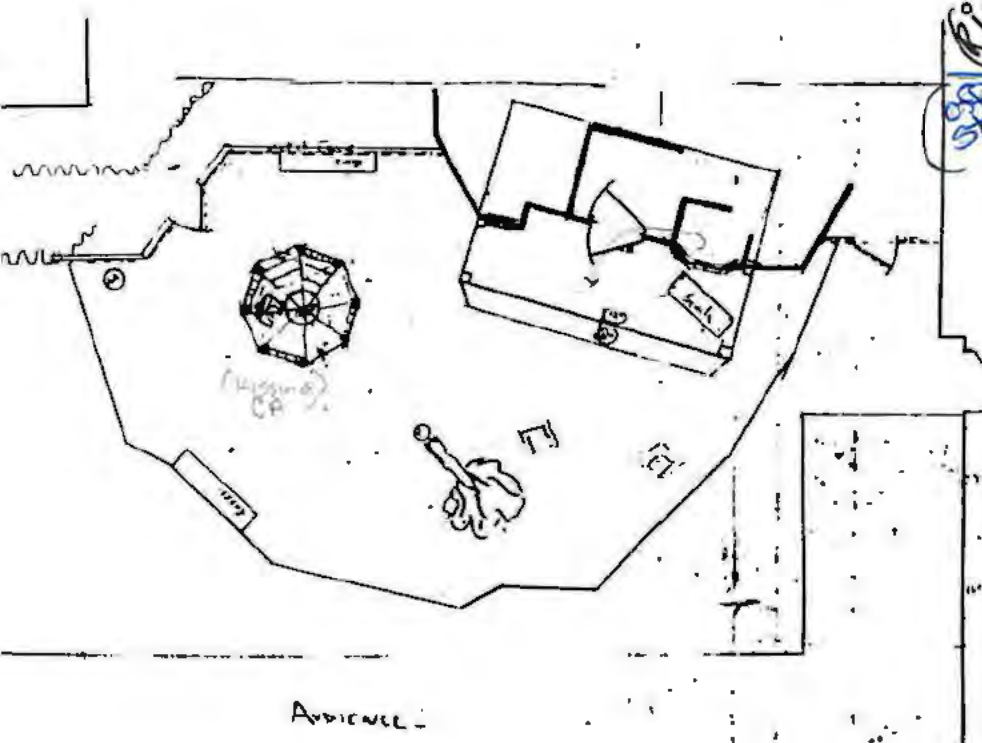
KELLER. Hey, Ann, your brother . . . What is this Labor Day? *Joe Enter*

CHRIS. All right, all right. . .

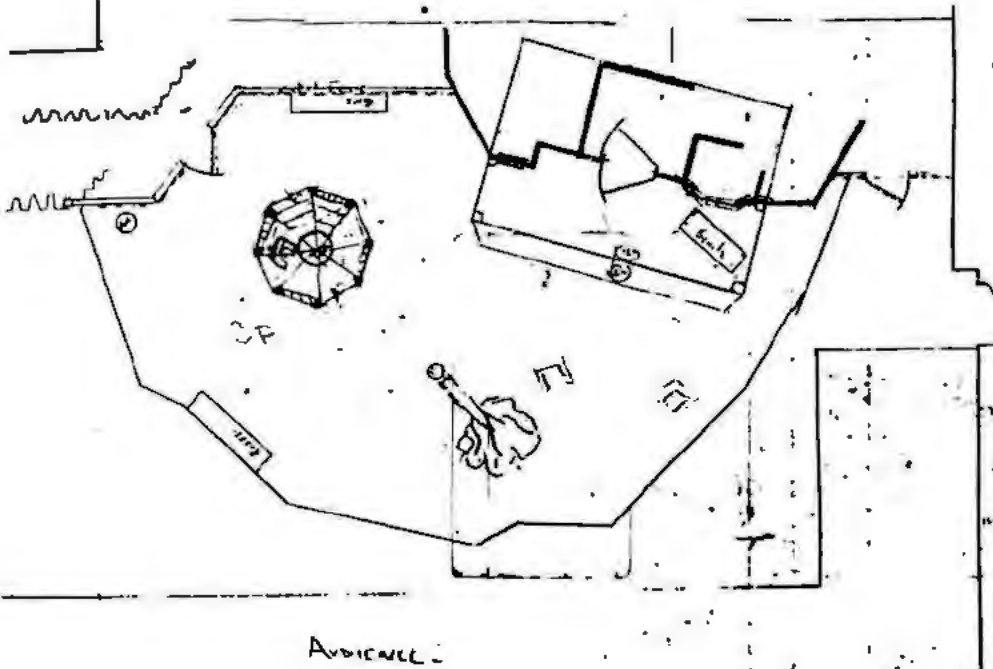
ANN. You shouldn't burst out like that.

KELLER. Well, nobody told me it was Labor Day. Where's the hot dogs?

CHRIS. All right. You said it once.



(ring)
 (off stage)



KELLER. Well, as long as I know it's Labor Day from now on, I'll wear a bell around my neck.

ANN. He's so subtle!

CHRIS. George Bernard Shaw as an elephant.

KELLER. George! —hey, you kissed it out of my head — your brother's on the phone.

ANN. My brother?

KELLER. Yeah, George. Long distance.

ANN. What's the matter, is anything wrong?

KELLER. I don't know, Kate's talking to him. Hurry up, she'll cost him five dollars.

ANN. I wonder if we ought to tell your mother yet? I mean I'm not very good in argument.

CHRIS. We'll wait till tonight. After dinner. Now don't get tense, just leave it to me.

AX21 Ann leaves

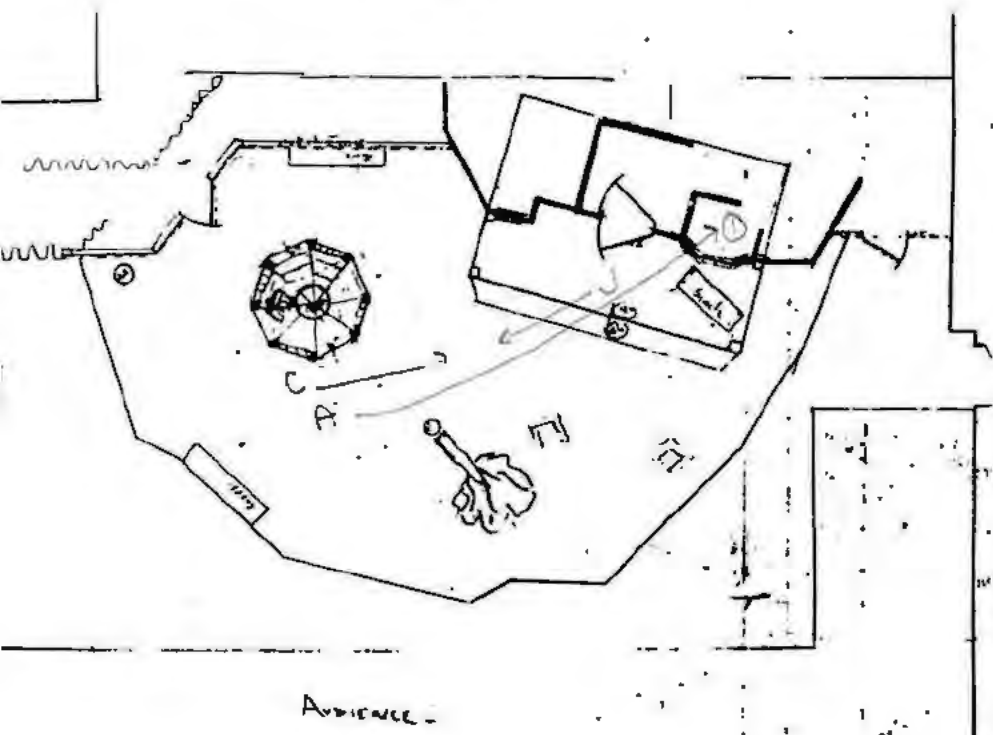
KELLER. What're you telling her?

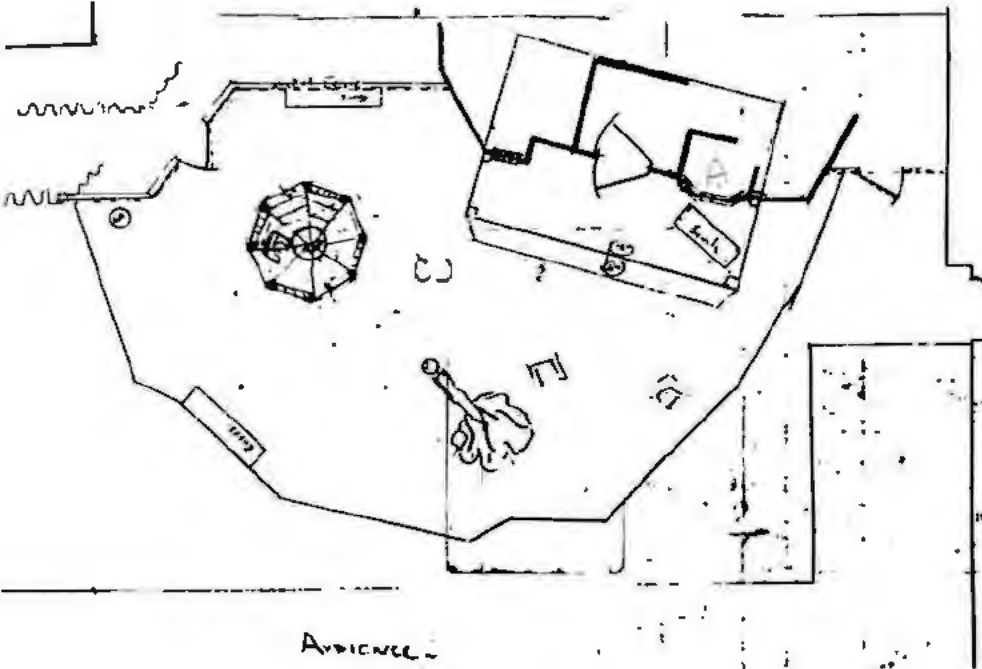
(pause)

CHRIS. Go ahead, Ann. We're getting married, Dad. Well, don't you say anything?

KELLER. I'm glad, Chris, I'm just . . . George is calling from Columbus.

CHRIS. Columbus!





KELLER. Did Annie tell you he was going to see his father today?

CHRIS. No, I don't think she knew anything about it.

KELLER. Chris! You . . . you think you know her pretty good?

CHRIS. What kind of question. . .?

KELLER. I'm just wondering. All these years George (don't go) to see his father. Suddenly he goes . . . and she comes here.

CHRIS. Well, what about it?

KELLER. It's crazy, but it comes to my mind. She don't hold nothin' against me, does she?

CHRIS. I don't know what you're talking about. X 2 chair

KELLER. I'm just talkin'. To his last day in court the man blamed it all on me; and this is his daughter. I mean if she was sent here to find out something? Y 2 Chris

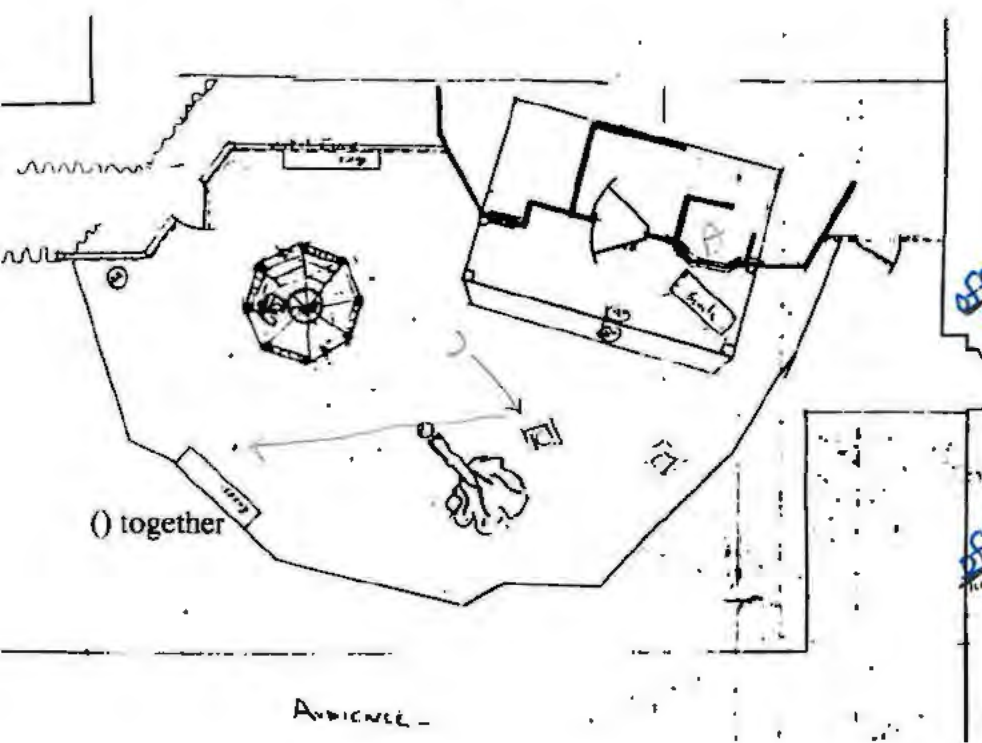
CHRIS. Why? What is there to find out?

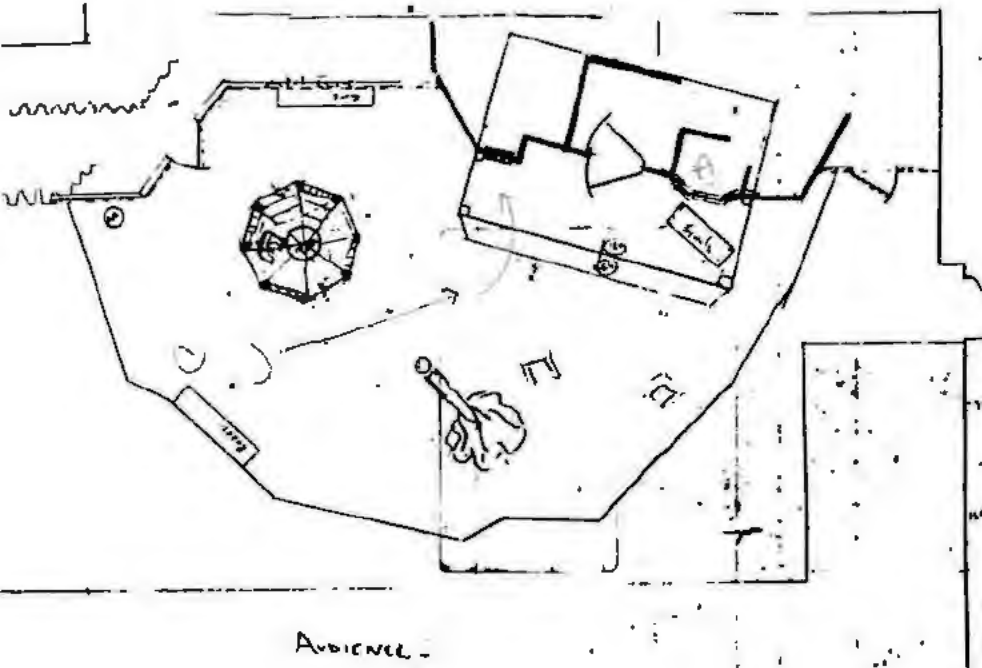
off stage ANN. Why are you so excited, George? What happened there? 3

KELLER. I mean if they want to open up the case again, for the nuisance value, to hurt us?

CHRIS. Dad . . . How could you think that of her? ()

off stage ANN. But what did he say to you, for God's sake? 3





KELLER. It couldn't be, heh. You know.

CHRIS. Dad, you amaze me ... *JX2R each*
Our silence

KELLER. All right, forget it, forget it. I want a clean start for you, Chris. I want a new sign over the plant - Christopher Keller, Incorporated.

CHRIS. J.O. Keller is good enough.

KELLER. We'll talk about it. I'm going to build you a house, stone, with a driveway from the road. I want you to spread-out, Chris, I want you to use what I made for you. . . . I mean, with joy, Chris, without shame . . . with joy.

CHRIS. I will, Dad.

KELLER. . . . Say it to me.

CHRIS. Why?

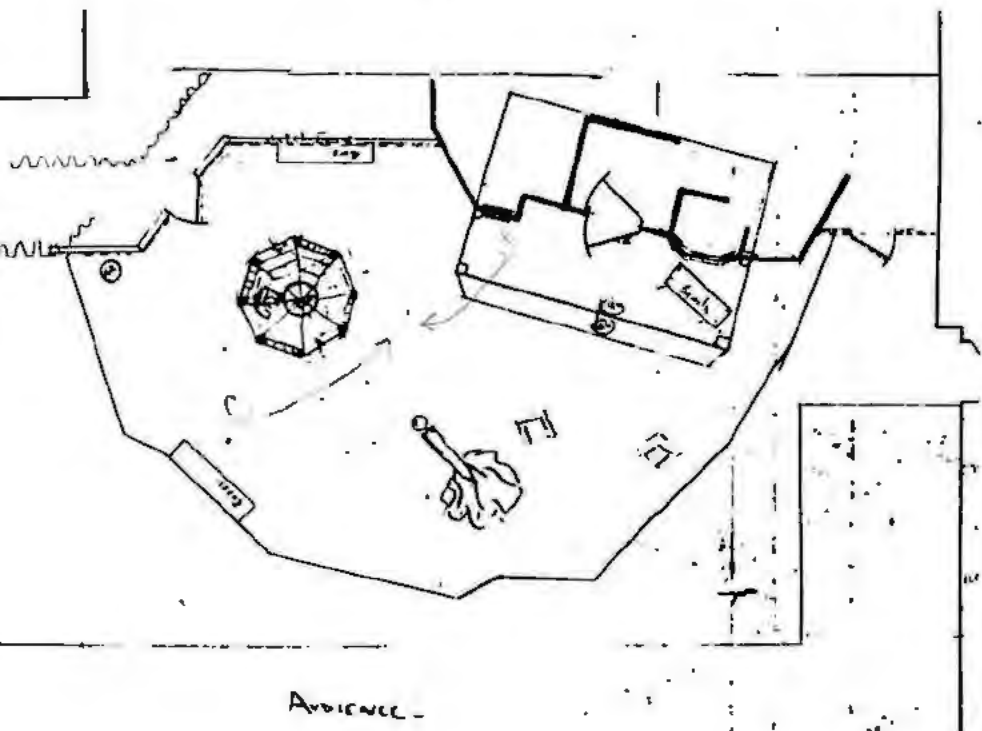
KELLER. Because sometimes I think you're . . . ashamed of the money.

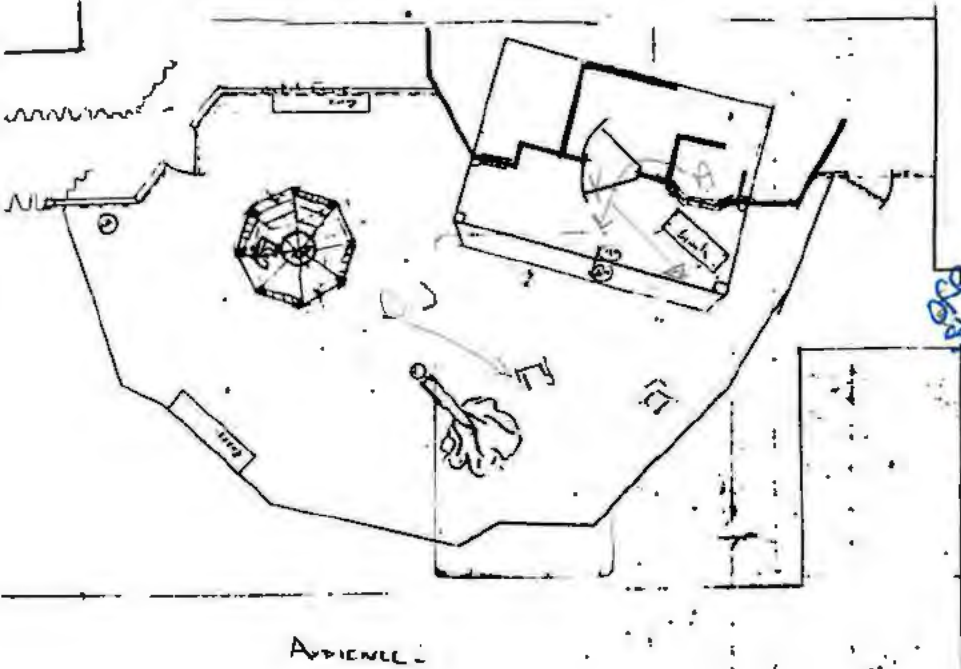
CHRIS. No, don't feel that.

KELLER. Because it's good money, there's nothing wrong with that money.

CHRIS. Dad, you don't have to tell me this.

KELLER. *JX2C*
 Look, Chris, I'll go to work on Mother for you. We'll get her so drunk tonight we'll all get married! There's gonna be a





Audience -

wedding, kid, like there never was seen! Champagne, tuxedos . . . !

Kate Enters

ANN. Simply because when you get excited you don't control yourself. . . . Well, what did he tell you for God's sake? All right, come then. Yes, they'll all be here. Nobody's running away from you. And try to get hold of yourself, will you? All right, all right. Goodbye.

Ann Enters

KXZ Bench

CHRIS. Something happen?

KELLER. He's coming here?

ANN. On the seven o'clock. He's in Columbus. I told him it would be all right.

KELLER. Sure, fine! Your father took sick?

ANN. No, George didn't say he was sick. I . . . I don't know, I suppose it's something stupid, you know my brother. . . Let's go for a drive, or something.

AXZC

CHRIS. Sure. Give me the keys Dad.

MOTHER. Drive through the park. It's beautiful now.

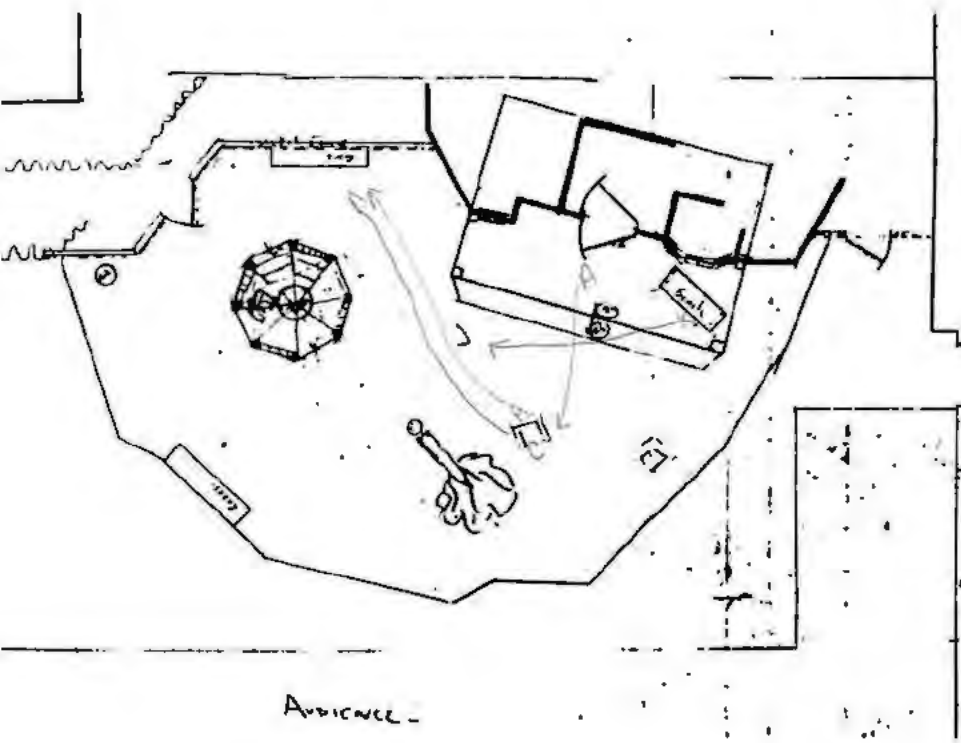
CHRIS. Come on, Ann. Be back right away.

ANN. See you. *C&AXZ driveway*

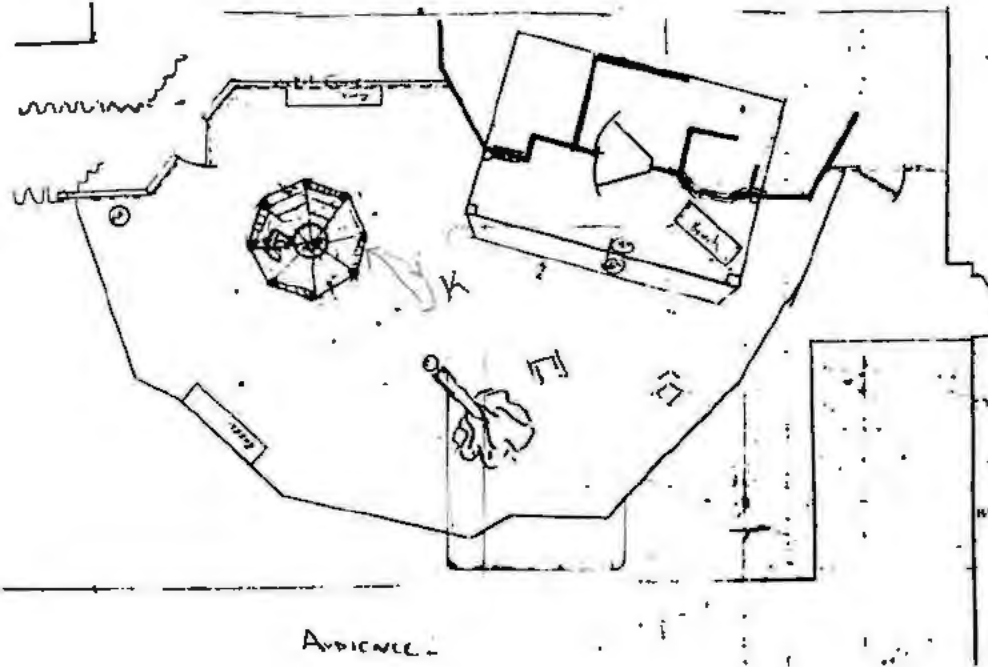
Chris & Ann Exit

KELLER. Take your time. What does George want?

MOTHER. He's been in Columbus since this morning with Steve. He's gotta see Annie right away, he says. *KXZ J*



Audience -



KELLER. What for? X 2 Re-
Re-entrance

MOTHER. I don't know. He's a lawyer now, Joe. George is a lawyer. All these years he never even sent a post-card to Steve. Since he got back from the war, not a post-card.

KELLER. So what? *Back K*

MOTHER. Suddenly he takes an airplane from New York to see him. An airplane!

KELLER. Well? So?

MOTHER. Why?

KELLER. I don't read minds. Do you?

MOTHER. Why, Joe? What has Steve suddenly got to tell him that he takes an airplane to see him?

KELLER. What do I care what Steve's got to tell him? X 2 L *slg.*

MOTHER. You're sure, Joe?

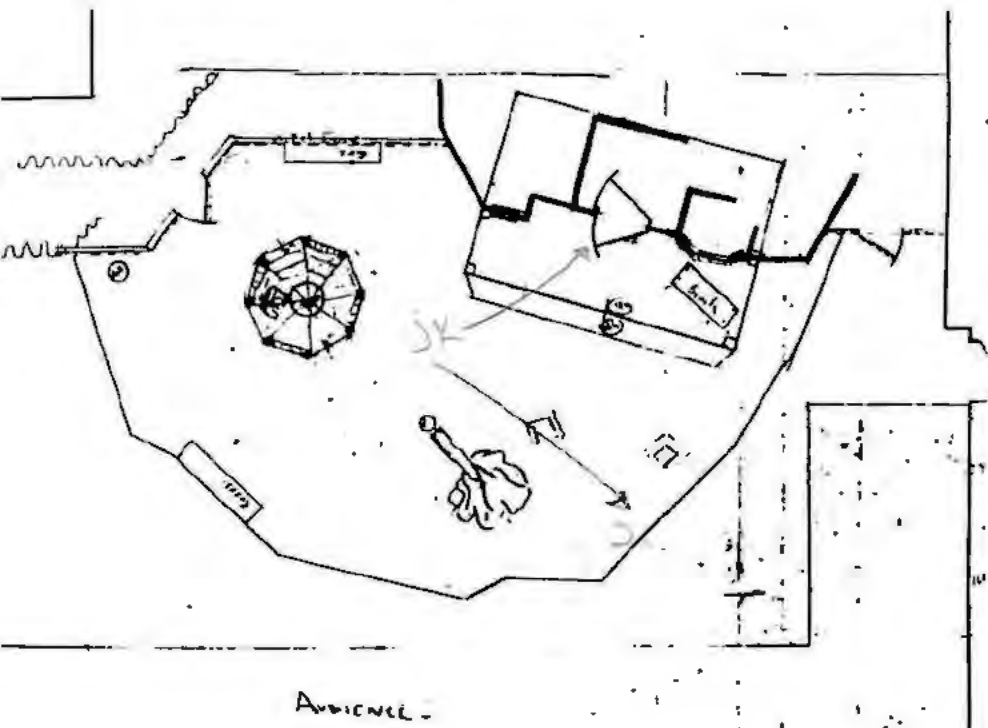
KELLER. Yes, I'm sure.

MOTHER. Be smart now, Joe. The boy is coming. Be smart. X 2 door

KELLER. Once and for all, did you hear what I said? I said I'm sure.

MOTHER. All right, Joe. Just . . . be smart. ~~(slam door)~~
Kate Exits

END OF ACT ONE.



~*Intermission*~

ACT II

"Blind Reckoning"

2.1

MOTHER. Did you have to put on good pants to do that? You notice there's more light with that thing gone?

CHRIS. Why aren't you dressing?

MOTHER. It's suffocating upstairs. I made a ^{KX20} grape drink for Georgie. He always liked grape. Come and have some.

CHRIS. Well, come on, get dressed. And what's Dad sleeping so much for?

MOTHER. He's worried. When he's worried he sleeps. We're dumb, Chris. Dad and I are stupid people. We don't know anything. You've got to protect us.

CHRIS. You're silly; what's there to be afraid of?

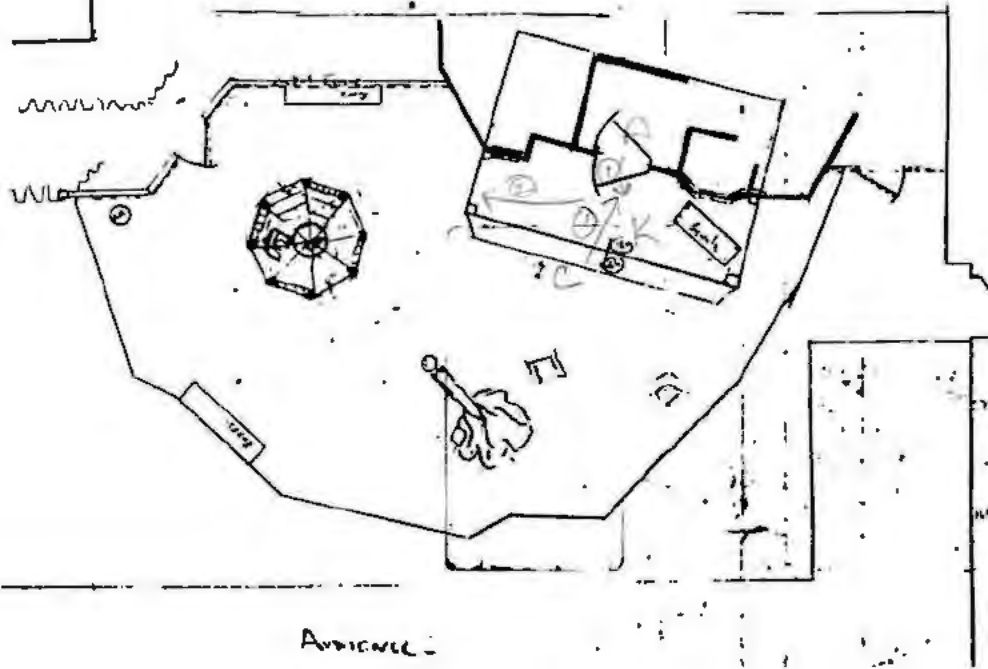
MOTHER. To his last day in court Steve never gave up the idea that Dad made him do it. If they're going to open the case again I won't live through it.

CHRIS. George is just a damn fool, Mother. How can you take him seriously?

MOTHER. That family hates us. Maybe even Annie. . . .

CHRIS. Oh, now, Mother. . .

MOTHER. You think just because you like everybody they like you!



CHRIS. All right, stop working yourself up. Just leave everything to me.

MOTHER. When George goes home tell her to go with him.

CHRIS. Don't worry about Annie.

MOTHER. Steve is her father, too.

CHRIS. Are you going to cut it out? Now, come. ^{CXZD}

MOTHER. You don't realize how people can hate, Chris, ^{CXZ (2) put drink now} they can hate so much they'll tear the world to pieces.

Ann Enters (2)

CHRIS. Look! She's dressed already. I've just got to put on a shirt.

ANN. Are you feeling well, Kate?

MOTHER. What's the difference, dear. There are certain people, y'know, the sicker ^{eu} they get the longer they live.

mother Exits

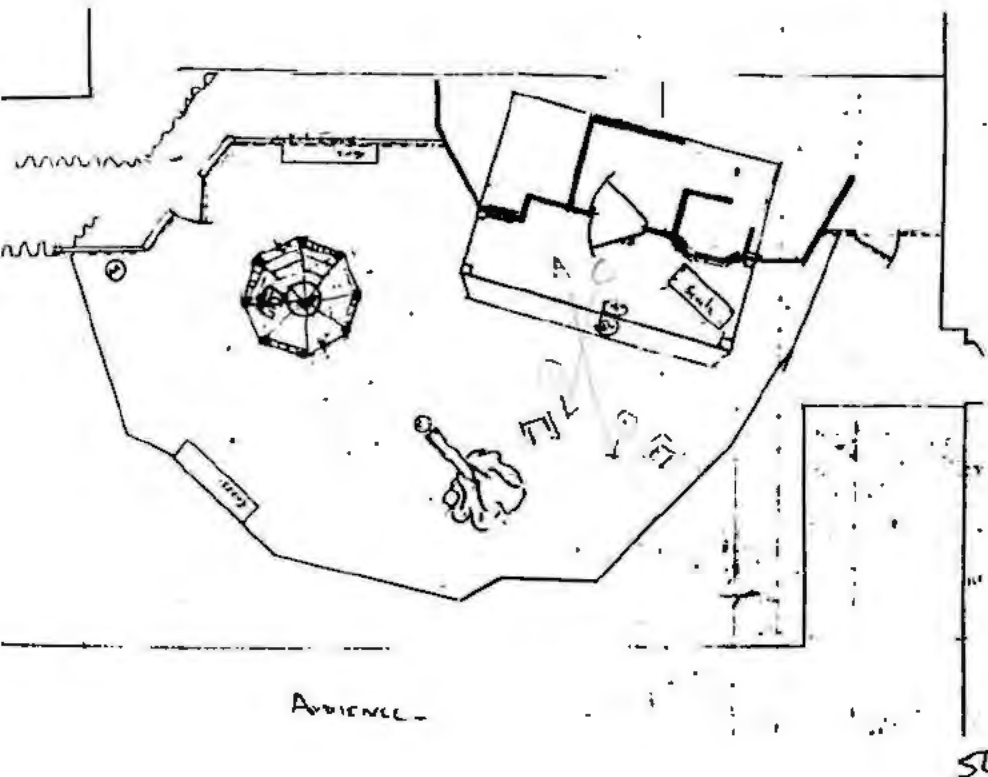
CHRIS. You look nice.

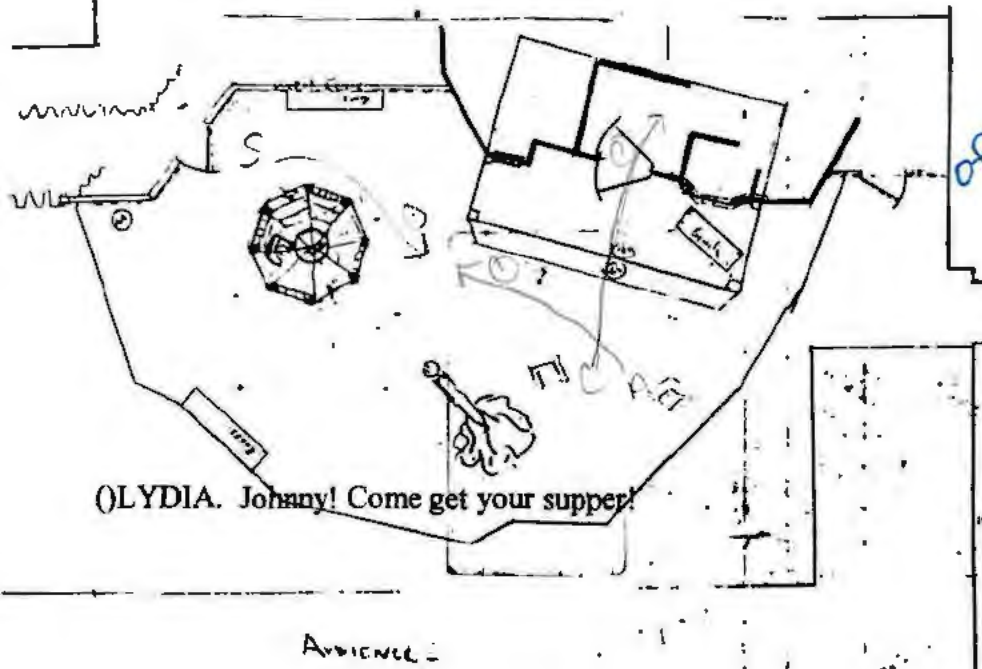
ANN. We're going to tell her tonight. AXZD

CHRIS. Absolutely, don't worry about it. (2)

ANN. I wish we could tell her now. I can't stand scheming. My stomach gets hard.

CHRIS. It's not scheming, we'll just get her in a better mood.





offstage

MOTHER. Joe, are you going to sleep all day!

ANN. The only one who's relaxed is your father. He's fast asleep.

CHRIS. I'm relaxed.

ANN. Are you?

CHRIS. Look. Let me know when George gets here. ()

← offstage lines "phony Idealism" — 2.2
 SUE. Is my husband...? (X20) Chris Exits
 (X20) SUE Enters

ANN. Oh!

SUE. I'm terribly sorry.

ANN. It's all right, I... I'm a little silly about the dark.

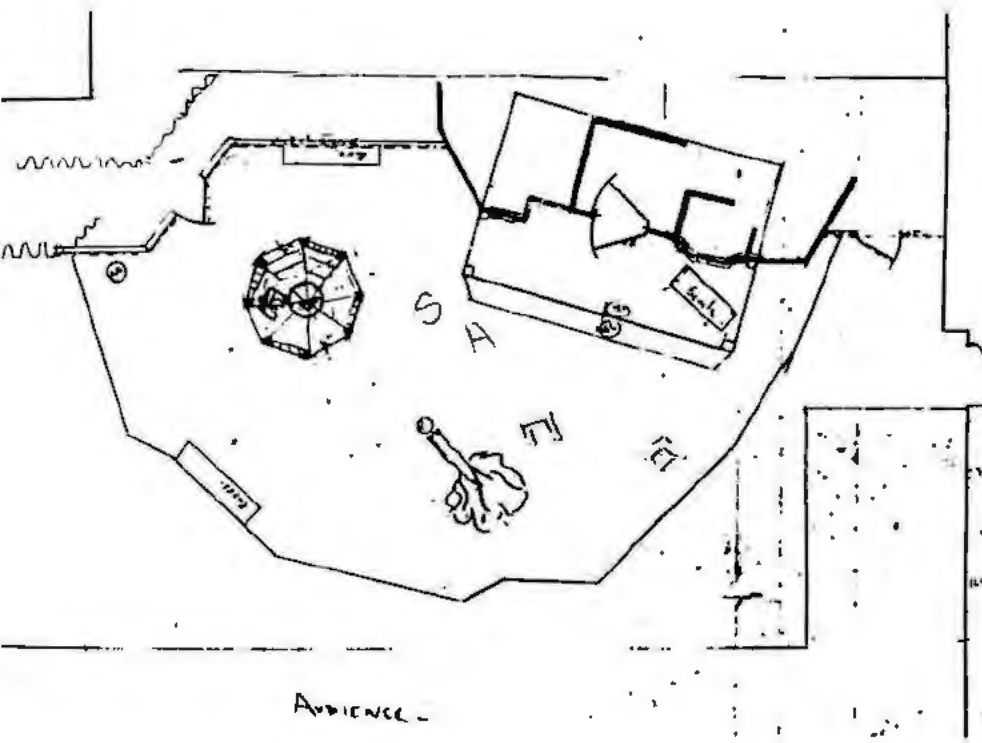
SUE. It is getting dark.

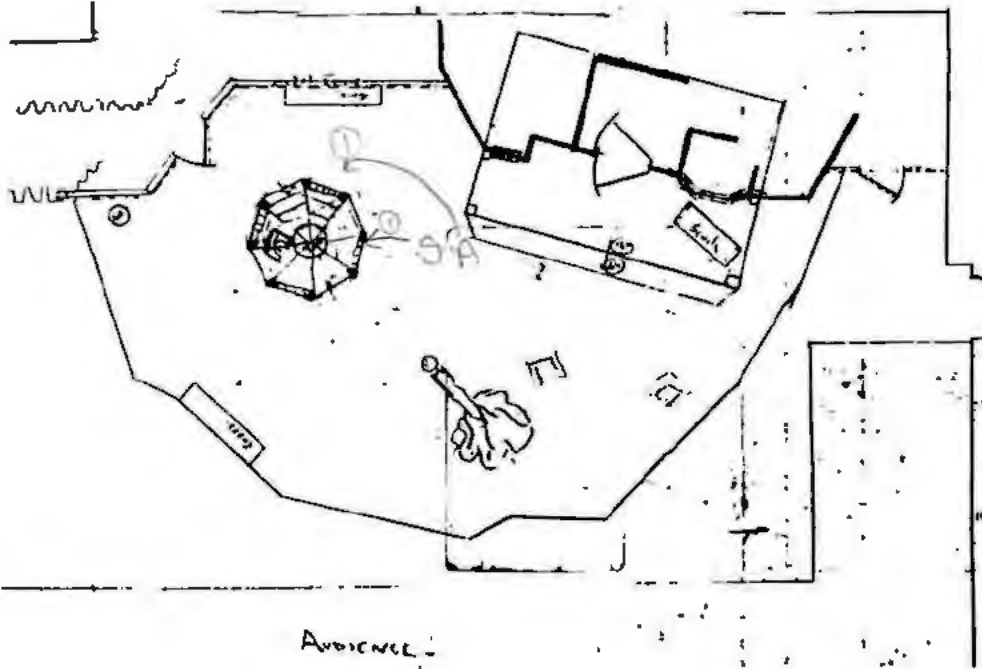
ANN. Are you looking for your husband?

SUE. As usual. He spends so much time here, they'll be charging him rent.

ANN. Nobody was dressed so he drove over to the depot to pick my brother.

SUE. Oh, your brother's in?





ANN. Yeah, they ought to be here any minute now. Will you have a cold drink? ^{- to change subject}

SUE. I will, thanks. ^{SXZ①} My husband. Too hot to drive me to the beach.—Men are like little boys; for the neighbors they'll always cut the grass.

ANN. ^{- to defend} People like to do things for the Kellers. Been that way since I can remember. ^{FVZ①}

SUE. It's amazing. I guess your brother's coming to give you away, heh?

ANN. I don't know. I suppose.

SUE. You must be all nerved up?

ANN. It's always a problem getting yourself married, isn't it?

SUE. That depends on your shape, of course. I don't see why you should have a problem.

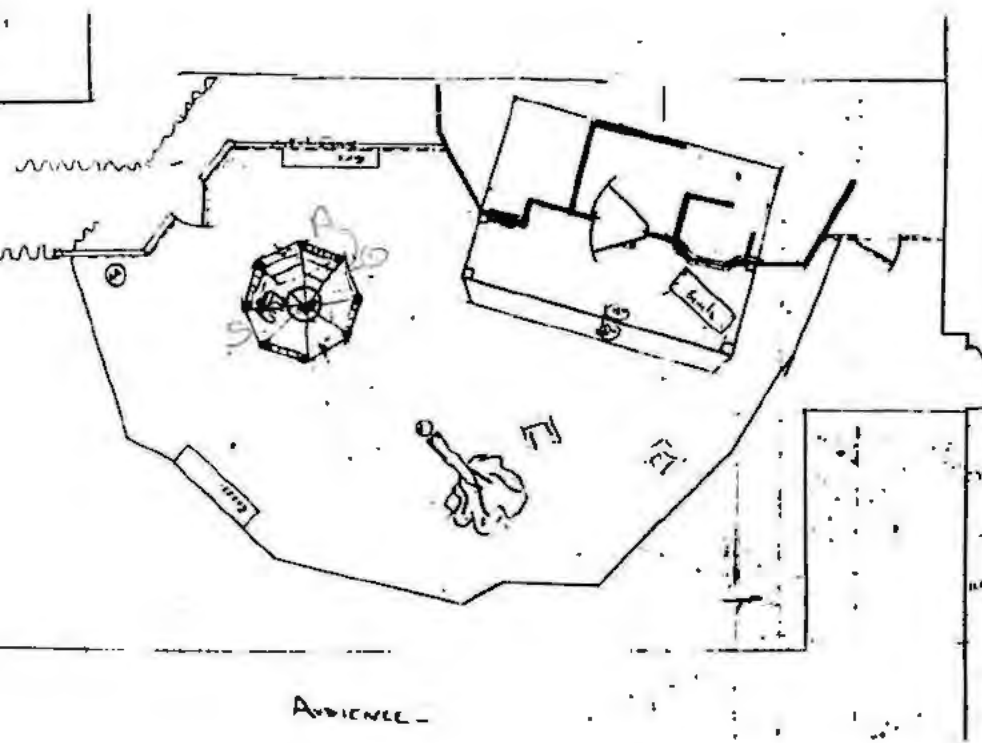
ANN. I've had chances—

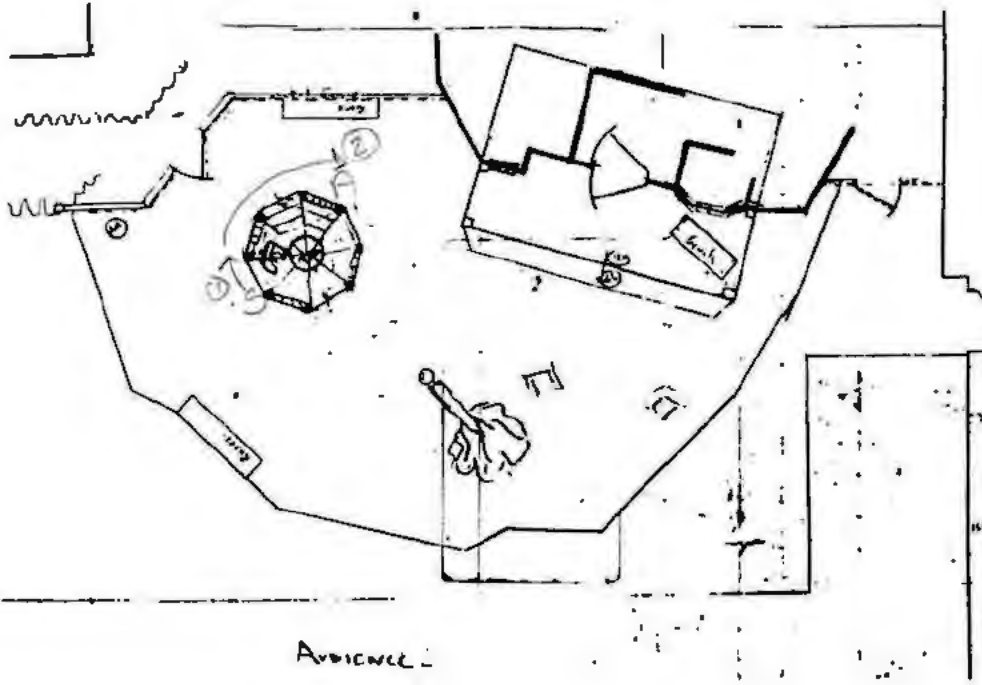
SUE. I'll bet. It's romantic. . . it's very unusual to me, marrying the brother of your sweetheart.

ANN. I don't know. I think it's mostly that whenever I need somebody to tell me the truth I've always thought of Chris. When he tells you something you know it's so. He relaxes me. ^{FVZ①}

SUE. And he's got money. That's important, you know. ^{ST DOWN}

ANN. It wouldn't matter to me.





SUE. You'd be surprised. It makes all the difference. I married an interne. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them. That's true, you know.

ANN. ^{-to try for NATURES} Underneath, I think the doctor is very devoted.

SUE. Oh, certainly. But it's bad when a man always see the bars in front of him. Jim thinks he's in jail all the time.

ANN. Oh...

SUE. That's why I've been intending to ask you a small favor, Ann ... it's something very important to me.

ANN. Certainly, if I can do it.

SUE. You can. When you take up housekeeping, try to find a place away from here.

ANN. Are you fooling?

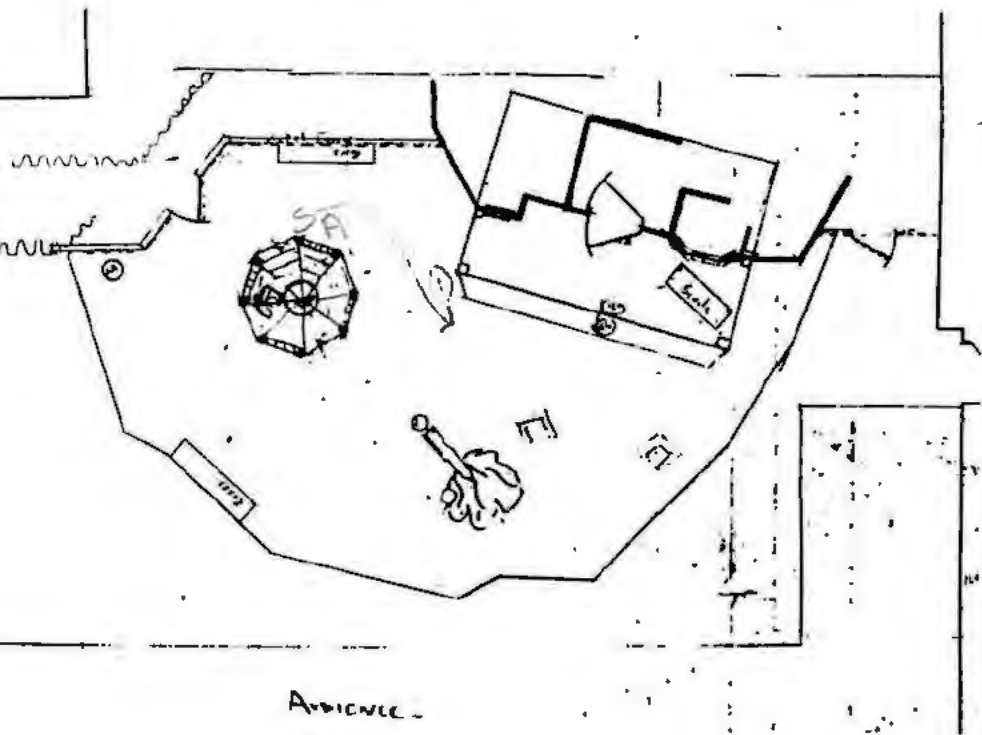
SUE. I'm very serious. My husband is unhappy with Chris around.

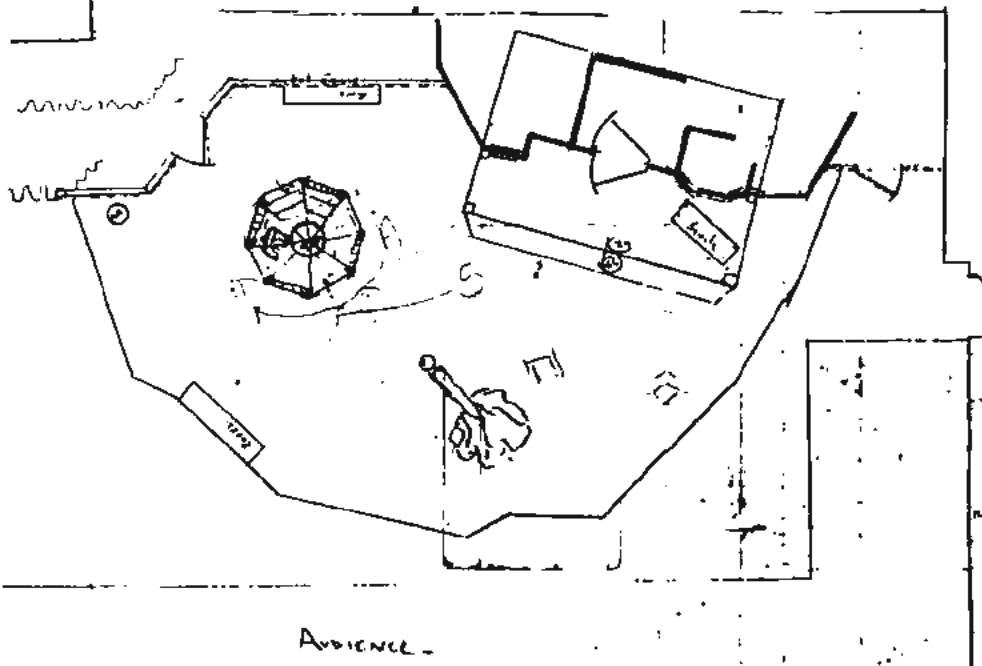
ANN. How is that?

SUE. Jim's a successful doctor. But he's got an idea he'd like to do medical research. Discover things. You see?

ANN. Well, isn't that good?

SUE. Research pays twenty-five dollars a week minus laundering the hair shirt. You've got to give up your life to go into it.





ANN. How does Chris?

SUE. Chris makes people want to be better than it's possible to be. He does that to people.

ANN. Is that bad?

SUE. My husband has a family, dear. Every time he has a session with Chris he feels as though he's compromising by not giving up everything for research. As though Chris or anybody else isn't compromising. It happens with Jim every couple of years. He meets a man and makes a statue out of him.

ANN. Maybe he's right. I don't mean Chris is a statue, but . . .

SUE. Now darling, you know he's not right.

ANN. I don't agree with you. Chris. . . .

SUE. Let's face it dear. Chris is working with his father, isn't he? He's taking money out of that business every week in the year.

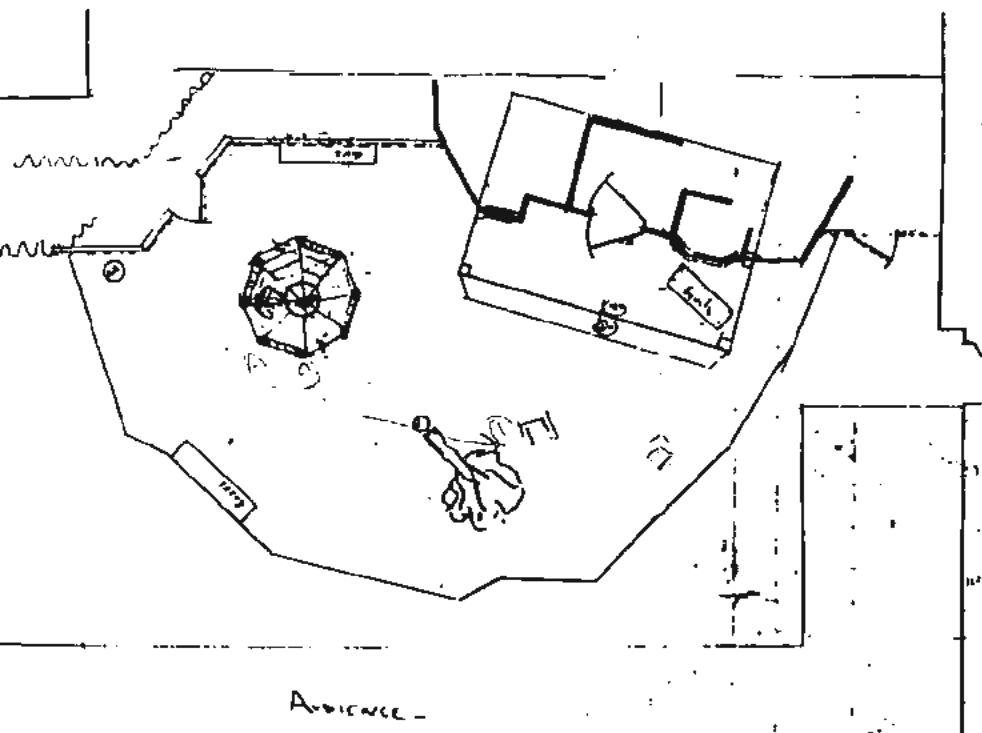
ANN. What of it?

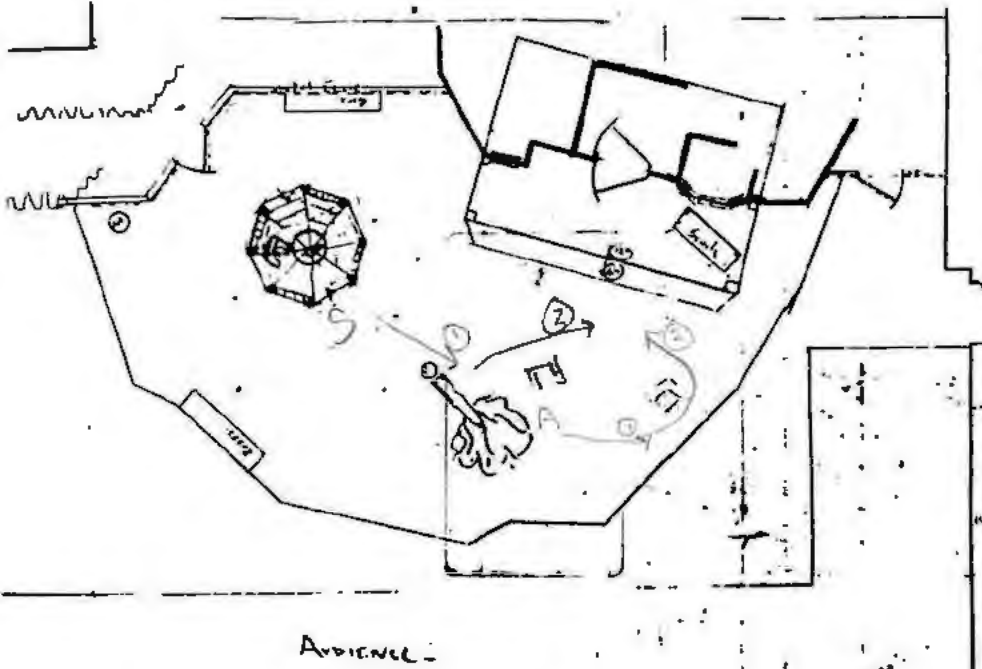
SUE. You ask me what of it?

ANN. I certainly do ask you. You oughtn't cast aspersions like that, I'm surprised at you.

SUE. You're surprised at me!

ANN. He'd never take five cents out of that plant if there was anything wrong in it.





SUE. You know that?

ANN. I know it. I resent everything you've said. AX 2 ①

SUE. You know what I resent, dear? SX 2 ①

ANN. Please, I don't want to argue. AX 2 ②

SUE. I resent living next door to the Holy Family. It makes me look like a bum, you understand?

ANN. I can't do anything about that.

SUE. Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.

ANN. That's not true!

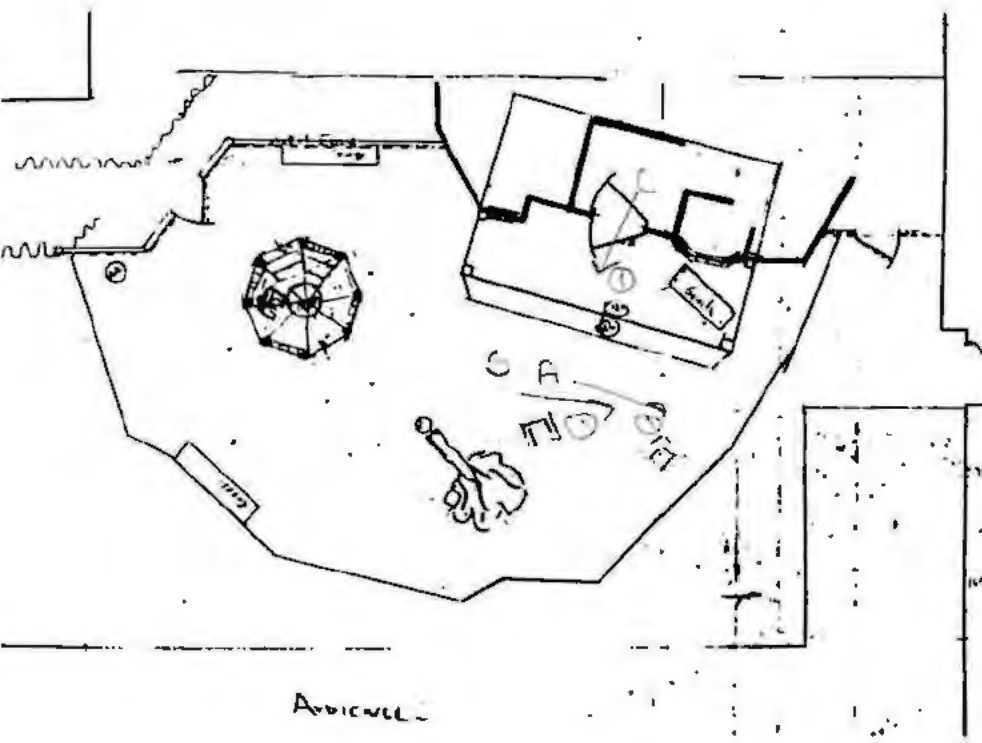
SUE. Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.

ANN. That's a lie. People come here all the time for cards and ...

SUE. So what? They give him credit for being smart. I do, too, I've got nothing against Joe. But if Chris wants people to put on the hair shirt let him take off his broadcloth. He's driving my husband crazy with that phony idealism of his, and I'm at the end of my rope on it! Hello, darling. How's mother?

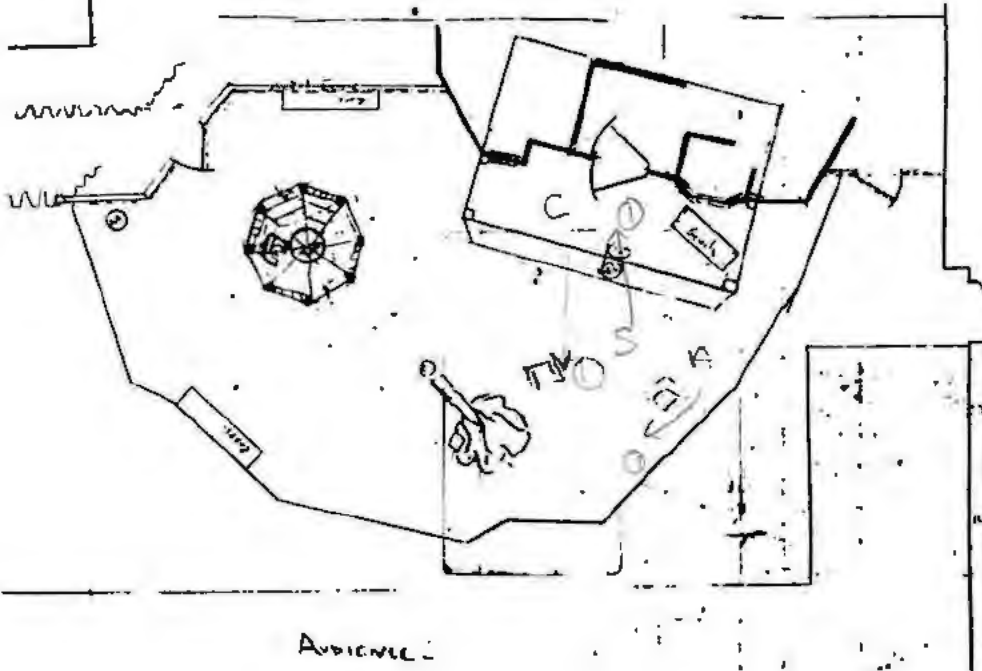
CHRIS. I thought George came.

SUE. No, it was just us.



Chris Enters

CX 2 ①



CHRIS. Susie, do me a favor, heh? Go up to Mother and see if you can calm her. She's all worked up. AX20 Sit

SUE. She still doesn't know about you two?

CHRIS. Well, she senses it, I guess. You know my mother.

SUE. Oh, yeah, she's psychic. SX20

CHRIS. Maybe there's something in the medicine chest.

SUE. I'll give her one of everything. Don't worry about Kate, couple of drinks, dance her around a little. . . she'll love Ann. Because you're the female version of him. Don't be alarmed, I said version.

SUE EXITS CX20

CHRIS. Interesting woman, isn't she?

ANN. Yeah, she's very interesting.

CHRIS. She's a great nurse, you know, she . . .

ANN. Are you still doing that?

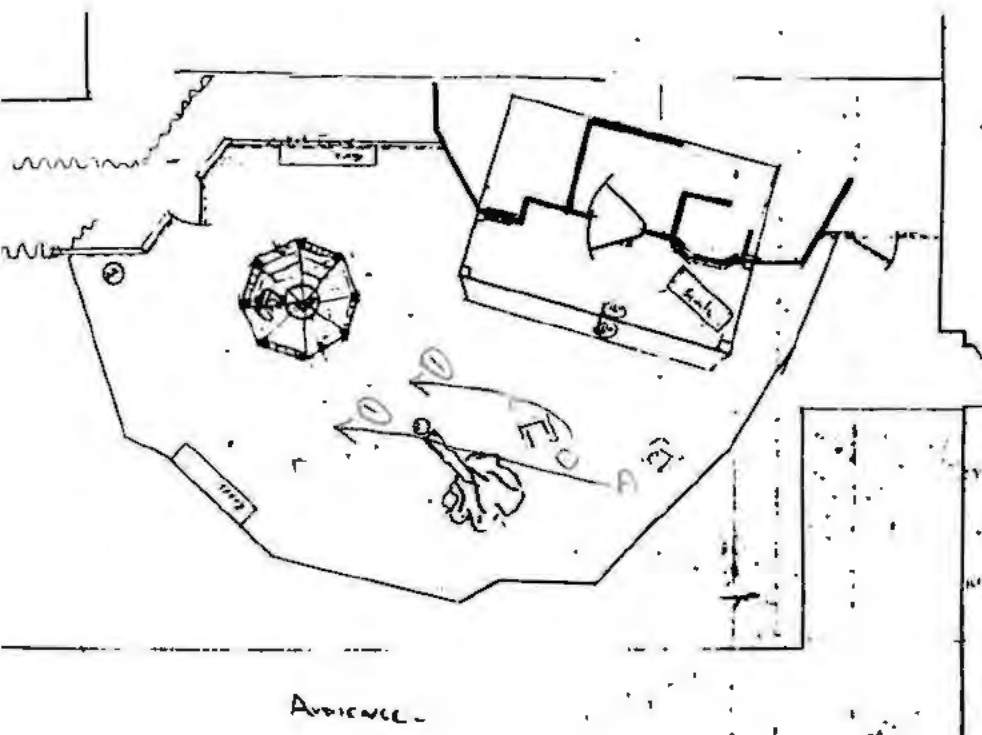
CHRIS. Doing what?

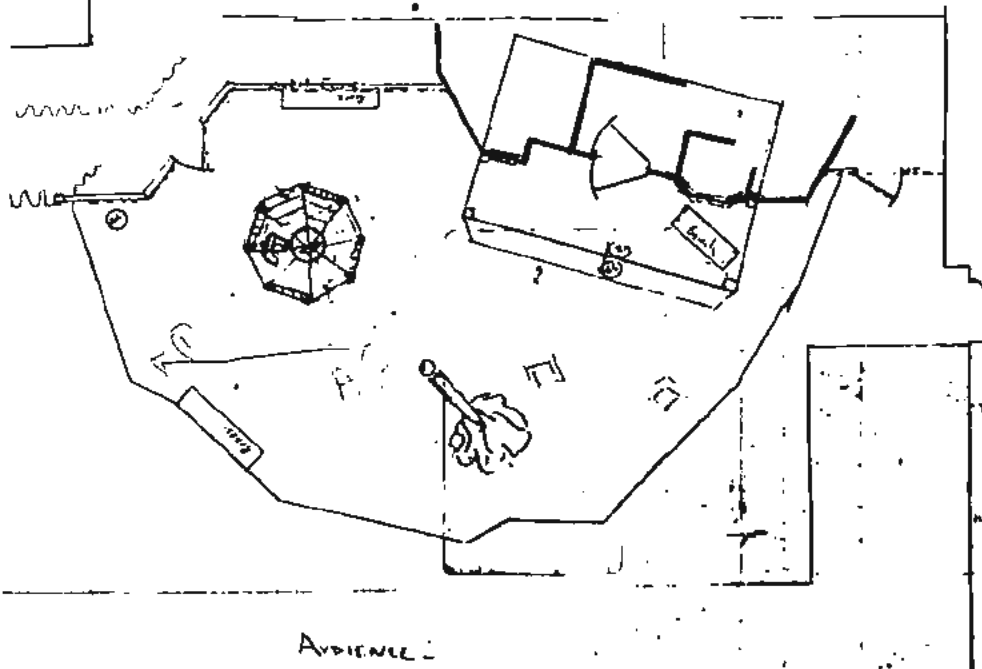
ANN. As soon as you get to know somebody you find a distinction for them. How do you know she's a great nurse?

CHRIS. What's the matter, Ann?

ANN. The woman hates you. She despises you!

CHRIS. Hey . . . what's hit you? CX20





ANN. Gee, Chris. . .

CHRIS. What happened here?

ANN. You never . . . Why didn't you tell me?

CHRIS. Tell you what?

ANN. She says they all think Joe is guilty.

CHRIS. What difference does it make what they think? *CX*

ANN. I don't care what they think, I just don't understand why you took the trouble to deny it. You said it was forgotten.

CHRIS. I didn't want you feel there was anything wrong in you coming here, that's all. I know a lot of people think my father was guilty, and I assumed there might be some question in your mind.

ANN. But I never once said I suspected him.

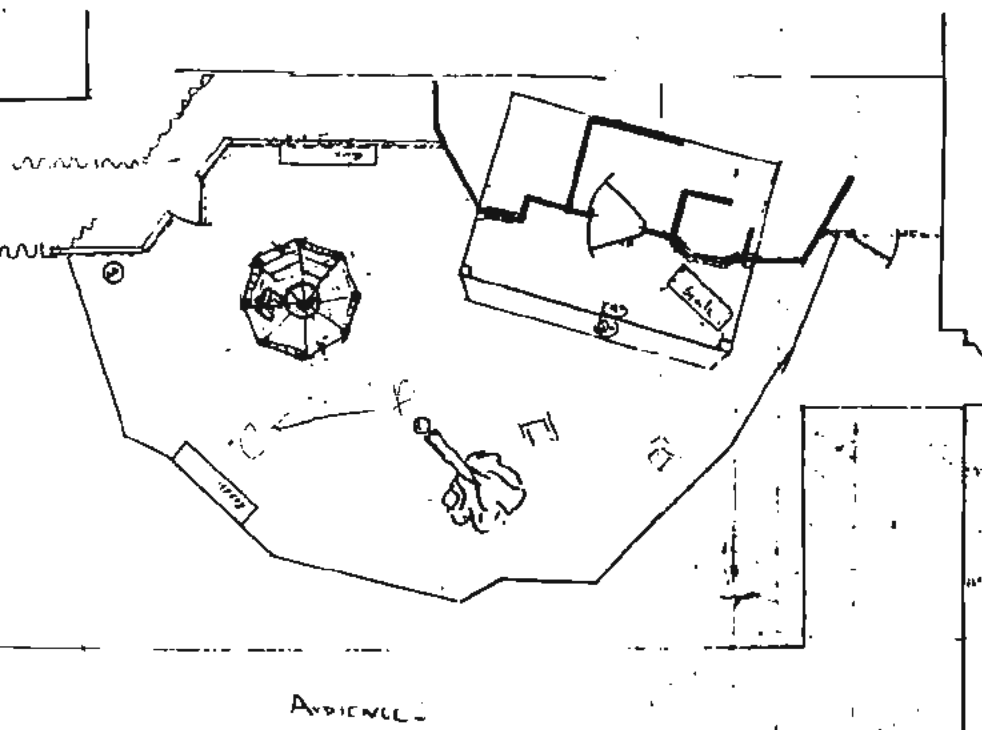
CHRIS. Nobody says it.

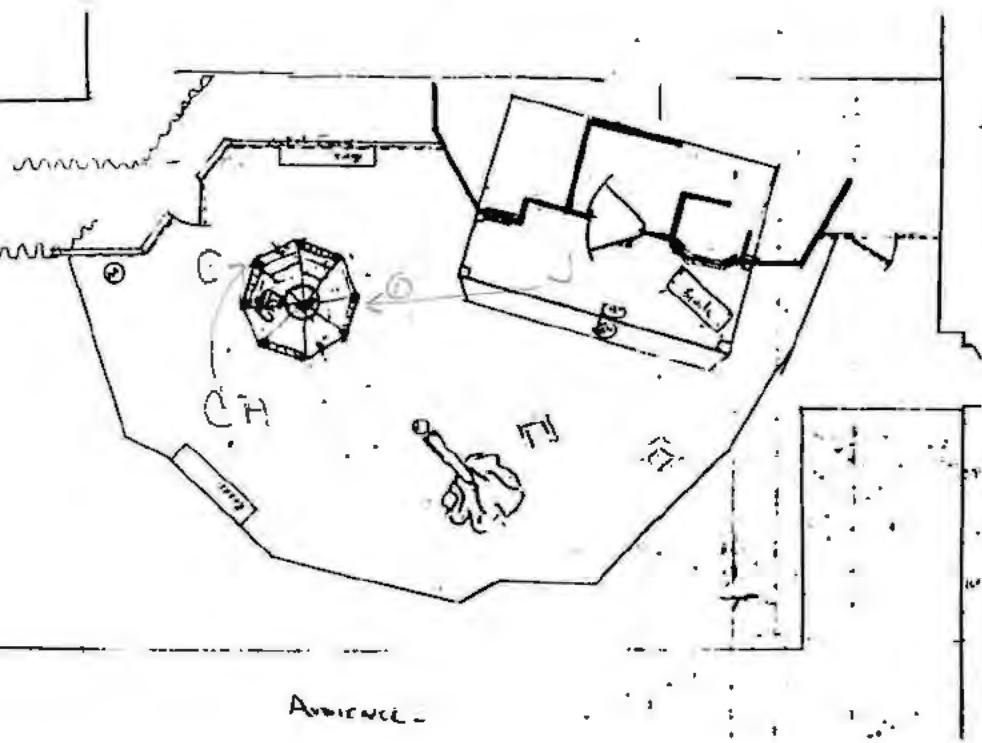
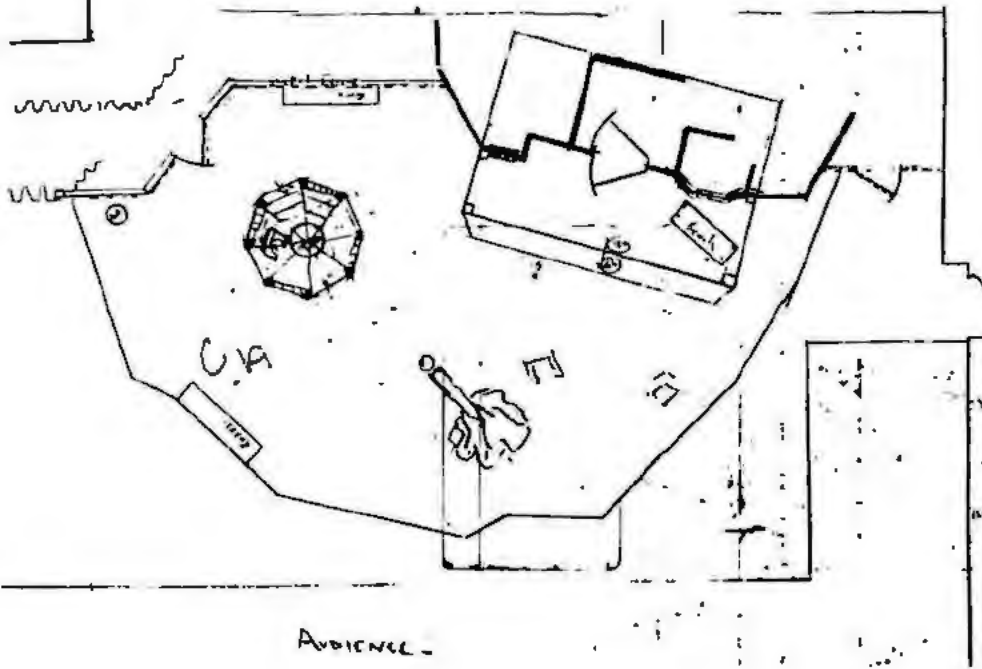
ANN. Chris, I know how much you love him, *AX20* but it could never. . .

CHRIS. Do you think I could forgive him if he'd done that thing?

ANN. I'm not here out of the blue sky, Chris. I turned my back on my father, if there's anything wrong here now . . .

CHRIS. I know that, Ann.





ANN. George is coming from Dad, and I don't think it's with a blessing.

CHRIS. He's welcome here. You've got nothing to fear from George.

ANN. Tell me that . . . just tell me that. turn away

CHRIS. The man is innocent, Ann. Remember he was falsely accused once and it put him through hell. How would you behave if you faced with the same thing again? Annie, Believe me, there's nothing wrong for you here, believe me, kid.

ANN. All right, Chris, all right.

"The messenger hears" **Joe Enters** 2.3

KELLER. Every time I come out here it looks like Playland!

CHRIS. I thought you were going to shave? (XZ)

KELLER. In a minute. I just woke up, I can't see nothin'. (XZ)

ANN. You look shaved.

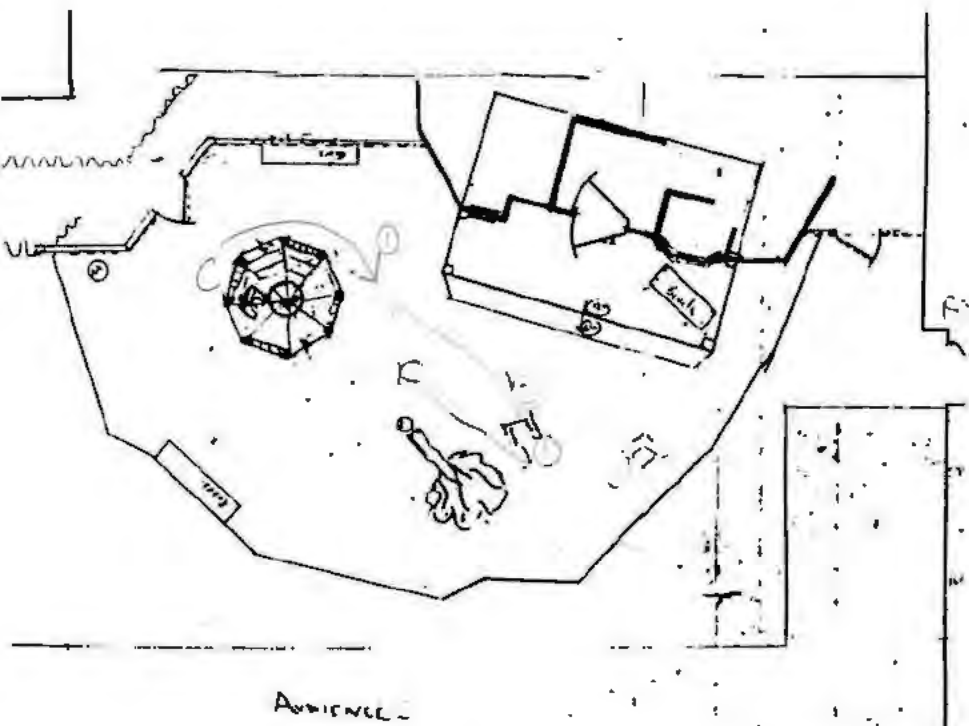
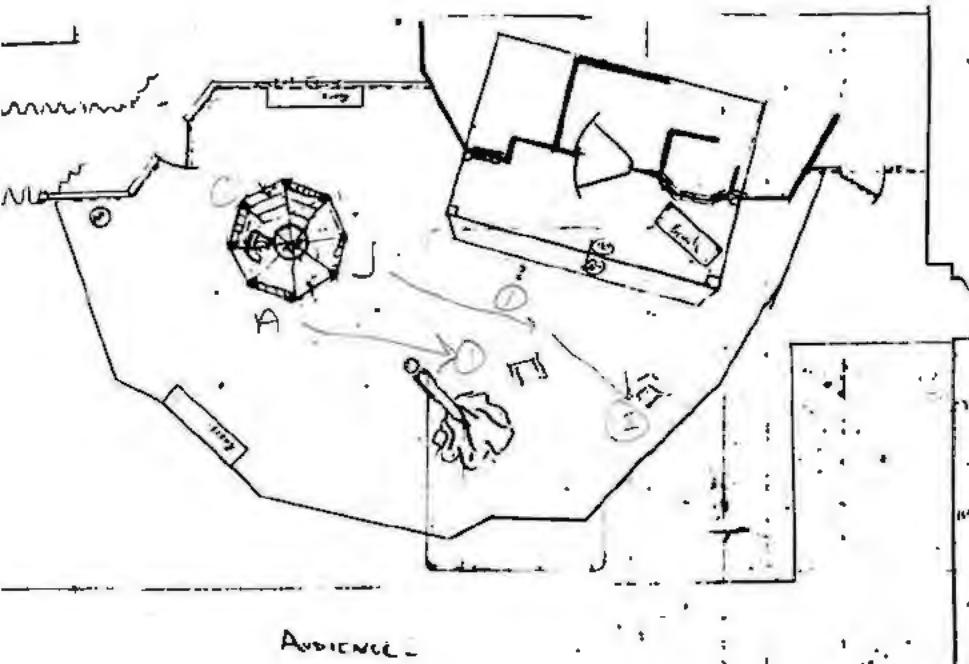
KELLER. Oh, no. Gotta be extra special tonight. Big night, Annie. So how's it feel to be a married woman?

ANN. I don't know, yet.

KELLER. What's the matter, you slippin'?

CHRIS. The great roue' (Mr. Arrogant)

KELLER. What is that, roue?



CHRIS. It's French.

KELLER. Don't talk dirty. JY2 ①

CHRIS. You ever meet a bigger ignoramus?

KELLER. Well, somebody's got to make a living.

ANN. That's telling him.

KELLER. I don't know, everybody's getting' so ~~Sod~~dam educated in this country there'll be nobody to take away the garbage. It's getting' so the only dumb ones left are the bosses. JY2 ②

ANN. You're not so dumb, Joe. FX2 ①

KELLER. I know, but you go into our plant, for instance. I got so many lieutenants, majors and colonels that I'm ashamed to ask somebody to sweep the floor. I gotta be careful I'll insult somebody. No kiddin'. It's a tragedy: you stand on the street today and spit, you're gonna hit a college man.

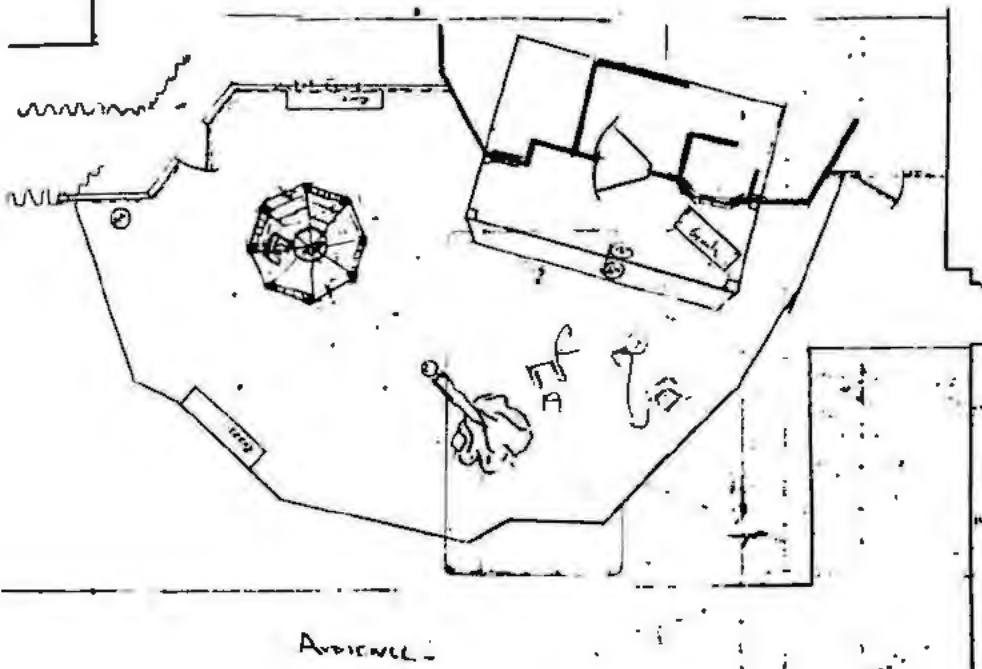
CHRIS. Well, don't spit. CX2 ①

KELLER. I mean to say, it's comin' to a pass. I been thinkin', Annie... your brother, George. I been thinkin' about your brother George. When he comes I like you to brooch something to him. FX2 ②

CHRIS. Broach.

KELLER. What's the matter with brooch?

CHRIS. It's not English. Y 2 ③



KELLER. When I went to night school it was brooch.

ANN. Well, in day school it's brooch.

KELLER. Don't surround me, will you? Seriously, Ann . . . you say he's not well. George, I been thinkin', why should he knock himself out in New York with that cut-throat competition, when I got so many friends here; I'm very friendly with some big lawyers in town, I could set George up here.

ANN. That's awfully nice of you, Joe.

KELLER. No, kid, it ain't nice of me. I want you to understand me. I'm thinking of Chris. . . See. . . This is what I mean. You get older, you want to feel that you . . . accomplished something. My only accomplishment is my son. I ain't brainy. That's all I accomplished. Now, a year, eighteen months, your father'll be a free man. Who is he going to come to Annie? His baby. You. He'll come, old, mad, into your house.

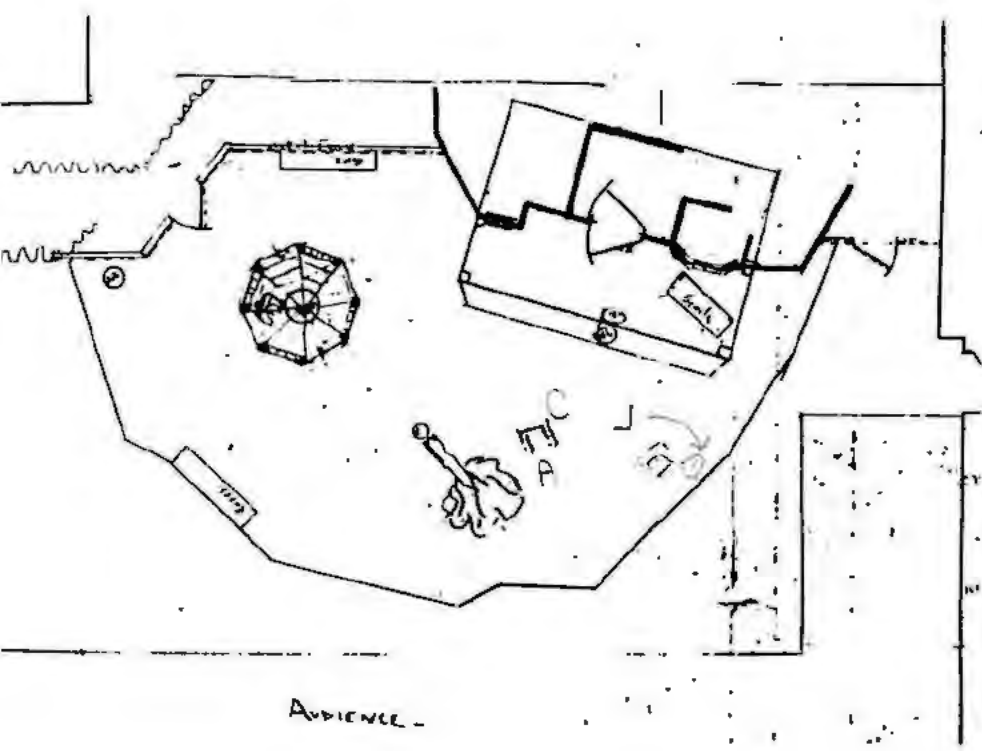
ANN. That can't matter anymore, Joe.

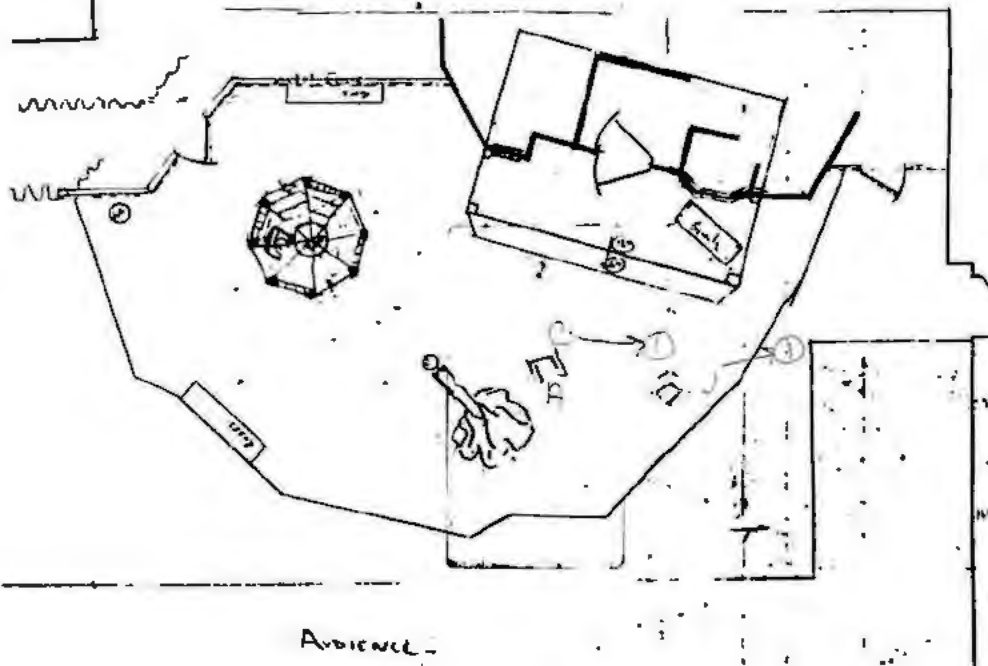
KELLER. I don't want that hate to come between us.

ANN. I can only tell you that that could never happen.

KELLER. You're in love now, Annie, but believe me, I'm older than you and I know - a daughter is a daughter, and a father is a father. And it could happen. I like you and George to go to him in prison and tell him . . . "Dad, Joe ~~wants~~ wants to bring you into the business when you get out." Y 20

ANN. You'd have him as a partner?





KELLER. No, no partner. A good job. I want him to know, Annie . . . while he's sitting there I want him to know that when gets out he's got a place waiting for him. It'll take his bitterness away. To know you got a place . . . it sweetens you.

ANN. Joe, you owe him nothing.

KELLER. I owe him a good kick in the teeth, but he's your father. . .

CHRIS. Then kick him in the teeth! I don't want him in the plant, so that's that! You understand? And besides, don't talk about him like that. People misunderstand you!

KELLER. And I don't understand why she has to crucify that man.

CHRIS. Well, it's her father, if she feels. . . .

KELLER. No, no

CHRIS. What's it to you? Why. . . ?

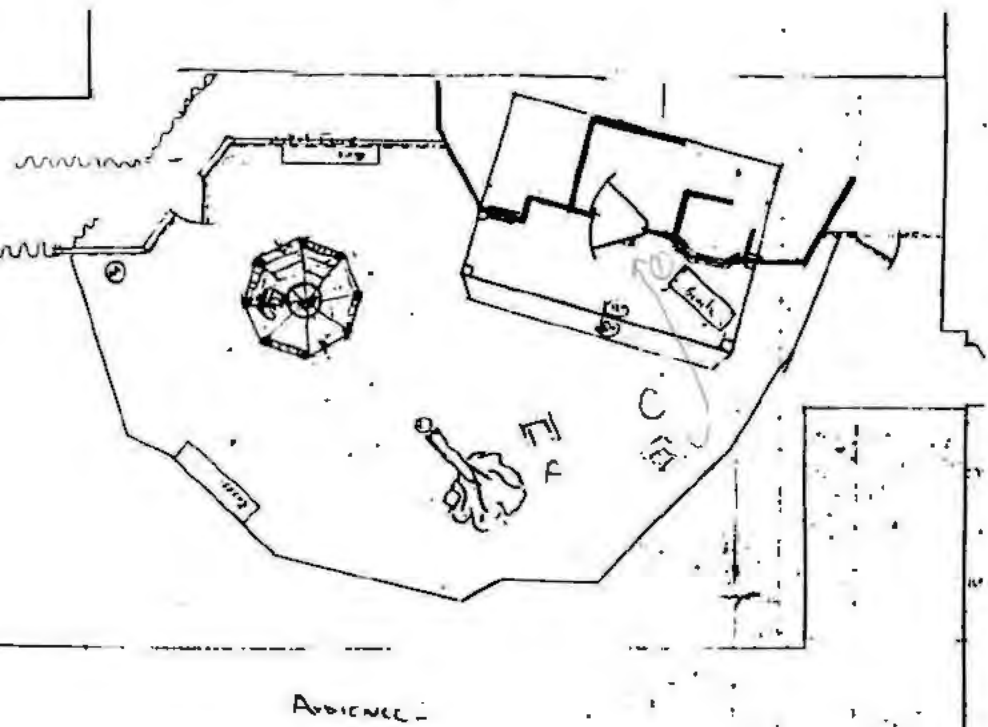
KELLER. A father is a father! I better . . . I better shave. I didn't mean to yell at you, Annie.

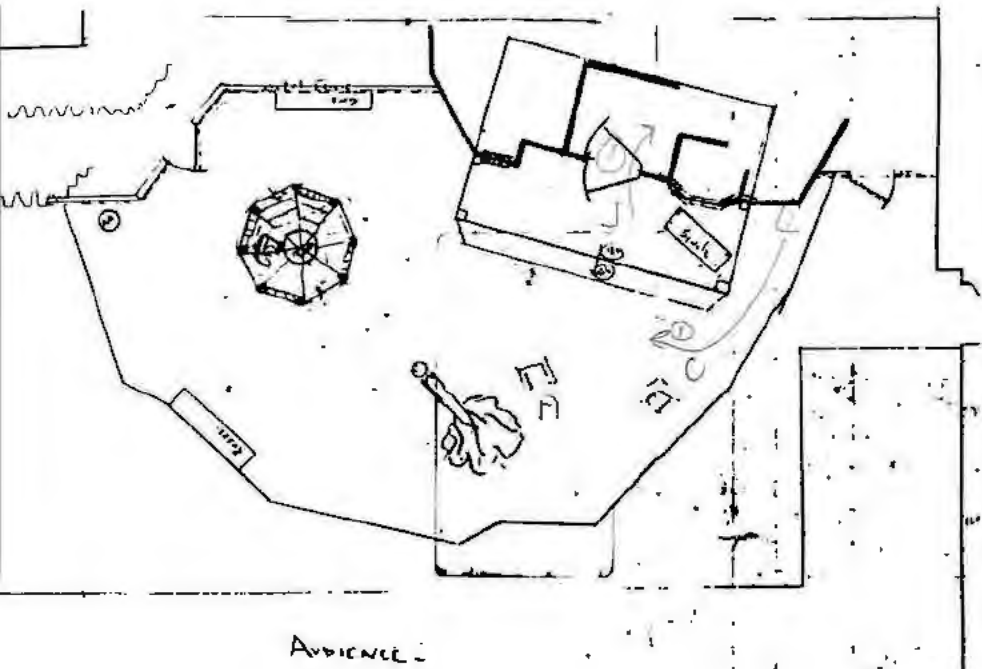
ANN. Let's forget the whole thing, Joe.

KELLER. Right. She's likable.

CHRIS. Shave, will you?

KELLER. Right again. JX20





Lydia Enters LX20

LYDIA. I forgot all about it . . . Hya. I promised to fix Kate's hair for tonight. Did she comb it yet?

KELLER. Always a smile, hey, Lydia?

LYDIA. Sure, why not?

KELLER. Come on up and comb my Katie's hair. She's got a big night, make her beautiful.

LYDIA. I will. **Lydia Exits**

KELLER. Hey that could be a song.

"Come on up and comb my Katie's hair . . .

Oh, come on up, 'cause she's my lady fair—"

How's that for one year of night school?

"Oh come on up, come on up, and comb my lady's hair ----"

"The messenger has arrived" JX20 24

CHRIS. What's the matter? Where is he?

LX20

JIM. Where's your mother?

CHRIS. Upstairs, dressing.

ANN. What happened to George?

JIM. I asked him to wait ⁱⁿ the car. Listen to me now. Can you take some advice? Don't bring him in here.

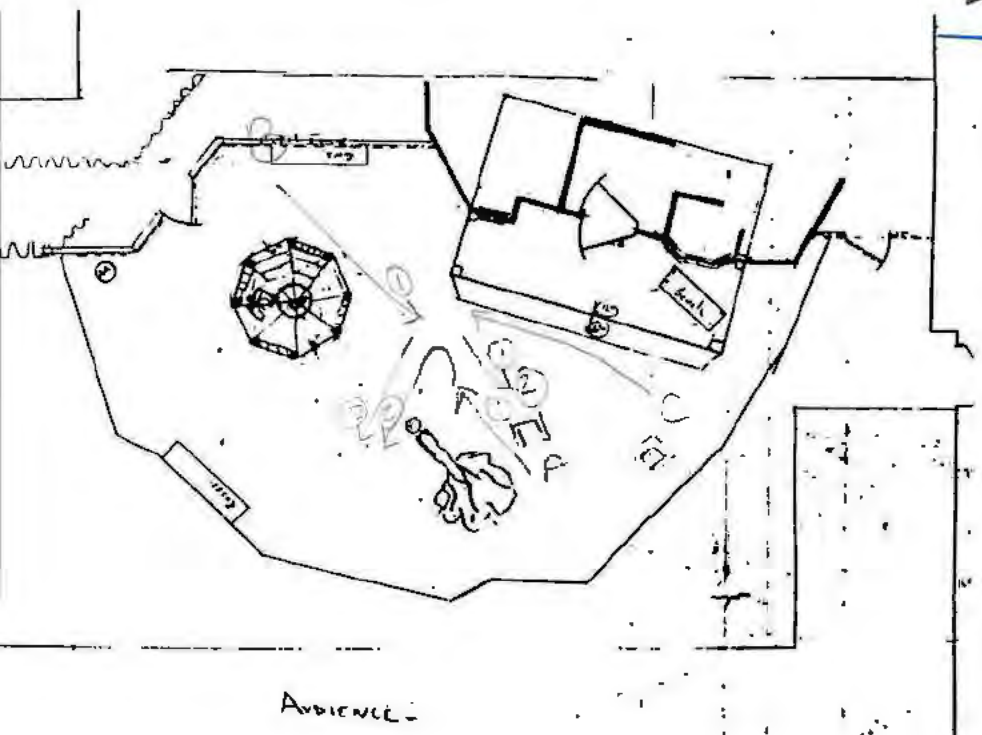
BEA X20

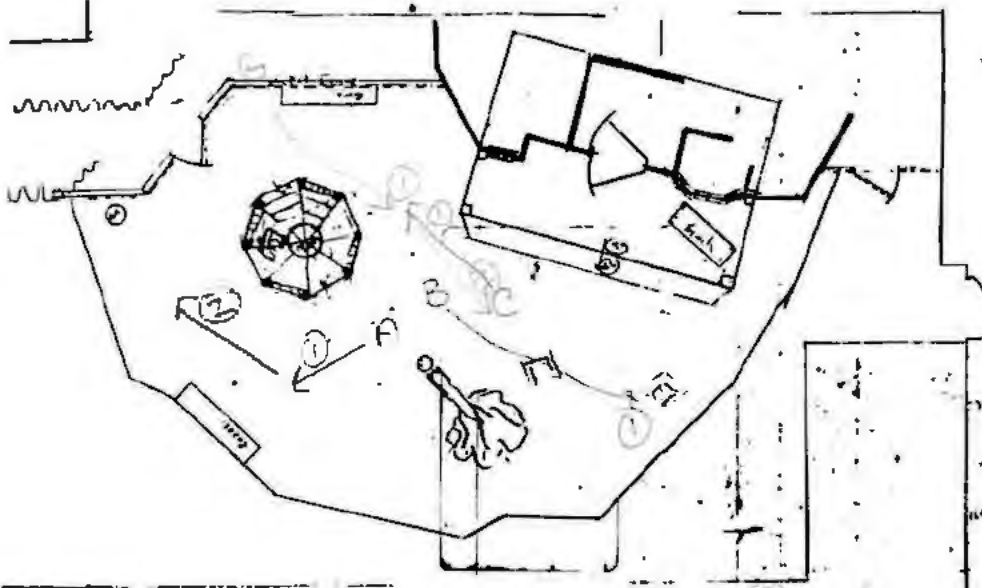
ANN. Why?

LX20

JIM. Kate is in bad shape, you can't explode this in front of her.

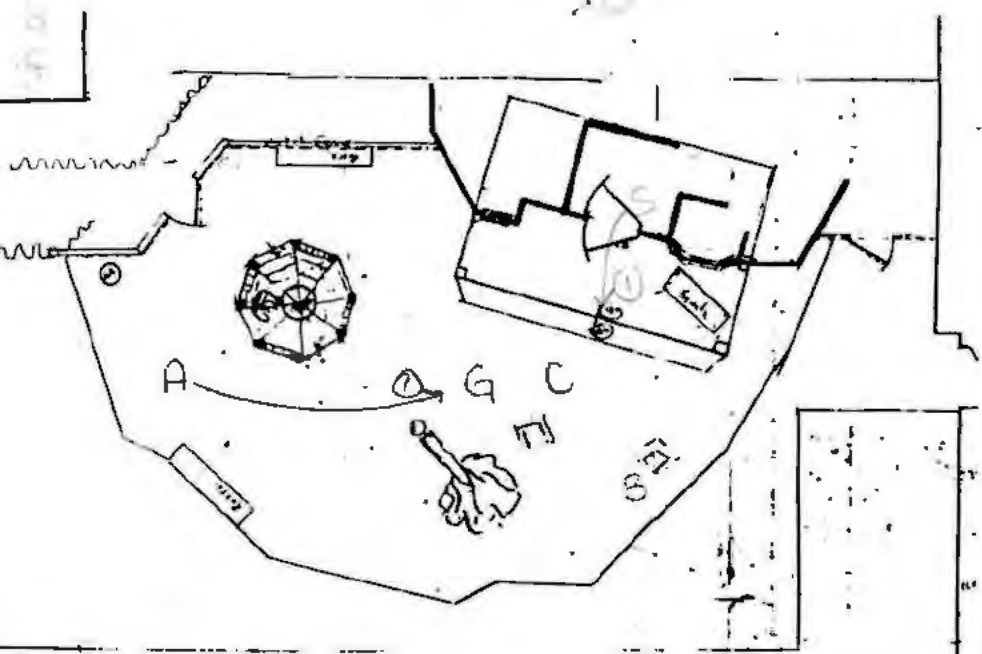
ANN. Explode what?





Audience -

STAGE AREA
 BACKLIT



Audience -

JIM. You know why he's here, don't try to kid it away. There's blood in his eye; drive him somewhere and talk to him alone.

CHRIS. Don't be an old lady.

JIM. He's come to take her home. What does that mean? You know what that means. Fight it out with him some place else.

ANN. I'll drive . . . him somewhere.

CHRIS. No.

JIM. Will you stop being an idiot?

CHRIS. Nobody's afraid of him here. Cut it out! Helluva way to do; what're you sitting our there for? *George Enters*

GEORGE. Doctor said you mother isn't well, I . . .

CHRIS. So what? She'd want to see you, wouldn't she? We've been waiting for you all afternoon.

ANN. This is filthy, didn't you bring another shirt?

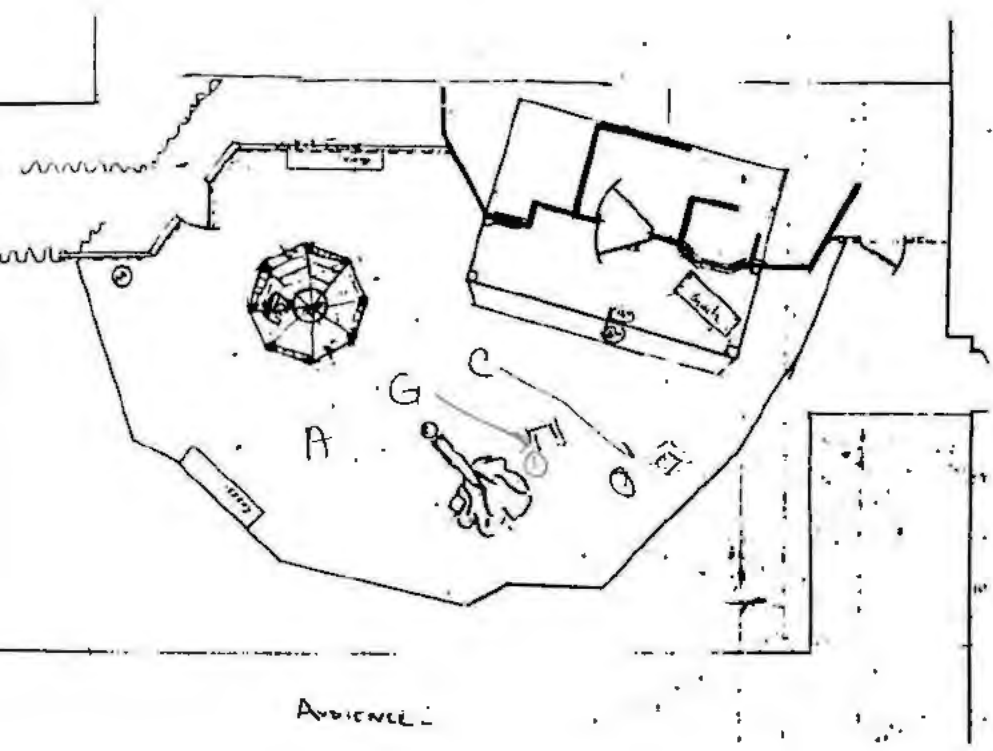
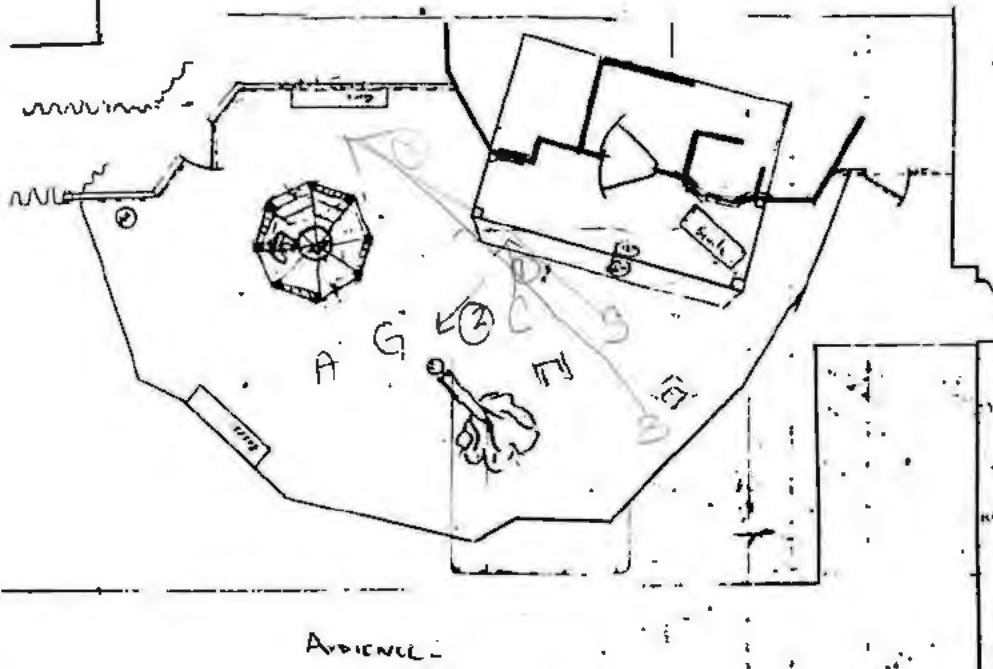
SUE. How about the beach, Jim?

JIM. Oh, it's too hot to drive.

SUE. How'd you get to the station - Zeppelin?

CHRIS. This is Mrs. Bayliss, George. George! Mrs. Bayliss.

SUE. How do you do? - to do in



GEORGE. You're the people who bought our house, aren't you?

SUE. That's right. Come and see what we did with it before you leave.

GEORGE. I liked it the way it was.

SUE. He's frank, isn't he?

JIM. See you later. . . . Take it easy, fella.

BES X 20

Sue and Jim Exit

CHRIS. Thanks for driving him! How about some grape juice? Mother made it especially for you. *CX 20 CX 20*

GEORGE. Good old Kate, remembered my grape juice.

George drinks off the juice

CHRIS. You drank enough of it in this house. How've you been, George? - Sit down.

GEORGE. It takes me a minute. It seems impossible. *CX 20*

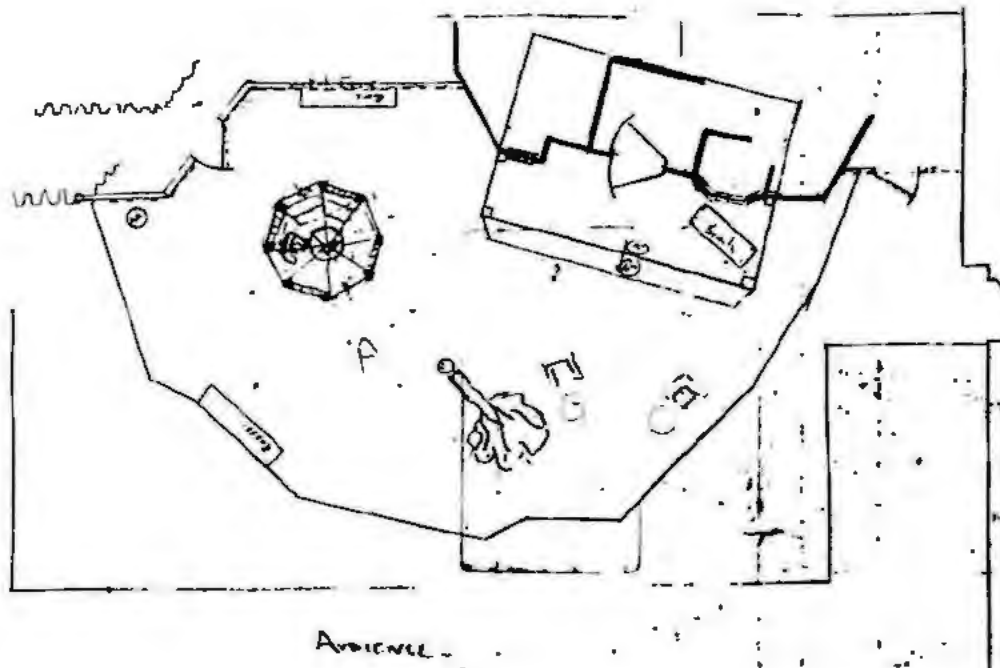
CHRIS. What? *CX 20*

GEORGE. I'm back here.

CHRIS. Say, you've gotten a little nervous, haven't you?

GEORGE. Yeah, toward the end of the day. What're you, big executive now?

CHRIS. Just kind of medium. How's the law?



GEORGE. I don't know. When I was studying in the hospital it seemed sensible, but outside there doesn't seem to be much of a law. The trees got thick, didn't they? *What's that? pause "what the hell is that!"*

CHRIS. Blew down last night. We had it there for Larry. You know. *C squat down to G.*

GEORGE. Why, afraid you'll forget him?

CHRIS. *what* Kind of remark is that? **STAND**

ANN. When did you start wearing a **hat?**

GEORGE. Today. From now on I decided to look like a lawyer, anyway. Don't you recognize it?

ANN. Why? Where...?

GEORGE. Your father's... he asked me to wear it.

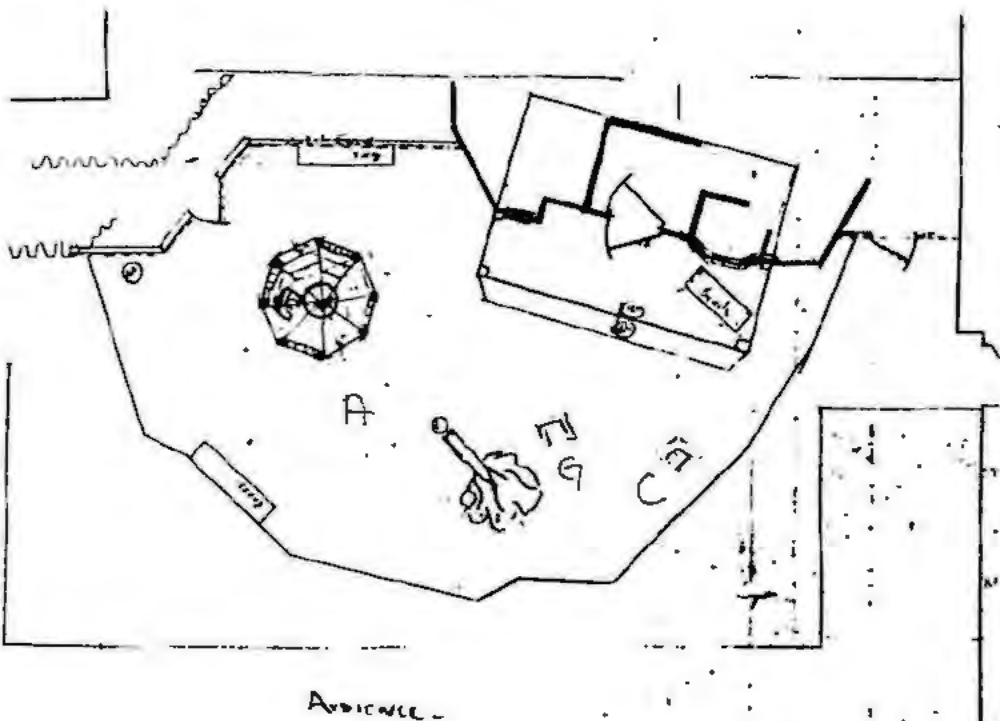
ANN. ... How is he?

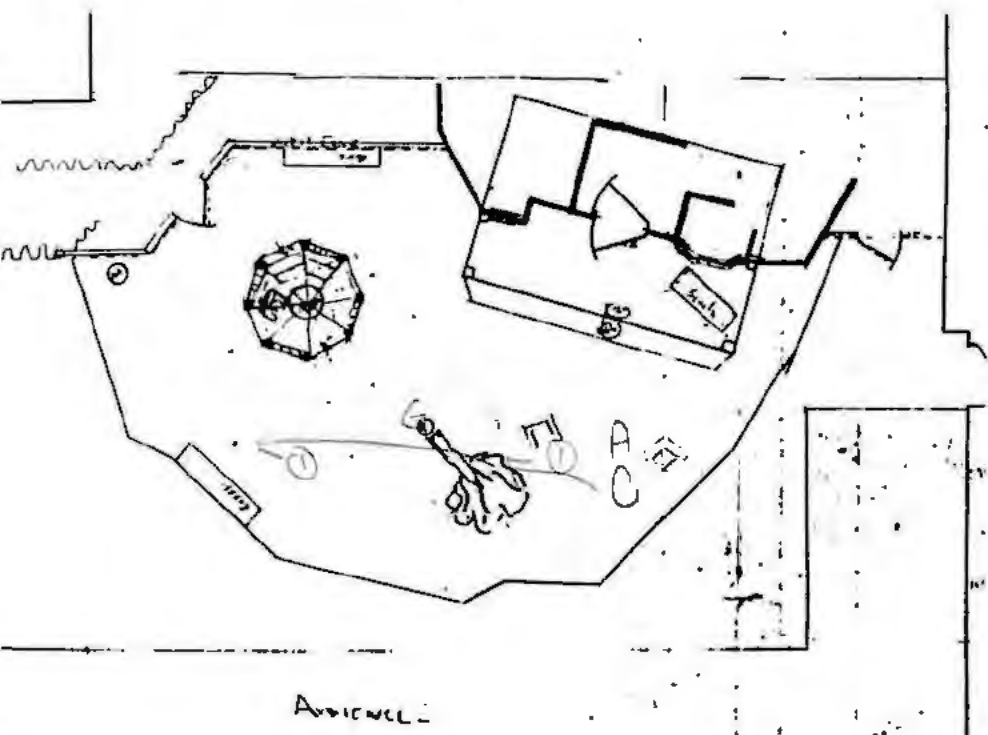
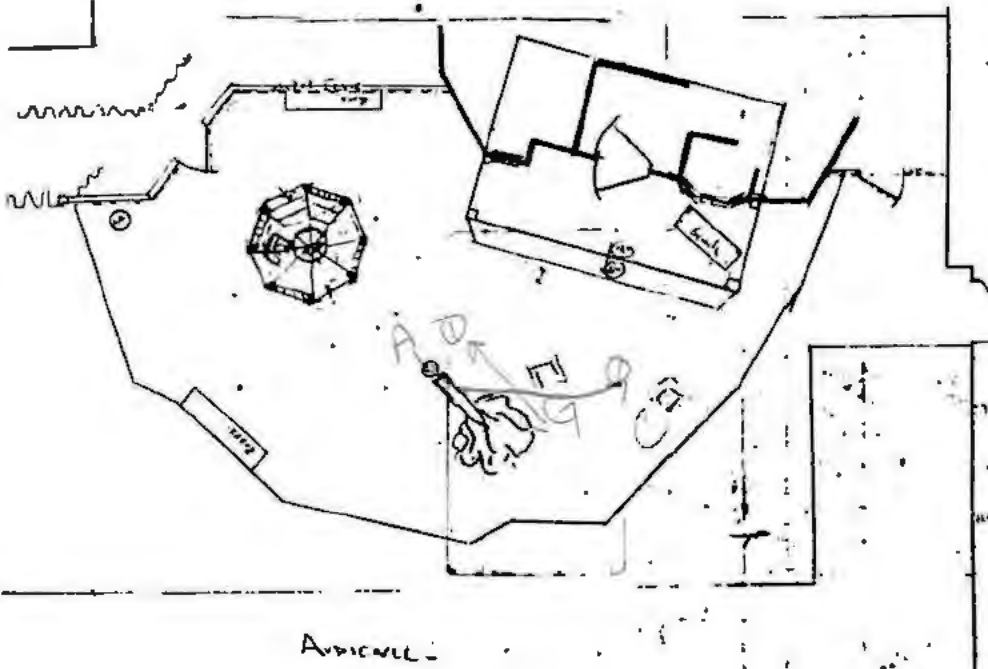
GEORGE. He got smaller.

ANN. Smaller?

GEORGE. Yeah, little. He's a little man. That's what happens to suckers, you know. It's good I went to him in time - another year there'd be nothing left but his smell. *G STAND*

CHRIS. What's the matter, George, what's the trouble? *Stand*





G X 20

GEORGE. The trouble? The trouble is when you make suckers out of people once, you shouldn't try to do it twice?

CHRIS. What does that mean?

GEORGE. You're not married yet, are you?

ANN. George will you sit down and stop --?

GEORGE. Are you married yet?

ANN. No, I'm not married yet.

GEORGE. You are not going to marry him.

ANN. Why am I not going to marry him? A X 20

GEORGE. Because his father destroyed your family.

CHRIS. Now look, George... C X 20

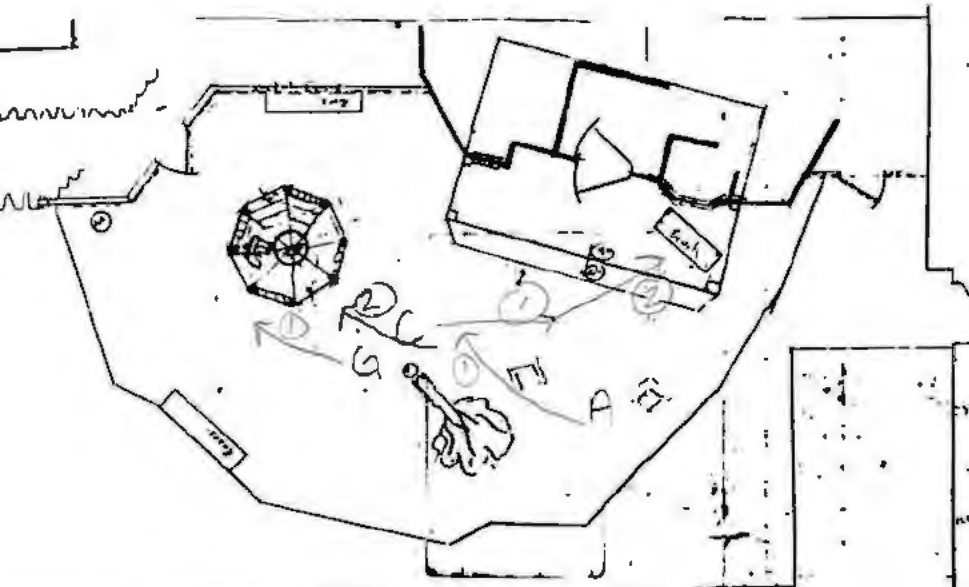
GEORGE. Cut this short, Chris. Tell her to come home with me. Let's not argue, you know what I've got to say.

CHRIS. George, you don't want to be the voice of God, do you?

GEORGE. I'm...

CHRIS. That's been your trouble all your life, George, you dive into things. What kind of statement is that to make? You're a big boy now.

GEORGE. I'm a big boy now.



AUDIENCE

CHRIS. Don't come bulling in here. If you've got something to say, be civilized about it.

GEORGE. Don't civilize me!

ANN. Shhhh! AY 20 push CY 20

CHRIS. Are you going to talk like a grown man or aren't you?

CY 20 AY 20 AY 20

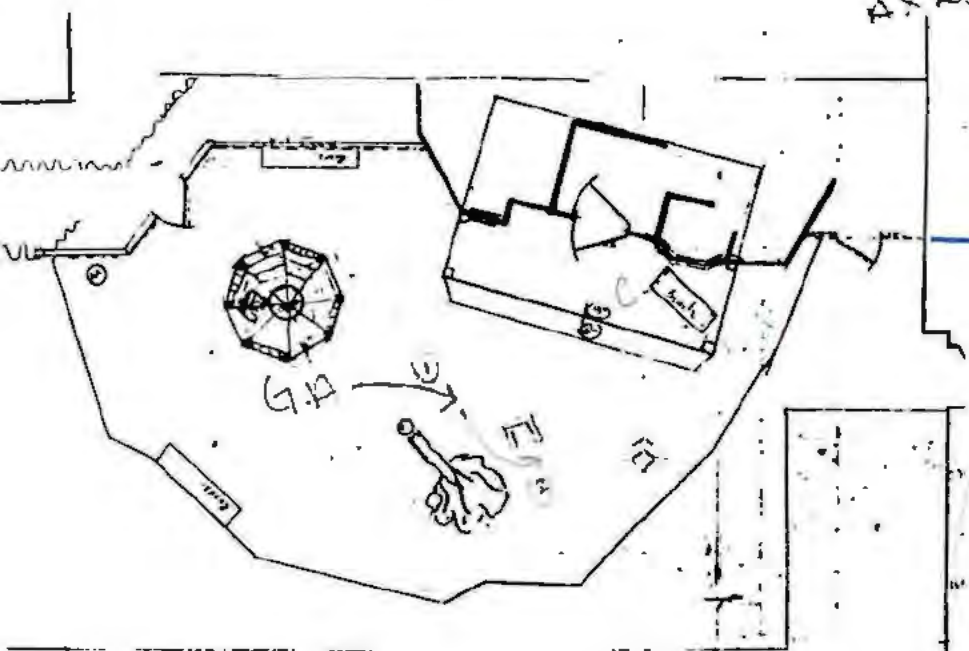
ANN. Sit down, dear. Don't be angry, what's the matter? Now what happened? You kissed me when I left, now you...

GEORGE. My life turned upside down since then. I couldn't go back to work when you left. I wanted to go to Dad and tell him you were going to be married. It seemed impossible not to tell him. He loved you so much... Annie... we did a terrible thing. We can never be forgiven. Not even to send him a card at Christmas. I didn't see him once since I got home from the war! Annie, you don't know what was done to that man. You don't know what happened. ^{Know} ^{stand}

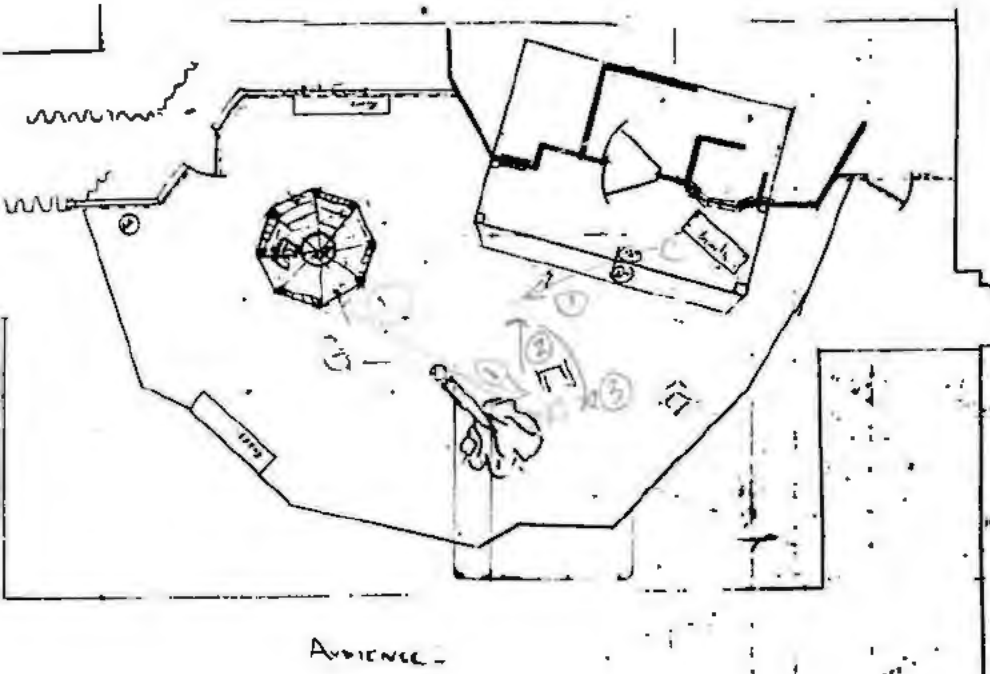
ANN. Of course I know.

"Forbidden Knowledge" ————— 2.5

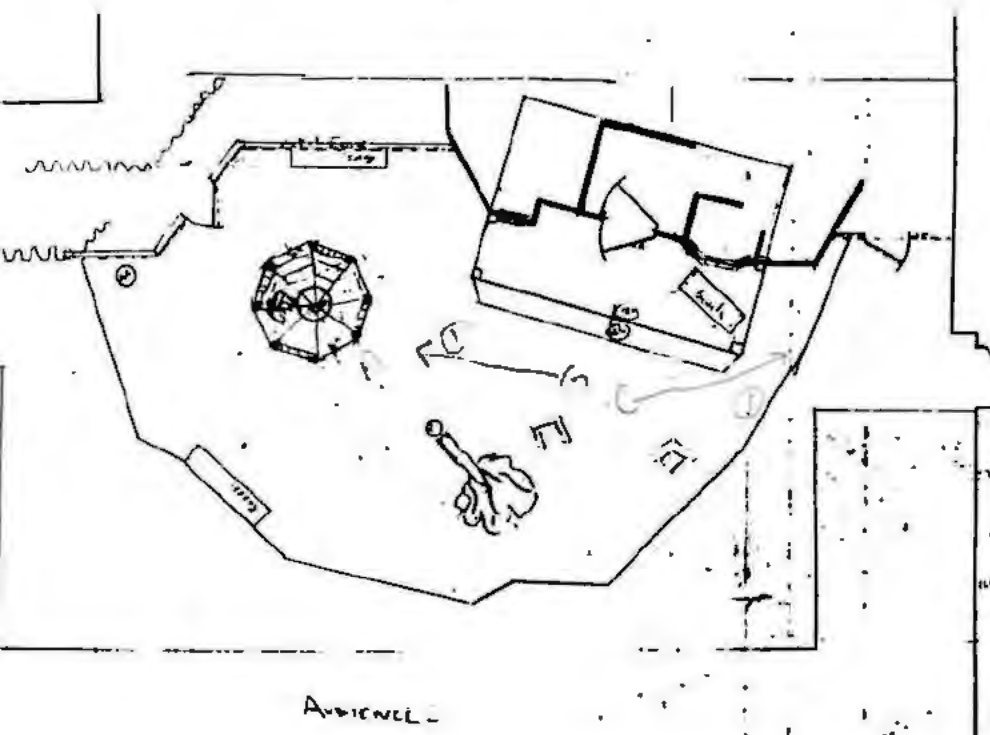
GEORGE. You can't know you wouldn't be here. Dad came to work that day. The night foreman came to him and showed him the cylinder heads... they were coming out of the process with defects. ^{Defects} There was something wrong with the process. So Dad went directly to the phone and called here and told Joe to come down right away. But the morning passed. No sign of Joe. So Dad called again. By this time he had over a hundred defectives. The Army was screaming for stuff and Dad didn't have anything to ship. So Joe told him... on the phone he told him to weld, cover up the cracks in any way he could, and ship them out.



AUDIENCE



Audience -



Audience -

CHRIS. Are you through now?

GEORGE. I'm not through now! Dad was afraid. He wanted Joe there if he was going to do it. But Joe can't come down . . . He's sick. Sick! He suddenly gets the flu! Suddenly! But he promised to take responsibility. Do you understand what I'm saying? On the telephone you can't have responsibility! In court you can always deny a phone call and that's exactly what he did. They knew he was a liar the first time, but in the appeal they believed that rotten lie and now Joe is a big shot and your father is the patsy. Now what're you going to do? Eat his food, sleep in his bed? Answer me; what're you going to do?

CHRIS. What are you going to do, George? (Nervous)

GEORGE. He's too smart for me, I can't prove a phone call.

CHRIS. Then how dare you come in here with that rot?

ANN. George, the court . . .

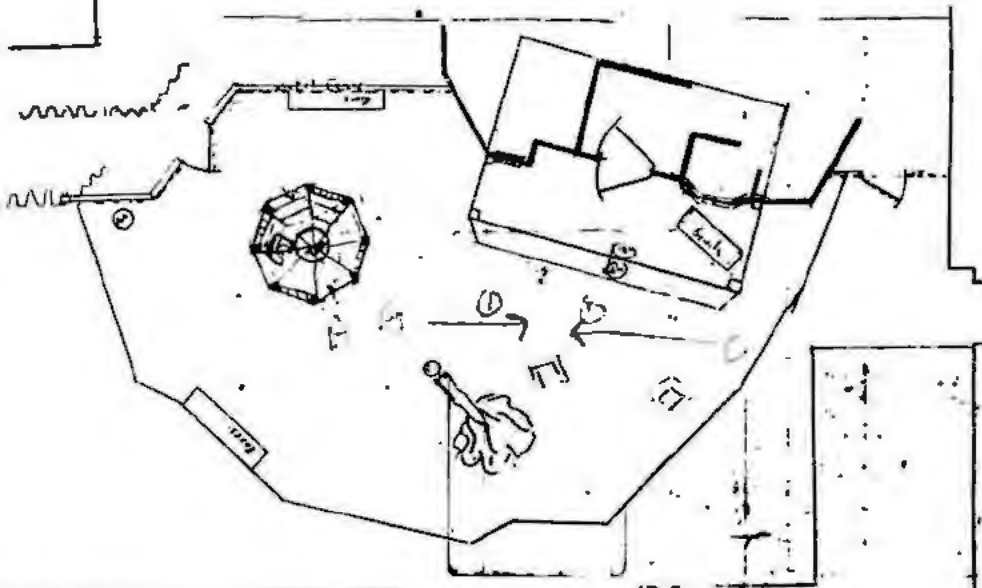
GEORGE. The court didn't know your father! But you know him. You know in your heart Joe did it. - lower

CHRIS. Lower your voice or I'll throw you out of here.

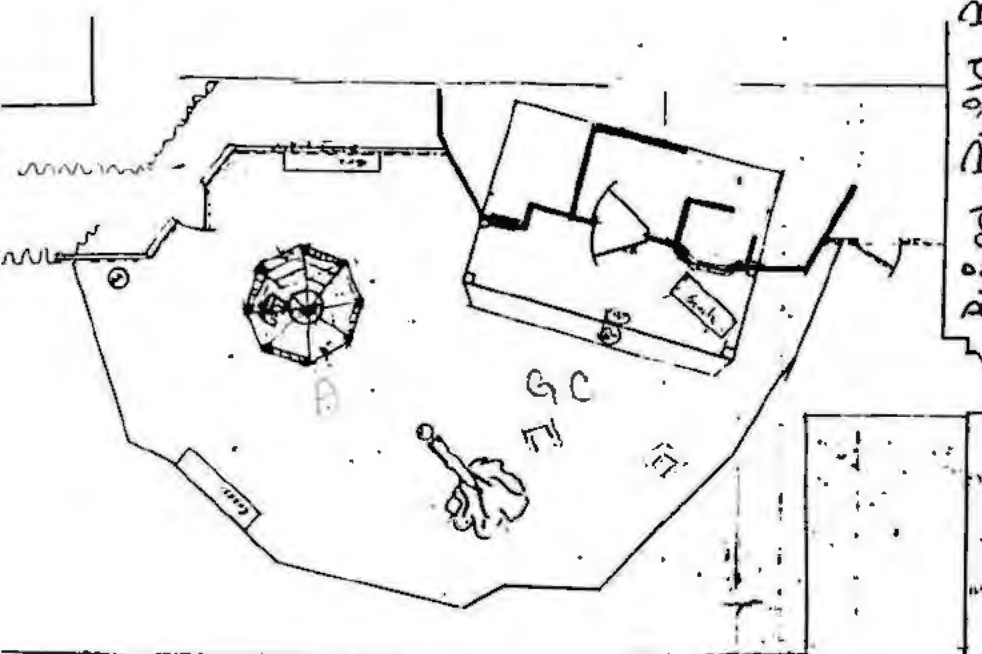
GEORGE. She knows. She knows.

CHRIS. Get him out of here, Ann. Get him out of here.

ANN. George, I know everything you've said. Dad told that whole thing in court, and they . . .



AUDIENCE



AUDIENCE

GEORGE. The court did not know him, Annie!

ANN. Shhh! — But he'll say anything, George. You know how quick he can lie.

GEORGE. I'll ask you something, and look me in the eye when you answer me.

CHRIS. I'll look you in the eye.

8

GEORGE. You know your father...

to interrogate

CHRIS. I know him well.

11

GEORGE. And he's the kind of boss to let a hundred and twenty-one cylinder heads be repaired and shipped out of his shop without even knowing about it?

CHRIS. He's that kind of boss.

GEORGE. And that's the same Joe Keller who never left his shop without first going around to see that all the lights were out.

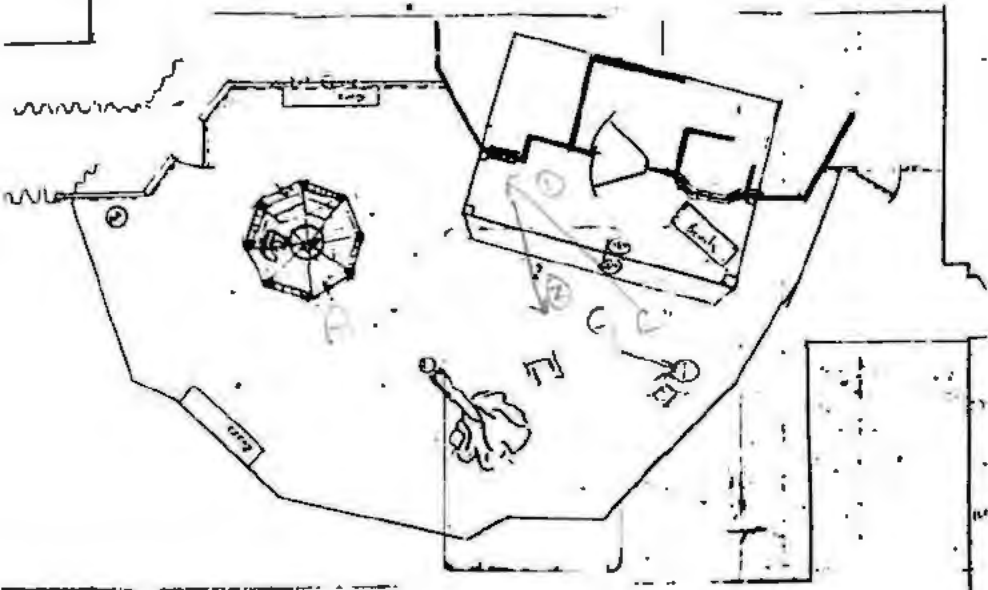
CHRIS. The same Joe Keller.

GEORGE. The same man who knows how many minutes a day his workers spend in the toilet.

CHRIS. The same man.

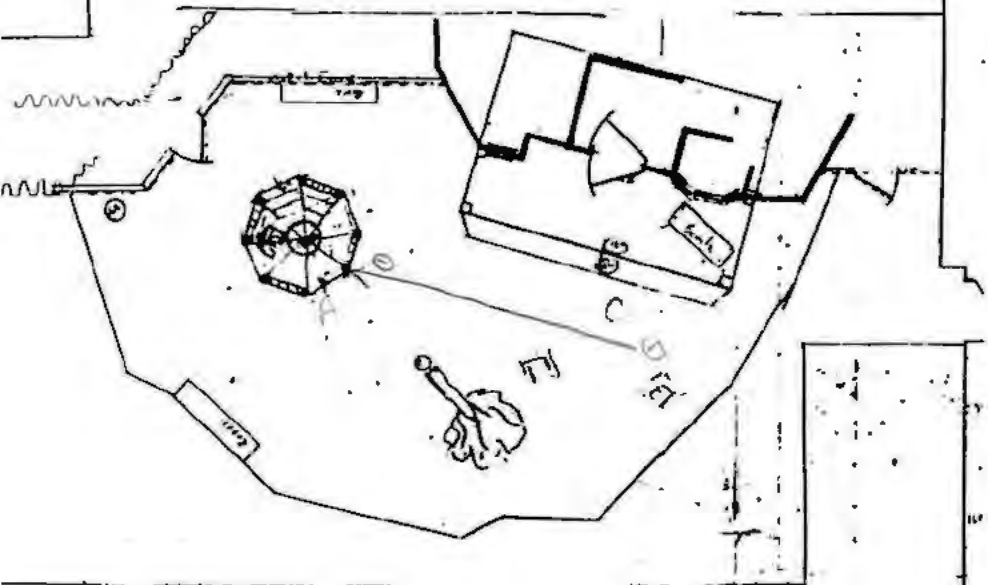
GEORGE. And my father, that frightened mouse who'd never buy a shirt without somebody along—that man would dare do such a thing on his own?

Build: Build, Build



AUDIENCE

BUILD
BUILD
BUILD



AUDIENCE

CHRIS. On his own. And because he's a frightened mouse this is another thing he'd do; --throw the blame on somebody else because he's not man enough to take it himself. He tried it in court but it didn't work, but with a fool like you it works!

GEORGE. ~~OK~~ Chris, you're a liar to yourself.

ANN. Don't talk like that!

CHRIS. Tell me, George. What happened? The court record was good enough for you all these years, why isn't it good now? Why did you believe it all these years?

GEORGE. Because you believed it. ~~It's~~ That's the truth, Chris. I believed everything, because I thought you did. But today I heard it from his mouth. From his mouth it's altogether different than the record. Anyone who knows him, and knows your father, will believe it from his mouth. Your Dad took everything we have. I can't beat that. But she's one item he's not going to grab. Get your things. Everything they have is covered with blood. You're not the kind of girl who can live with that. Get your things.

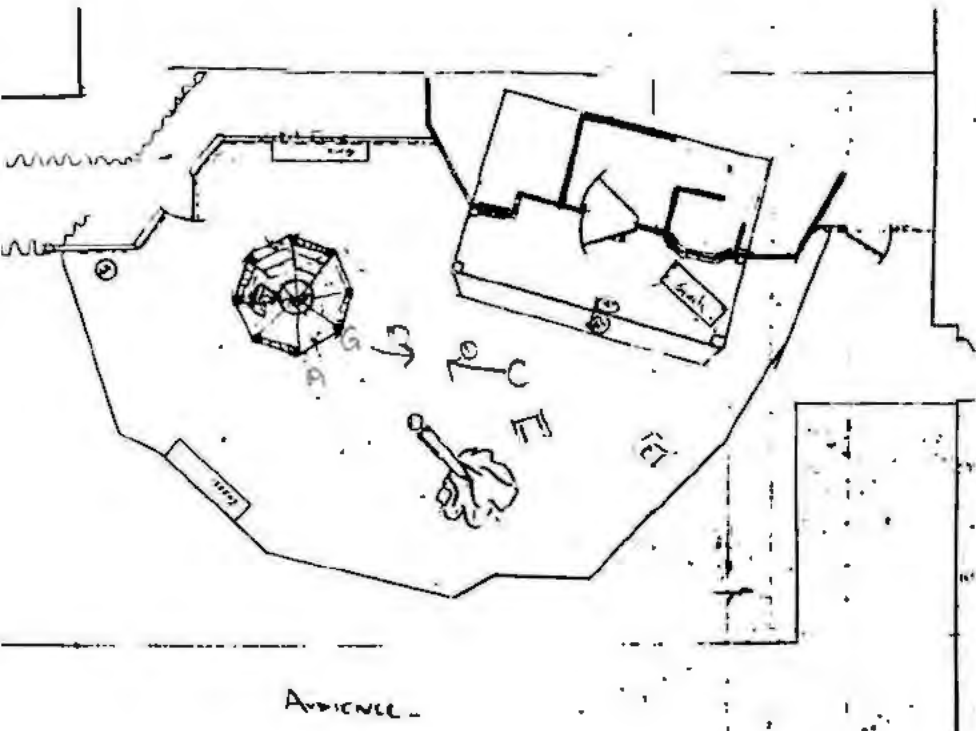
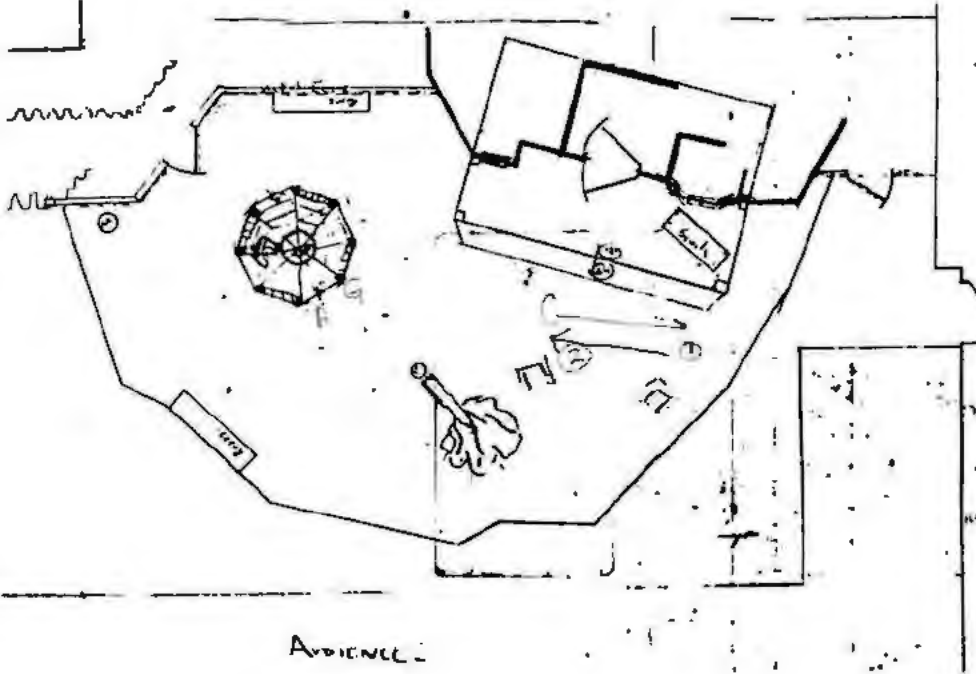
CHRIS. Ann . . . you're not going to believe that, are you?

ANN. You know it's not true, don't you?

GEORGE. How can he tell you? It's his father. None of these things ever even cross your mind?

CHRIS. Yes, they crossed my mind. Anything can cross your mind!

GEORGE. *He knows*, Annie. He knows!



- "son-of-a-bitch" y a *gracias*

CHRIS. The Voice of God! ~~CX20~~

GEORGE. They why isn't your name on the business? Explain that to her!

CHRIS. ^{CX20} What the hell has that got to do with...?

GEORGE. Annie, why isn't his name on it? *Gracias to A*

CHRIS. Even when I don't own it!

GEORGE. Who're you kidding? Who gets it when he dies? *Open your eyes, you know the both of them, isn't that the first thing they'd do, the way they love each other? - J.O. Keller and Son? I'll settle it. Do you want to settle it, or are you afraid to? to mock*

CHRIS. What do you mean?

GEORGE. ^{G.Y.ZO} Let me go up and talk to your father. In ten minutes you'll have the answer. Or are you afraid of the answer?

CHRIS. ^{G.Y.ZO} I'm not afraid of the answer. I know the answer. But mother isn't well and I don't want a fight here now.

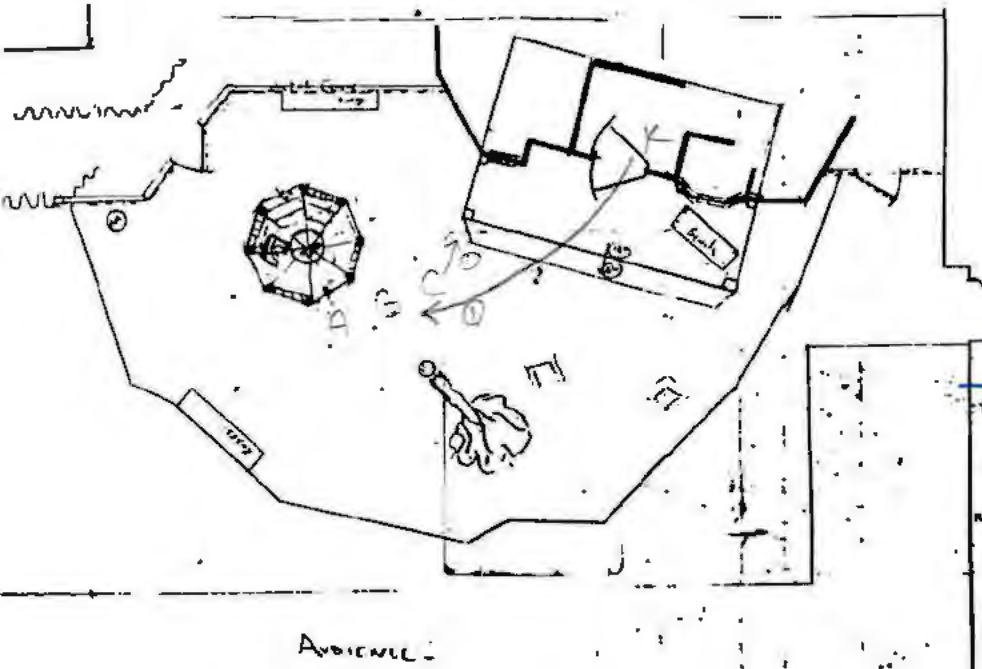
GEORGE. Let me go to him.

CHRIS. You are not going to start a fight here now.

GEORGE. What more do you want!!!

ANN. Someone's coming.

CHRIS. You won't say anything now.



ANN. You'll go soon. I'll call a cab.

GEORGE. You're coming with me.

ANN. You understand? Don't... George, you're not going to start anything now! Shsh!

"Welcoming Party" mother enters 2.6

MOTHER. Georgie, Georgie. KX20 AX2 bench

GEORGE. Hello. Kate.

MOTHER. They made an old man out of you. Look, you're gray..

GEORGE. I know. I...

MOTHER. I told you when you went away, don't try for medals.

GEORGE. I didn't try, Kate. They made it very easy for me.

MOTHER. Go on. You're all alike. Look at him, why did you say he's fine? He looks like a ghost.

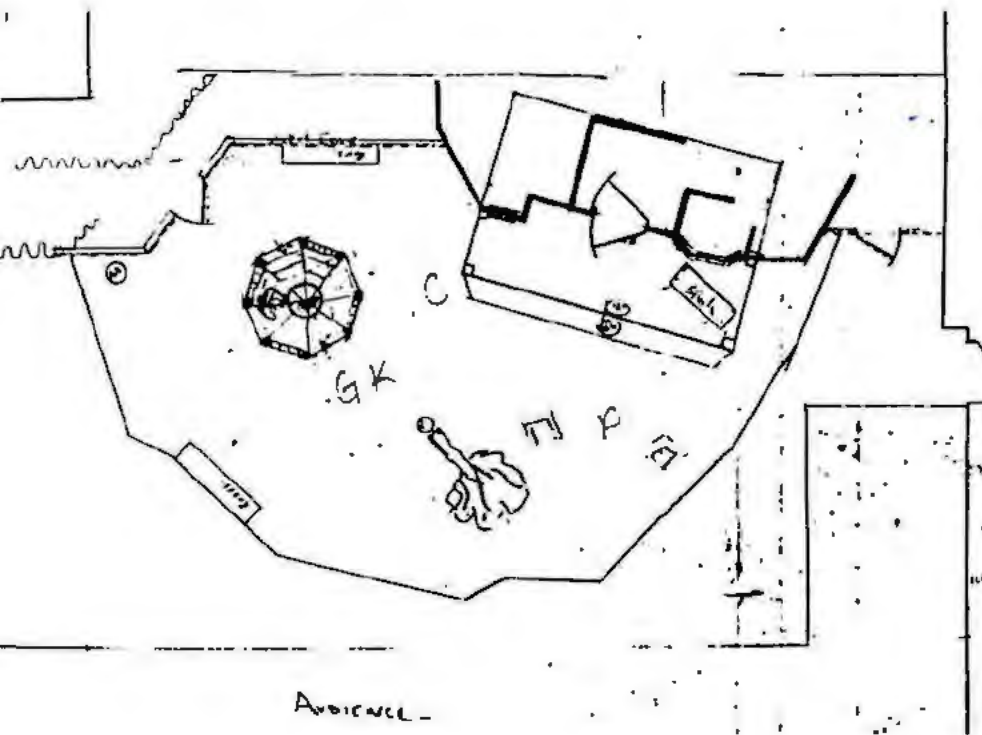
GEORGE. I feel all right.

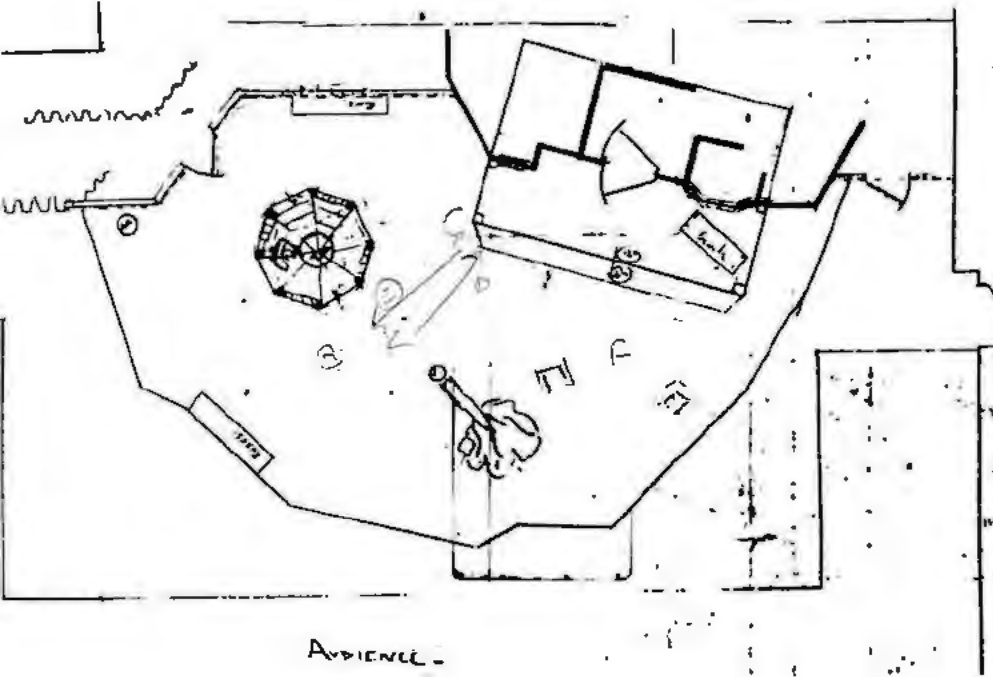
MOTHER. I'm sick to look at you. What's the matter with your mother, why don't she feed you?

ANN. He just hasn't any appetite.

MOTHER. If he ate in my house he'd have an appetite. I pity your husband! Sit down, I'll make you a sandwich.

GEORGE. I'm really not hungry.





MOTHER. Honest to God, it breaks my heart to see what happened to all the children. How we worked and planned for you, and you end up no better than us. (THEME)

GEORGE. You . . . you haven't changed at all, you know that, Kate?

MOTHER. None of us changed, Georgie. We all love you. Joe was just talking about the day you were born and the water got shut off. People were carrying basins from a block away – a stranger would have thought the whole neighborhood was on fire! Why didn't you give him some juice!

STOP & LOOK

ANN. I offered it to him.

MOTHER. You offered it to him! Give it to him! And now you're going to sit there and drink some juice. . . and look like something.

GEORGE. Kate, I feel hungry already.

CHRIS. She could turn Mahatma Gandhi into a heavyweight!

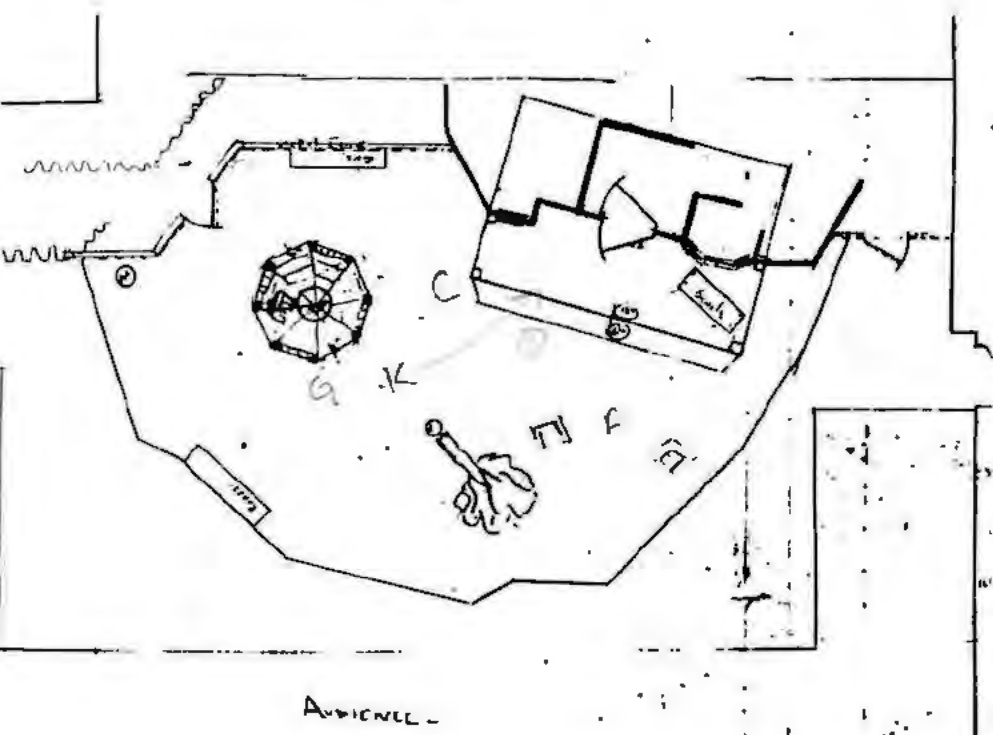
MOTHER. Listen, to hell with the restaurant! I got a ham in the icebox, and frozen strawberries, and avocados, and . . .

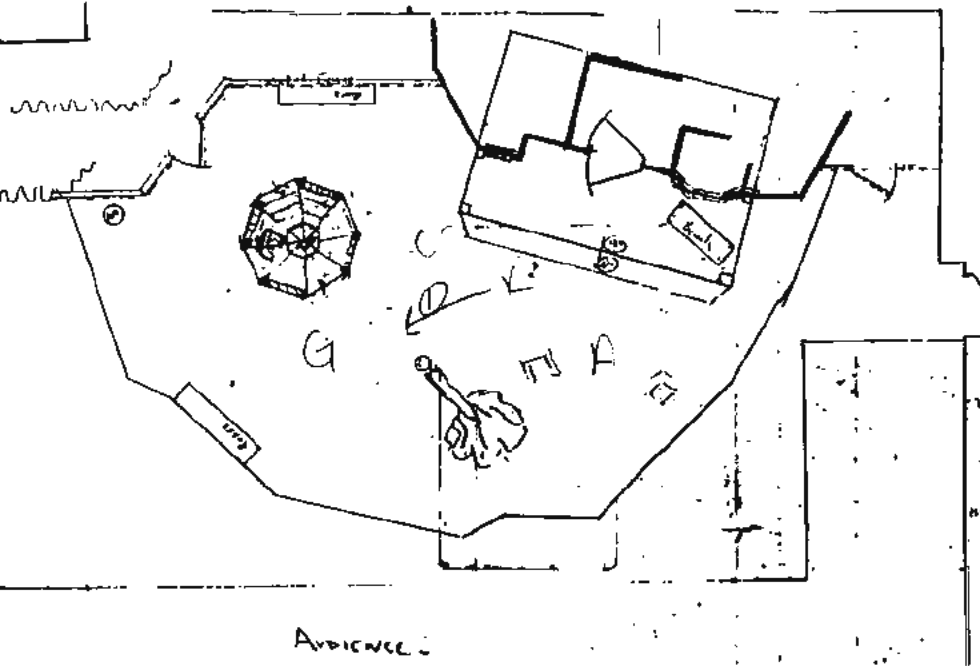
ANN. Swell, I'll help you!

GEORGE. The train leaves at eight-thirty, Ann.

MOTHER. You're leaving?

CHRIS. No, Mother, she's not . . .





ANN. You hardly got here; give yourself a chance to get acquainted again.

CHRIS. Sure, you don't even know us any more.

MOTHER. Well, Chris, if they can't stay, don't . . .

CHRIS. No, it's just a question of George, Mother, he planned on . . .

GEORGE. Now wait a minute, Chris . . .

CHRIS. If you want to go, I'll drive you to the station now, but if you're staying no arguments while you're here.

MOTHER. Why should he argue? ^{KX20} George and us have no argument. How could we have an argument, Georgie? We all got hit by the same lightning, how can you . . .? Did you see what happened to Larry's tree, Georgie? Imagine? While I was dreaming of him in the middle of the night, the wind came along and . . .

LYDIA. Hey Georgie, Georgie, Georgie, Georgie, Georgie! ^{Lydia Enters} LX20

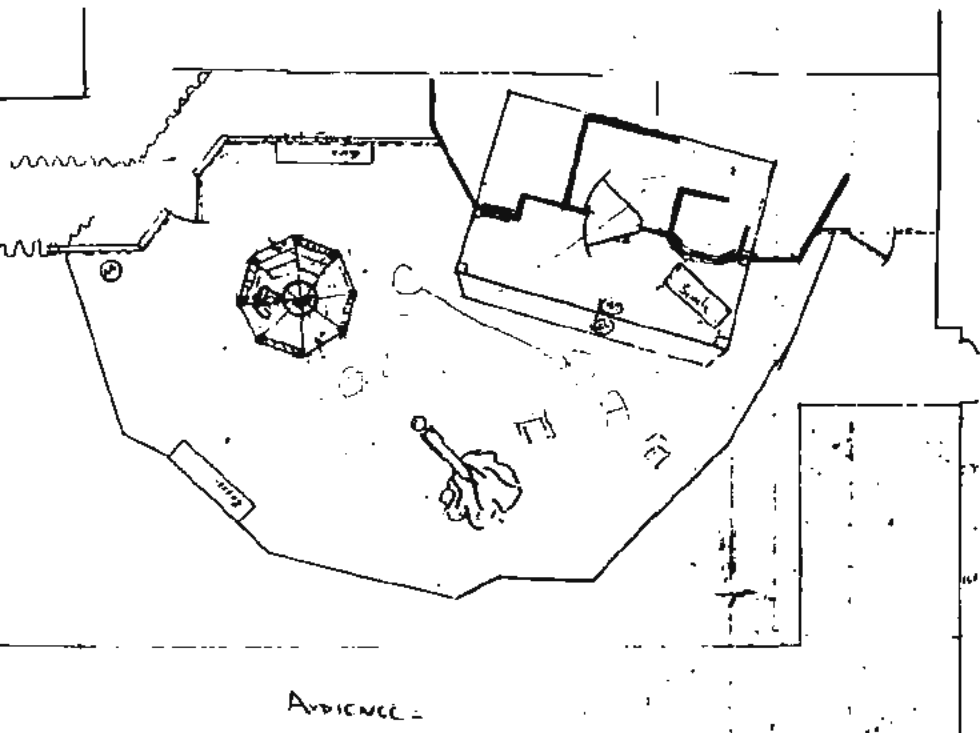
GEORGE. Hello, Laughy. What'd you do, grow? ^(hug)

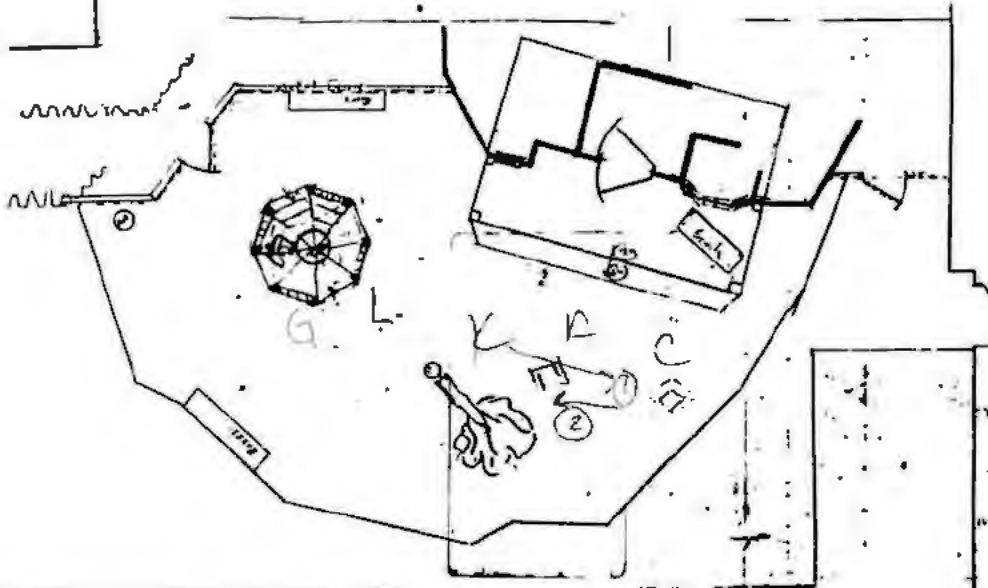
LYDIA. I'm a big girl now.

MOTHER. Look what she can do to a hat!

ANN. Did you make that? CX20

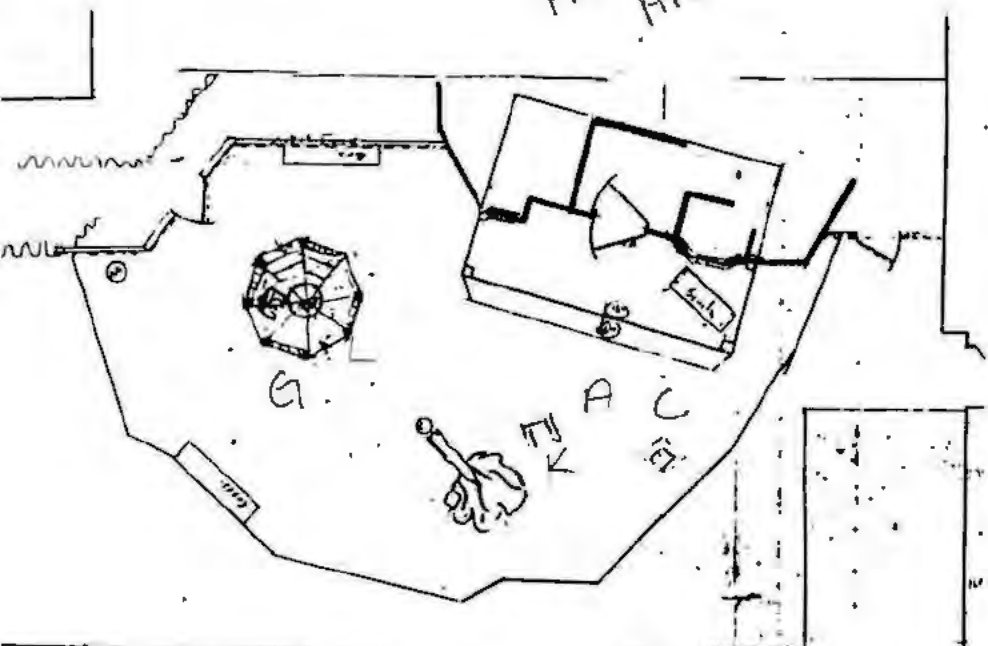
MOTHER. In ten minutes!





AUDIENCE

KATE ARTICULATE



AUDIENCE

LYDIA. I only rearranged it

GEORGE. You still make you own clothes?

CHRIS. Ain't she classy! All she needs now is a Russian Wolfhound.

MOTHER. It feels like somebody is sitting on my head.

KXZ ①

ANN. No, it's beautiful, Kate.

MOTHER. She's a genius! You should've married her. This one can feed you!

Sit KXZ ②

LYDIA. Oh, stop that, Kate.

GEORGE. Didn't I hear you had a baby?

MOTHER. You don't hear so good. She's got three babies.

GEORGE. No kidding, three?

LYDIA. Yeah, it was one, two, three - You've been away a long time, Georgie.

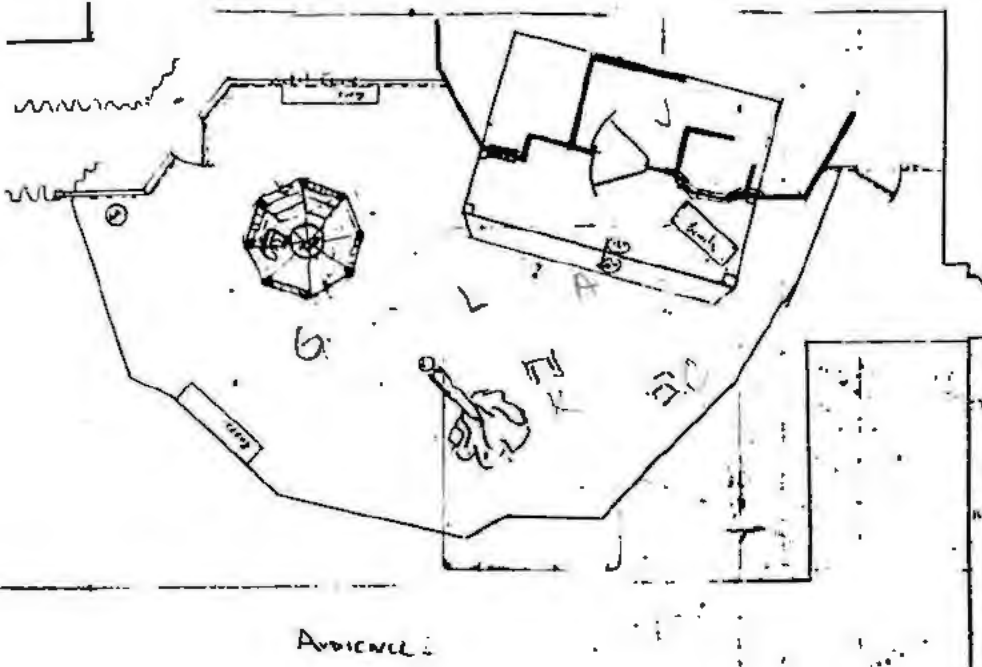
GEORGE. I'm beginning to realize.

MOTHER. The trouble with you kids is you *think* too much.

LYDIA. ^{Like an adult, too} Well, we think, too.

MOTHER. Yes, but not all the time.

GEORGE. They never took Frank, heh?



LYDIA. No, he was always one year ahead of the draft.

MOTHER. It's amazing. When they were calling boys twenty-seven Frank was just twenty-eight, when they made it twenty-eight he was just twenty-nine. That's why he took up astrology. It's all in when you were born, it just goes to show.

CHRIS. What does it go to show?

MOTHER. Don't be so intelligent. Some superstitions are very nice! Did he finish Larry's horoscope?

LYDIA. I'll ask him now, I'm going in. Would you like to see my babies? Come on.

GEORGE. I don't think so, Lydia.

LYDIA. All right. Good luck to you, George.

GEORGE. Thanks. And to you . . . And Frank.

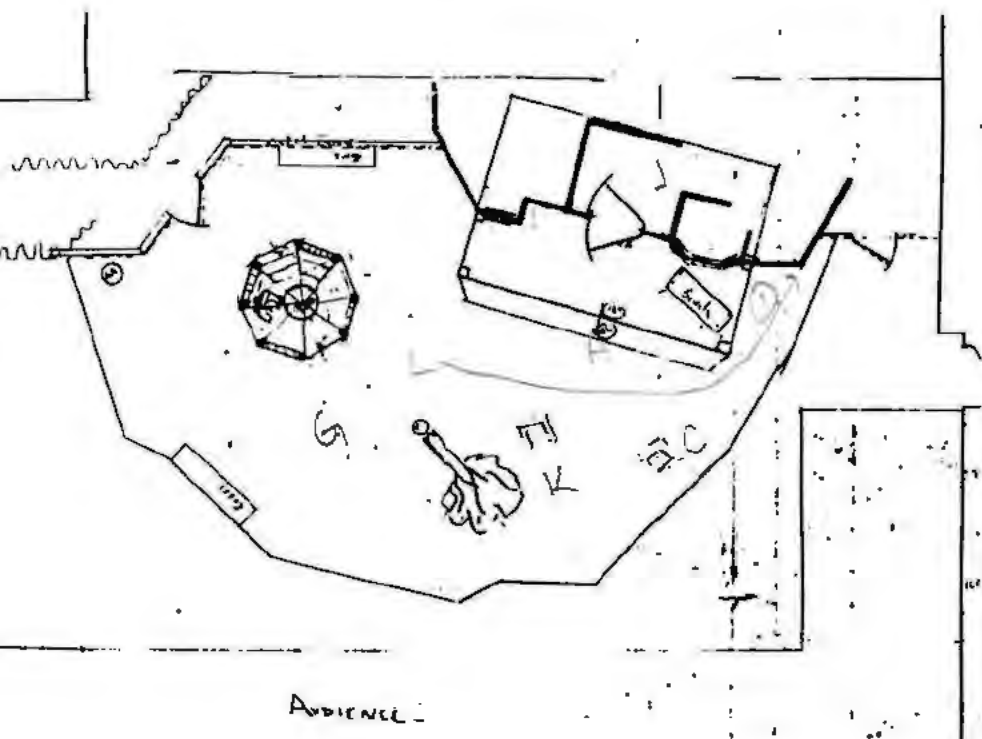
LYDIA. Oh, Frank! **Lydia Exits** LY20

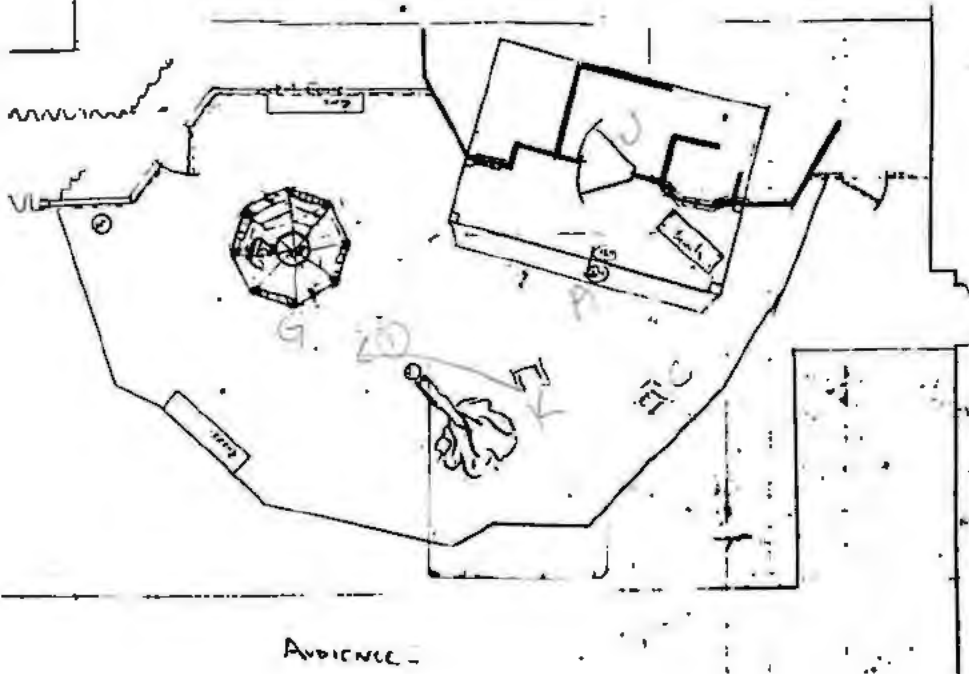
MOTHER. She got pretty, huh?

GEORGE. Very pretty.

MOTHER. She's beautiful, you damned fool!

GEORGE. She makes it seem so nice around here.





KX 20
 MOTHER. Look what happened to you because you wouldn't listen to me! I told you to marry that girl and stay out of the war!

GEORGE. She used to laugh too much.

MOTHER. And you didn't laugh enough. While you were getting mad about Fascism, Frank was getting into her bed.

GEORGE. He won the war, Frank.

CHRIS. All the battles.

MOTHER. The day they started the draft, George, I told you, you loved that girl.

CHRIS. And truer love hath no man!

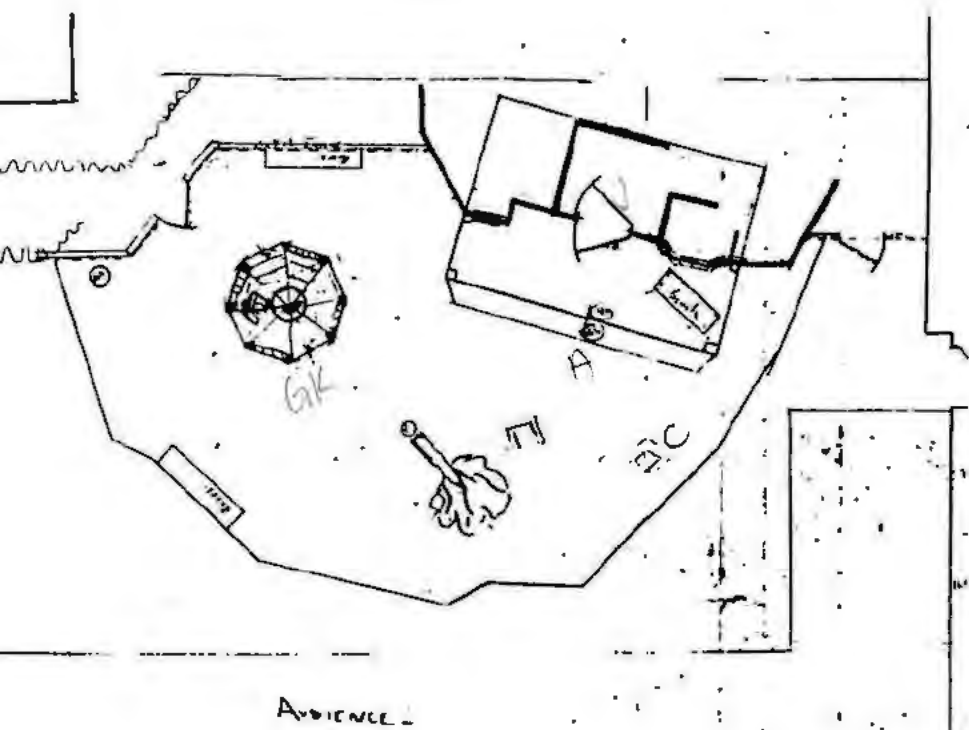
MOTHER. I'm smarter than any of you.

GEORGE. She's wonderful!

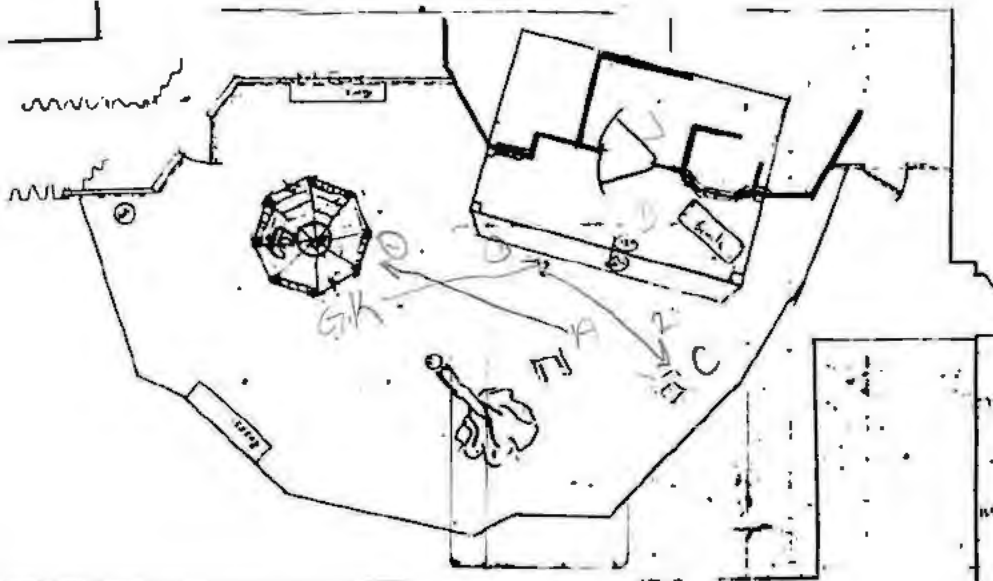
MOTHER. And now you're going to listen to me, George. You had big principles, Eagle Scouts the three of you; so now I got a tree and this one, when the weather gets bad he can't stand on his feet; and that big dope next door who never reads anything but Andy Gump has three children and his house paid off. Stop being a philosopher, and look after yourself. Like Joe was just saying—you move back here, he'll help you get set, and I'll find you girl and put a smile on your face.

GEORGE. Joe? Joe wants me here?

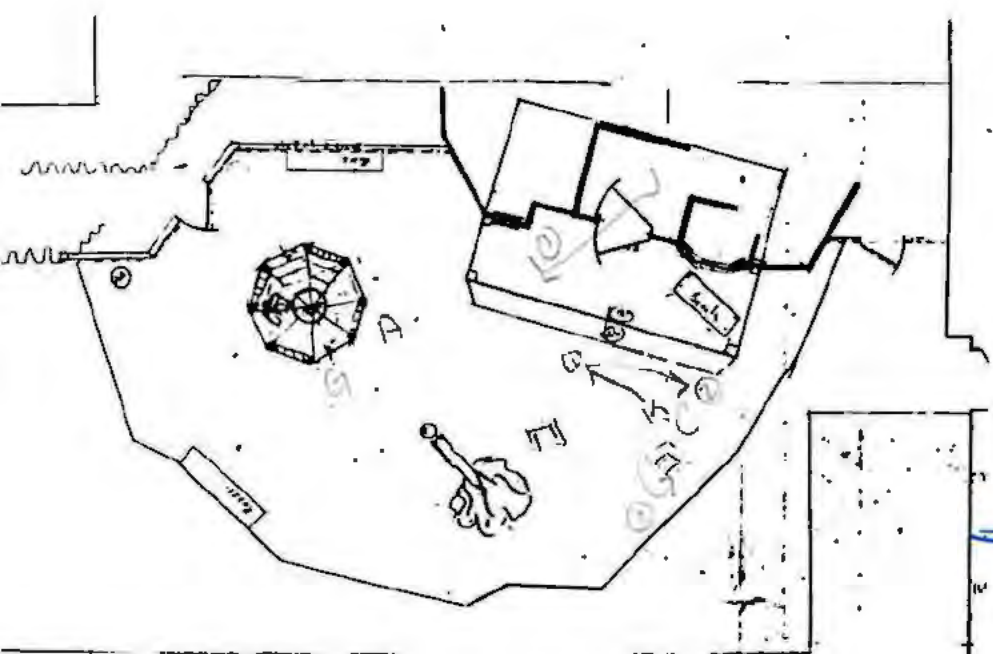
ANN. He asked me to tell you, and I think it's a good idea.



KX 20



AUDIENCE



AUDIENCE

MOTHER. Certainly. Why must you make believe you hate us? Is that another principle?—that you ~~have to~~ hate us? You don't hate us, George, I know you, you can't fool me, I diapered you. You remember Mr. Marcy's daughter? *KX20*

ANN. She's got you hooked already! *A-X-C-D*

MOTHER. You look her over, George; you'll see she's the most beautiful. . .

CHRIS. She's got warts, George.

KX20 *W+ Chris*
MOTHER. She hasn't got warts! So the girl has a little beauty mark on her chin . . .

CHRIS. And two on her nose.

KX20
MOTHER. You remember. Her father's the retired police inspector.

CHRIS. Sergeant, George. *CX20*

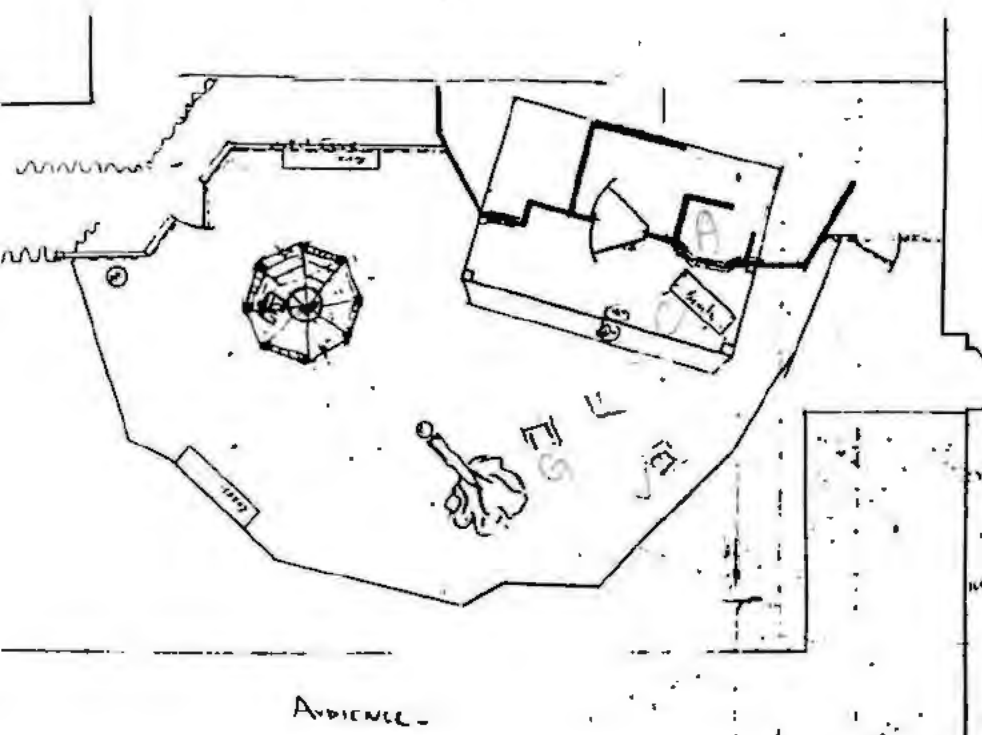
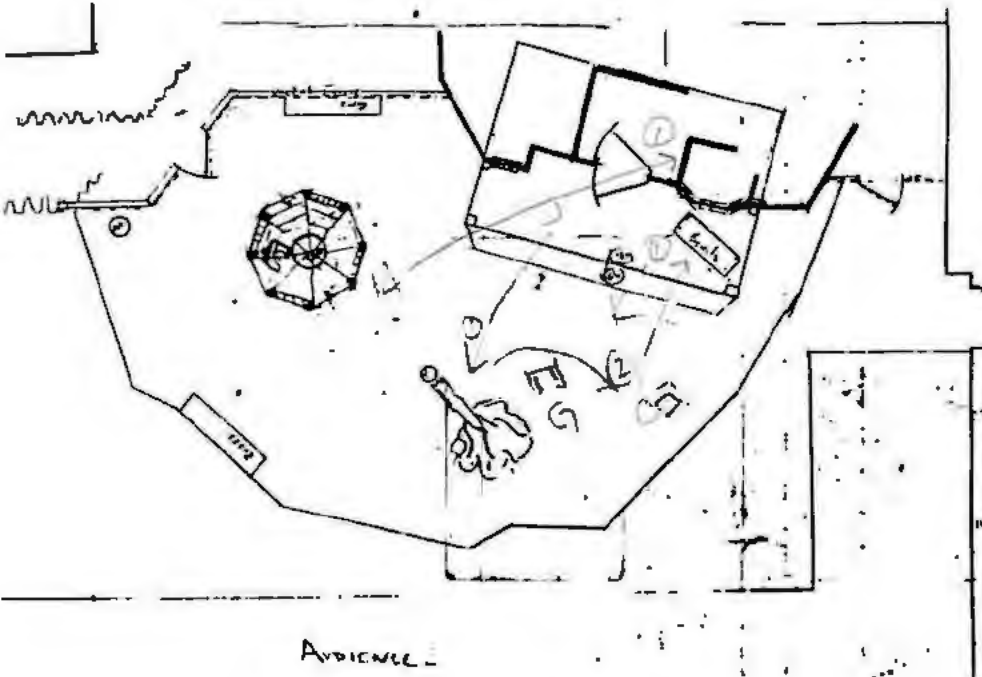
MOTHER. He's a very kind man!

CHRIS. He looks like a gorilla.

MOTHER. He never shot anybody. *KX20*
 — "No place like home" — Joe Enters *JX20* 2.7

KELLER. Well! Look who's here! Georgie, good to see ya.

GEORGE. How're you, Joe?



¹²¹
KELLER. So-so. Getting old. You comin' out to dinner with us?

GEORGE. No, got to be back in New York.

ANN. I'll call a cab for you. ¹²² ¹²³ Ann exit

KELLER. Too bad you can't stay, George. Sit down. He looks fine. ¹²⁴

MOTHER. He looks terrible.

KELLER. That's what I said, you look terrible, George. I wear the pants and she beats me with belt.

GEORGE. I saw your factory on way from the station. It looks like General Motors.

KELLER. I wish it was General Motors, but it ain't. Sit down, George. Sit down. So you finally went to see your father, I hear?

GEORGE. Yes, this morning. What kind of stuff do you make now?

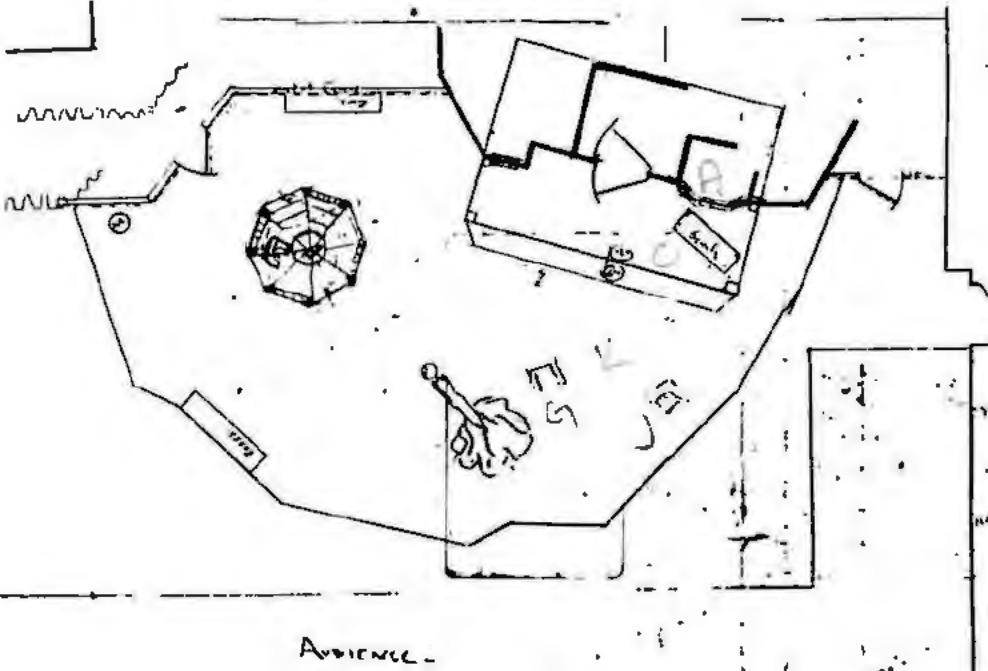
KELLER. Oh, little of everything. Pressure cookers, an assembly for washing machines. Got a nice, flexible plant now. So how'd you find Dad? Feel all right?

GEORGE. No, he's not well, Joe.

KELLER. Not his heart again, is it?

GEORGE. It's everything, Joe. It's his soul.

KELLER. Uh huh



CHRIS. How about seeing what they did with your house?

KELLER. Leave him be.

GEORGE. I'd like to talk to him.

KELLER. Sure, he just got here. That's the way they do, George. A little man makes a mistake and they hang him by the thumbs; the big ones become ambassadors. I wish you'd-a told me you were going to see Dad.

GEORGE. I didn't know you were interested.

KELLER. In a way, I am. I would like him to know, George, that as far as I'm concerned, any time he wants, he's got a place with me. I would like him to know that.

GEORGE. He hates your guts, Joe. Don't you know that?

KELLER. I imagined it. But that can change, too.

MOTHER. Steve was never like that.

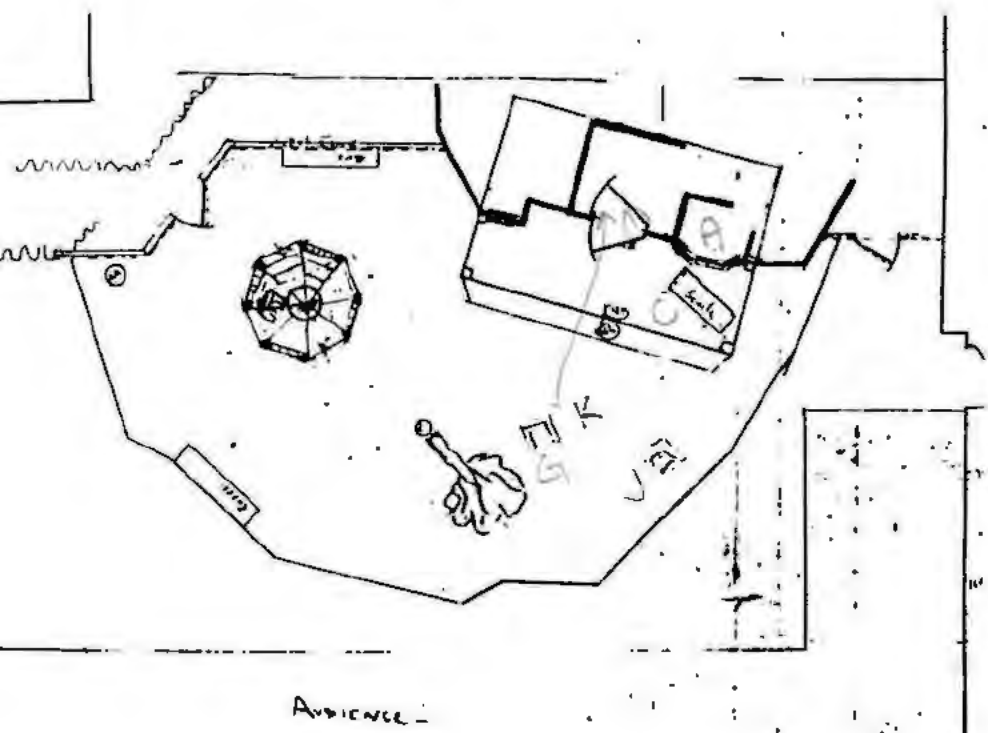
GEORGE. He's like that now. He'd like to take every man who made money in the war and put him up against a wall.

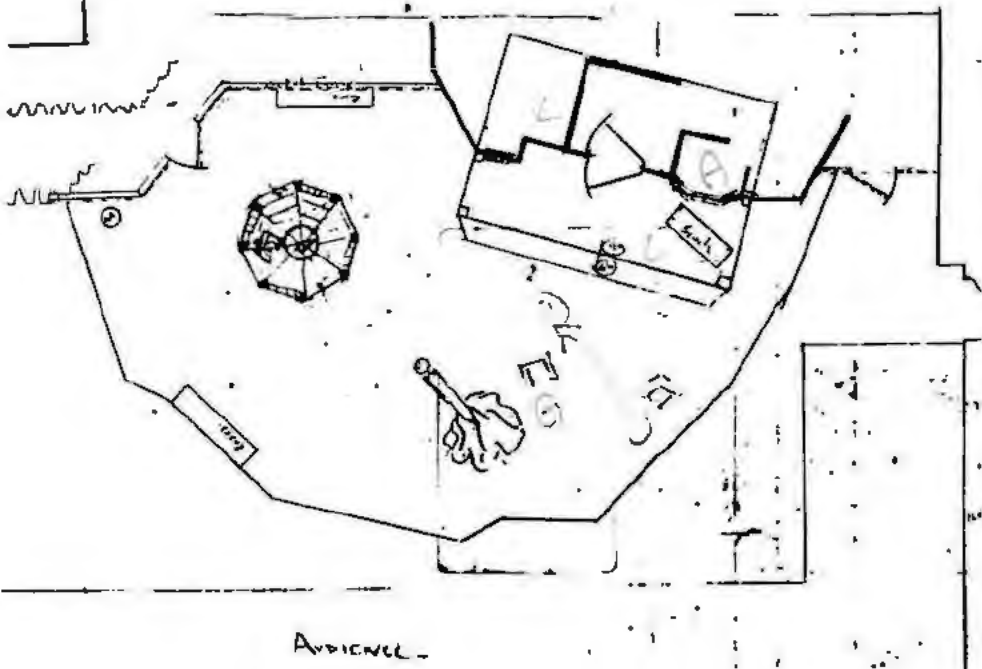
CHRIS. He'll need a lot of bullets.

GEORGE. And he'd better not get any.

KELLER. That's a sad thing to hear.

GEORGE. Why? What'd you expect him to think of you?





KELLER. I'm sad to see he hasn't changed. As long as I know him, twenty-five years, the man never learned how to take the blame. You know that, George?

GEORGE. Well, I...

KELLER. But you do know it. Because the way you come in here you don't look like you remember it. I mean like in 1937 when we had the shop on Flood Street. And he damn near blew us all up with that heater he left burning for two days without water. He wouldn't admit that was his fault, either. I had to fire a mechanic to save his face. You remember that.

GEORGE. Yes, but...

KELLER. I'm just mentioning it, George. Because this is just another one of a lot of things. Like when he gave Frank that money to invest in oil stock.

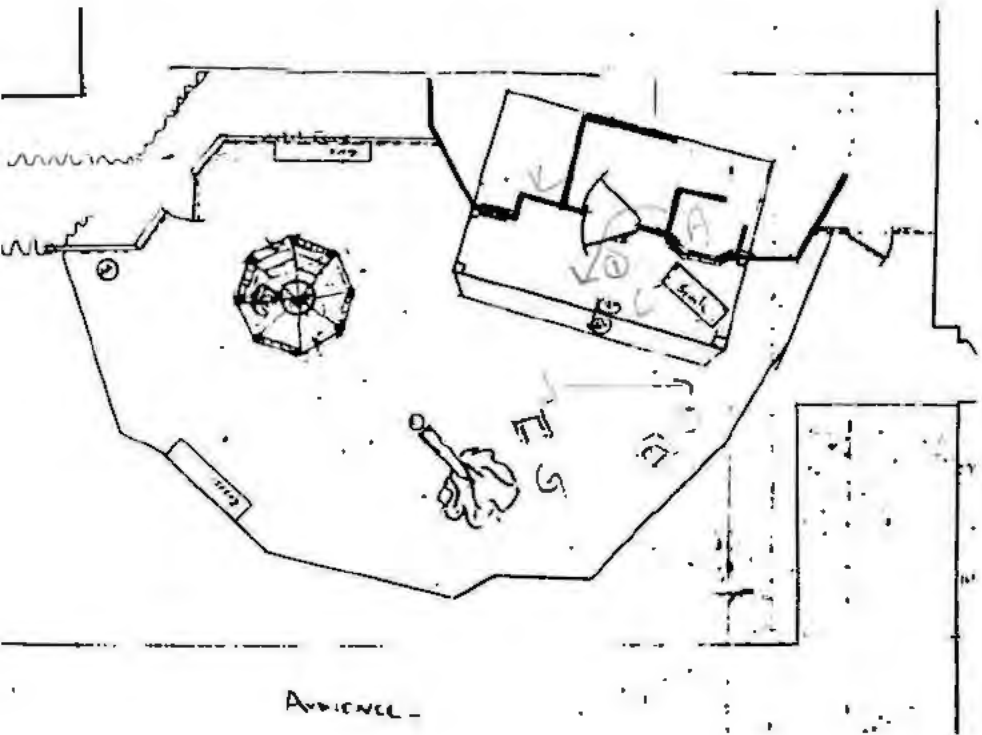
GEORGE. I know that, I...

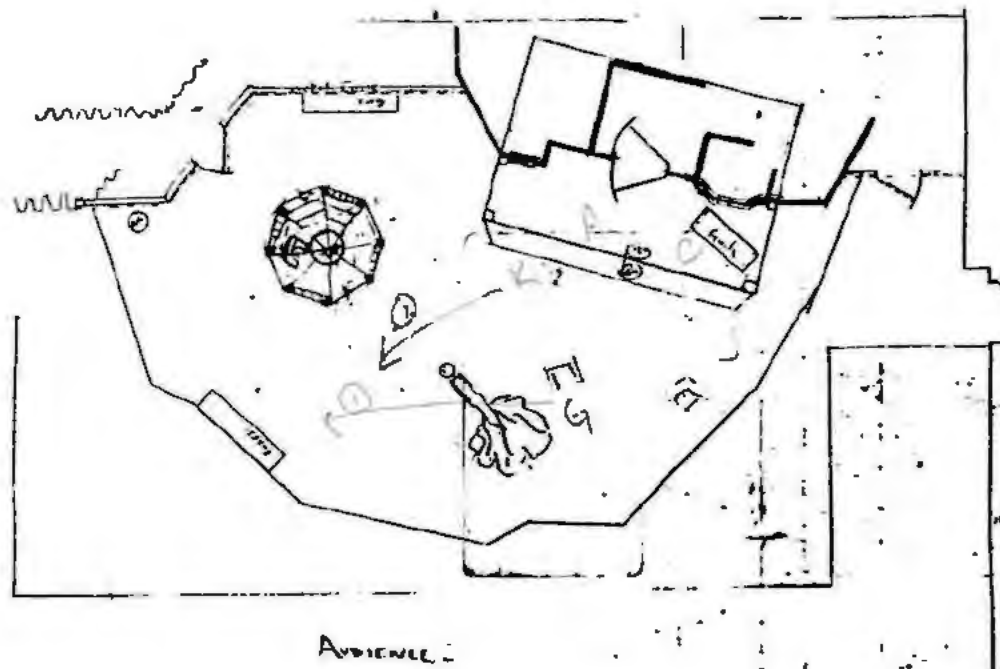
KELLER. But it's good to remember those things, kid. The way he cursed Frank because the stock went down. Was that Frank's fault? To listen to him Frank was a swindler. An all the mad did was give him a bad tip.

GEORGE. I know those things... (stands)

KELLER. Then remember them, remember them. There are certain men in the world who rather see everybody hung before they'll take blame. You understand me, George?

ANN. The cab's on its way. Would you like to wash? *hate to Ann enter*





MOTHER. Why must he go? Make the midnight, George.

KELLER. Sure, you'll have dinner with us!

ANN. How about it? Why not? We're eating at the lake, we could have a swell time.

GEORGE. All right. *GX20*

MOTHER. Now you're talking.

CHRIS. I've got a shirt that'll go right with that suit.

MOTHER. Size fifteen and a half, right, George? *KY20*

GEORGE. Is Lydia . . .? I mean - Frank and Lydia coming?

MOTHER. I'll get you a date that'll make her look like a . . .

GEORGE. No, I don't want a date.

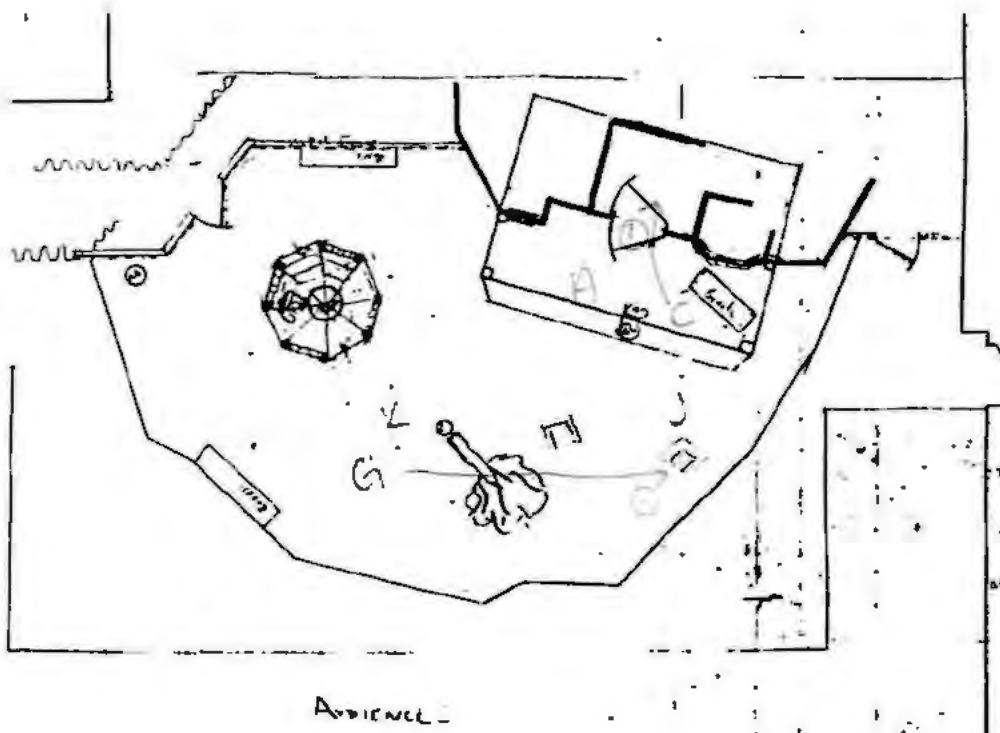
CHRIS. ^{got} I ~~is~~ somebody just for you! Charlotte Tanner!

KELLER. Call Charlotte, that's right.

MOTHER. Sure, call her up. *CX20*

ANN. You go up and pick out a shirt and tie.

GEORGE. *GX20* I never felt at home anywhere but here. I feel so . . . Kate, you look so young, you know? You didn't change at all. It . . . rings an old bell. You too, Joe, you're amazingly the same. The whole atmosphere is.



"Uncovering Lies"

KELLER. Say, I ain't got time to get sick.

MOTHER. He hasn't been laid up in fifteen years. . . .

KELLER. Except my flu during the war.

MOTHER. Huhh?

KELLER. My flu, when I was sick during . . . the war.

MOTHER. Well, sure . . . I meant ^{except} for that flu. Well, it slipped my mind, don't look at me that way. He wanted to go to the shop but he couldn't lift himself off the bed. I thought he had pneumonia.

GEORGE. Why did you say he's never . . . ?

KELLER. I know how you feel, kid, I'll never forgive myself. If I could've gone I that day I'd never all Dad to touch those heads.

GEORGE. She said you've never been sick.

MOTHER. I said he was sick, George.

GEORGE. Ann, didn't you hear her say . . . ?

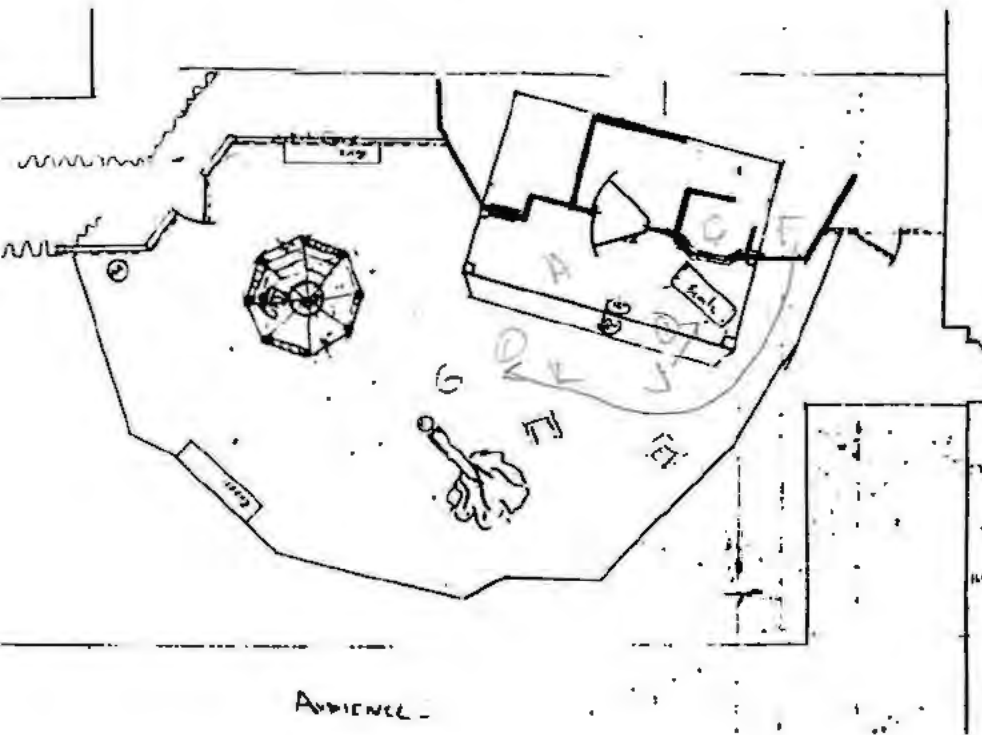
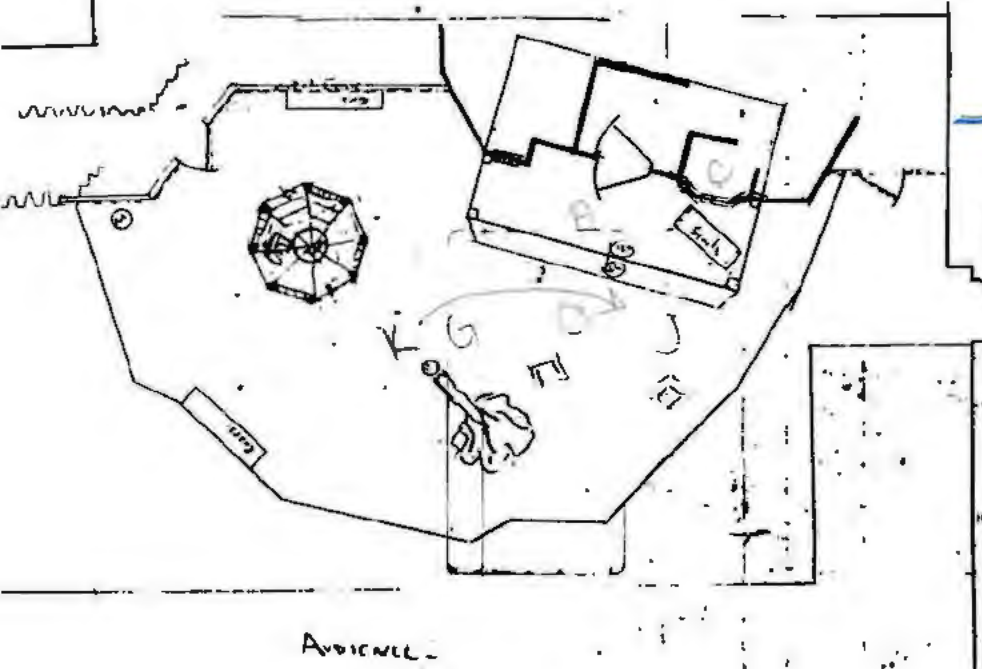
MOTHER. Do you remember every time you were sick?

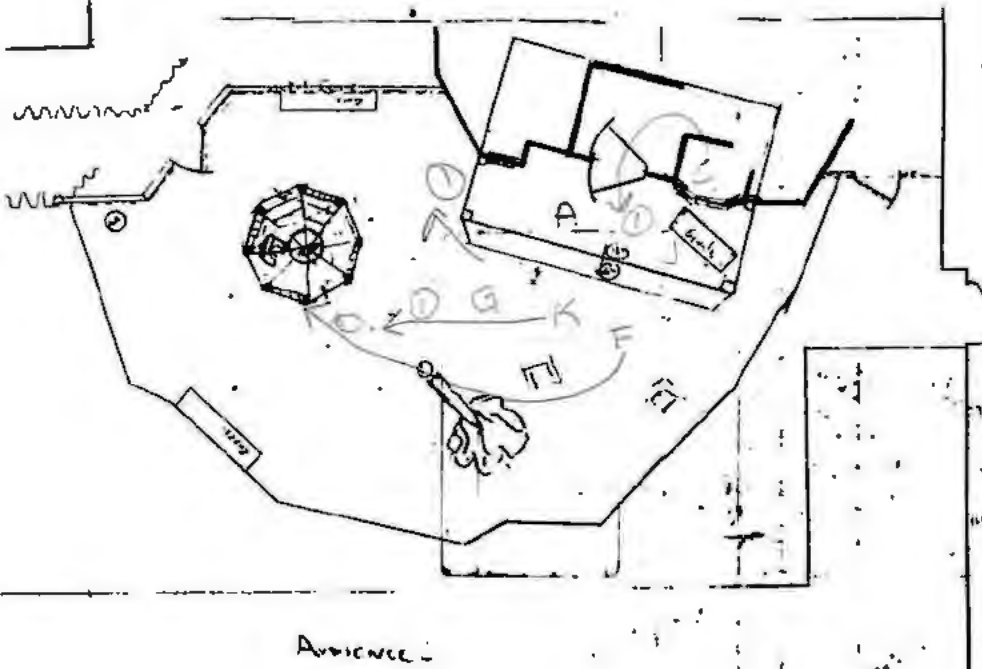
GEORGE. I 'd remember pneumonia. Especially if I got it just day my partner was going to patch up cylinder heads. . . What happened that day, Joe?

Frank Enters

FRANK. Kate! Kate!

JX20 = X20





MOTHER. Frank, did you see George?

FRANK. Lydia told me, I'm glad to . . . you'll have to pardon me. I've got something amazing for you, Kate, I finished Larry's horoscope.

MOTHER. You'd be interested in this, George. It's wonderful the way he can understand the . . .

CHRIS. George, the girl's on the phone. . .

MOTHER. He's finished Larry's horoscope!

CHRIS. Frank, can't you pick a better time than this?

FRANK. The greatest men who ever lived believed in the stars!

CHRIS. Stop filling her head with that junk!

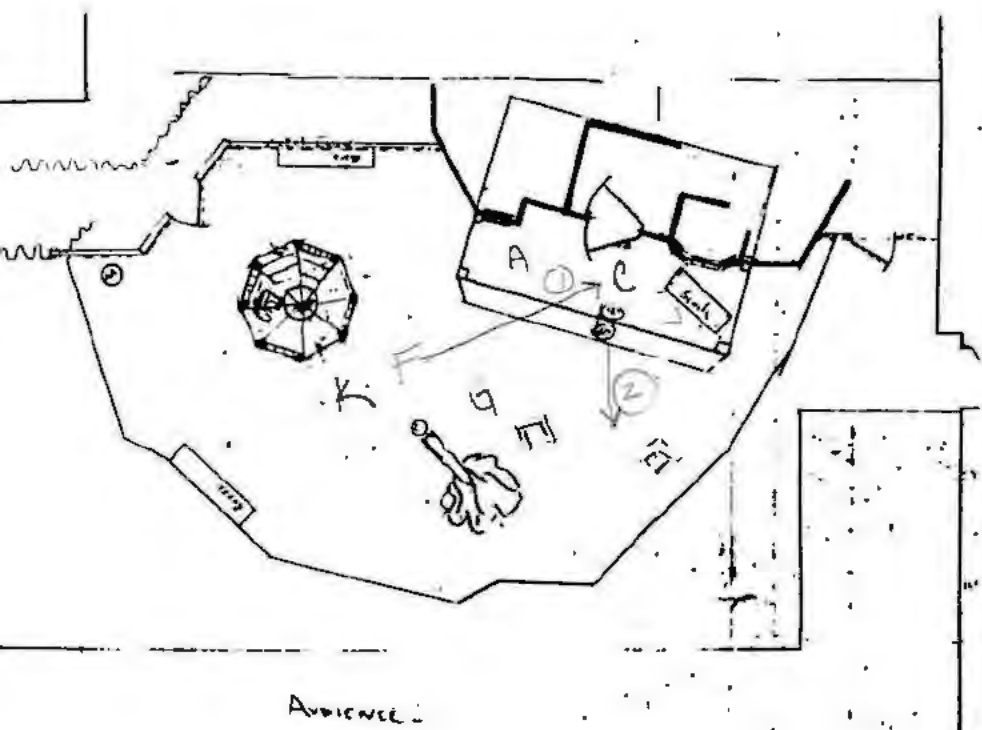
FRANK. Is it junk to feel that there's a greater power than ourselves? I've studied the stars of his life! I won't argue with you, I'm telling you. Somewhere in this world your brother is alive!

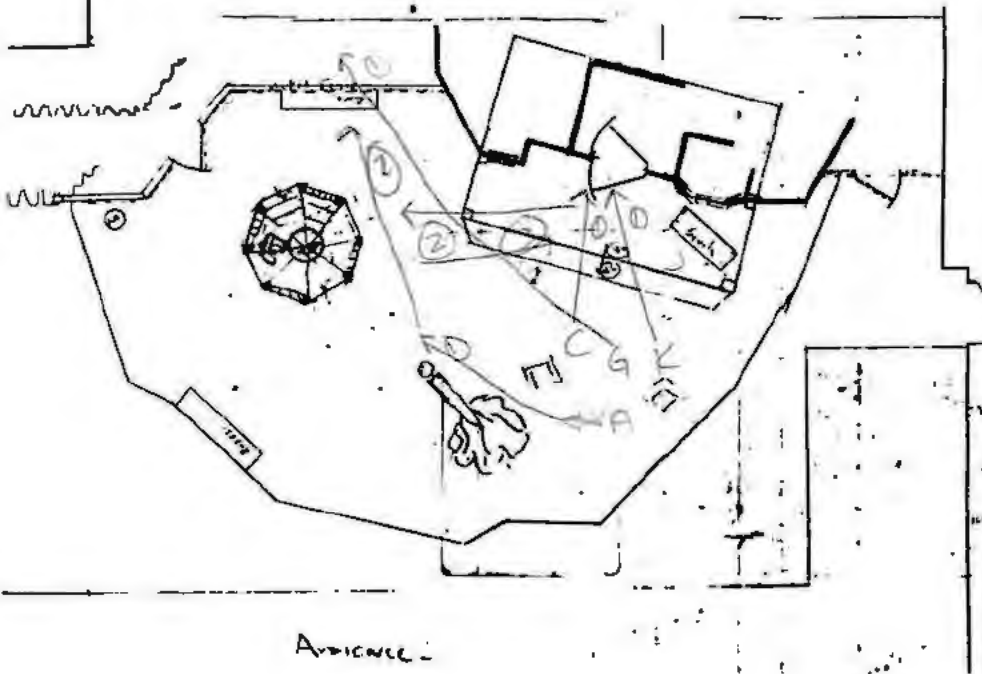
MOTHER. Why isn't it possible.

CHRIS. Because it is insane.

FRANK. Just a minute now. I'll tell you something and you can do as you please. Just let me say it. He was supposed to have died on November twenty-fifth. But November twenty-fifth was his favorable day.

CHRIS. Mother!





^{AX20}
ANN. I'm not closing anything. He asked me here and I'm staying till he tells me to go. Till Chris tells me!

CHRIS. That's all! Now get out of here, George!

MOTHER. But if that's how he feels. . . ^{KX20 floor}

^{CX20}
CHRIS. That's all, nothing more till Christ comes, about the case or Larry as long as I'm here! Now get out of here, George!

GEORGE. You tell me. I want to hear you tell me.

ANN. Go, George!

^{Ann & George Exit}
CHRIS. What do you mean, packed her bag? How dare you pack her bag? ^{CX20}

MOTHER. Chris. . .

CHRIS. How dare you pack her bag?

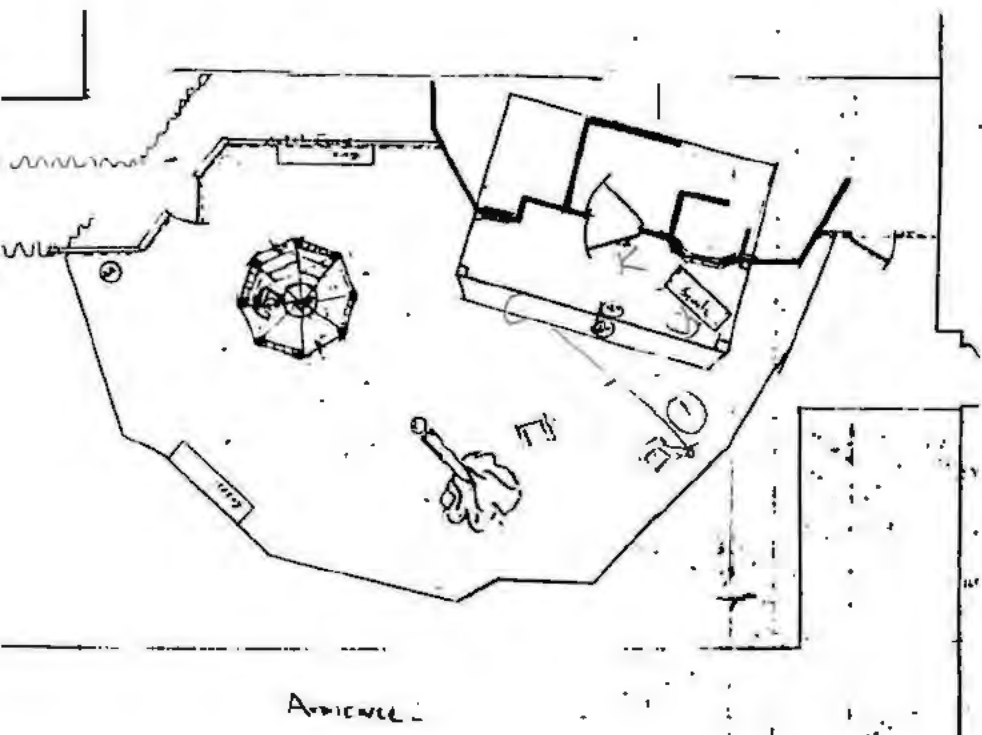
MOTHER. She doesn't belong here.

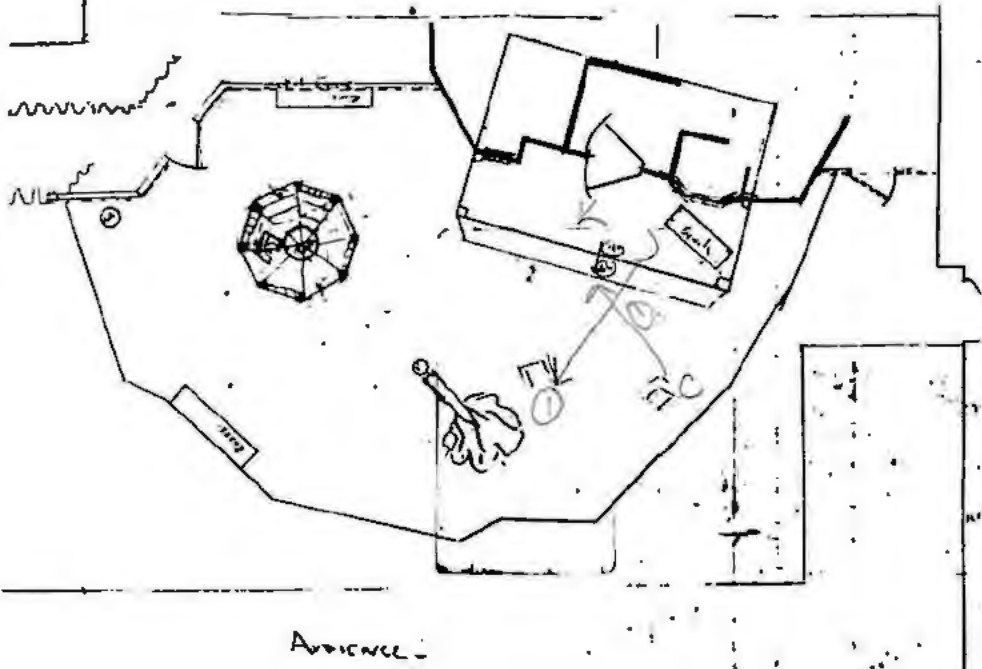
CHRIS. Then I don't belong here.

MOTHER. She's Larry's girl.

CHRIS. And I'm his brother and he's dead, and I'm marrying his girl. ^{CX20 ft}

MOTHER. Never, never in this world!





KELLER. You lost your mind?

MOTHER. You have nothing to say!

KELLER. I got plenty to say. Three and a half years you been talking like a maniac— (Smack)

MOTHER. Nothing. You have nothing to say. Now I say. He's coming back, and everybody has got to wait. JX2①

CHRIS. Mother, Mother... CX2①

MOTHER. Wait, wait...

CHRIS. How long? How long?

MOTHER. Till he comes; forever and ever till he comes!

CHRIS. Mother, I'm going ahead with it. CX2①

MOTHER. Chris, I've never said no to you in my life, now I say no! NX2①

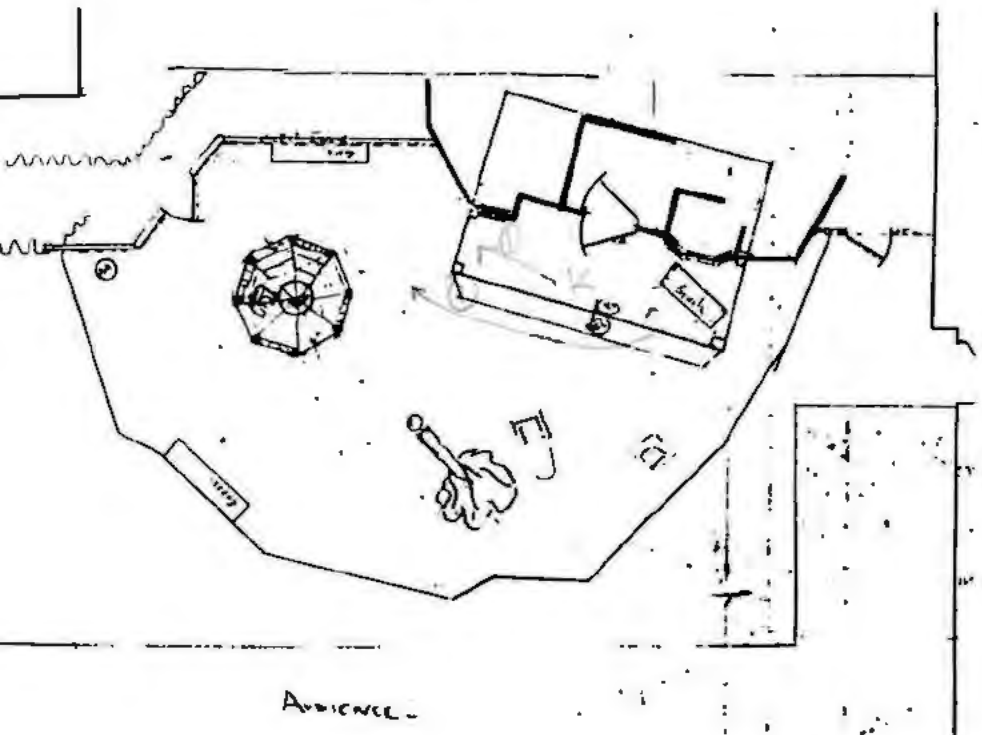
CHRIS. You'll never let him go till I do it.

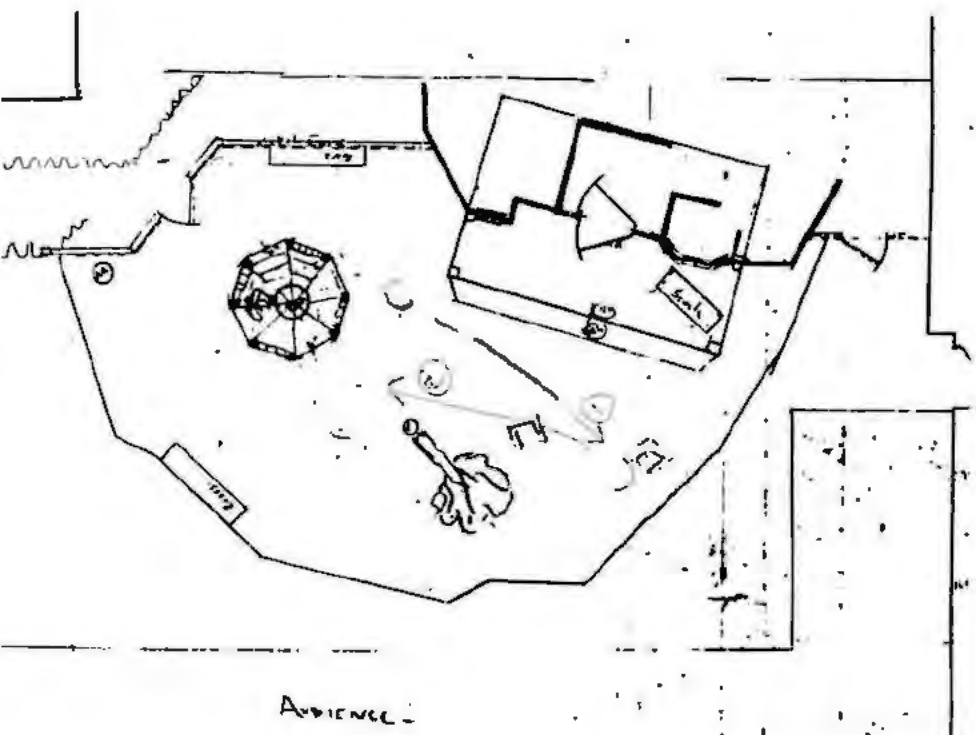
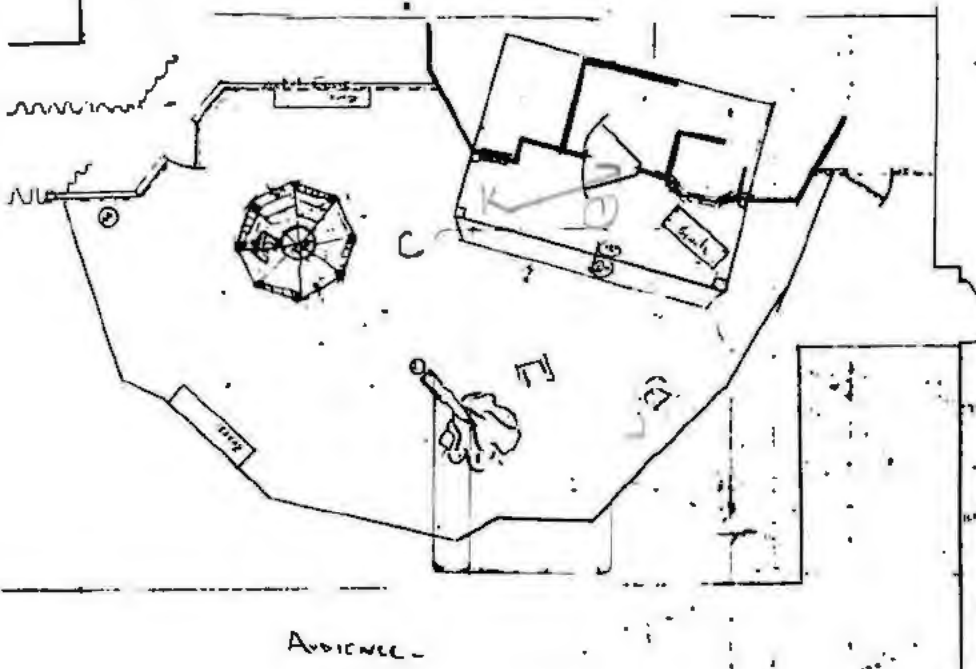
MOTHER. I'll never let him go and you'll never let him go...!

CHRIS. I've let him go. I've let him go a long...

MOTHER. Then let your father go.

KELLER. She's out of her mind. JX2②





MOTHER. Altogether! Your brother's alive, darling, because if he's dead, your father killed him. Do you understand me now? As long as you live, that boy is alive. God does not let a son be killed by his father. Now you see, don't you? Now you see.

Kate exits
KELLER. She's out of her mind.

CHRIS. Then . . . you did it?

KELLER. He never flew a P-40—

CHRIS. But the others. *x 2)*

KELLER. She's out of her mind. *sit forward*

CHRIS. Dad . . . you did it?

KELLER. He never flew a P-40, what's the matter with you?

CHRIS. Then you did it. *→ look away* To the others. *→ grab Joe*

KELLER. What's the matter with you? What the hell is the matter with you? *→ walk SR*

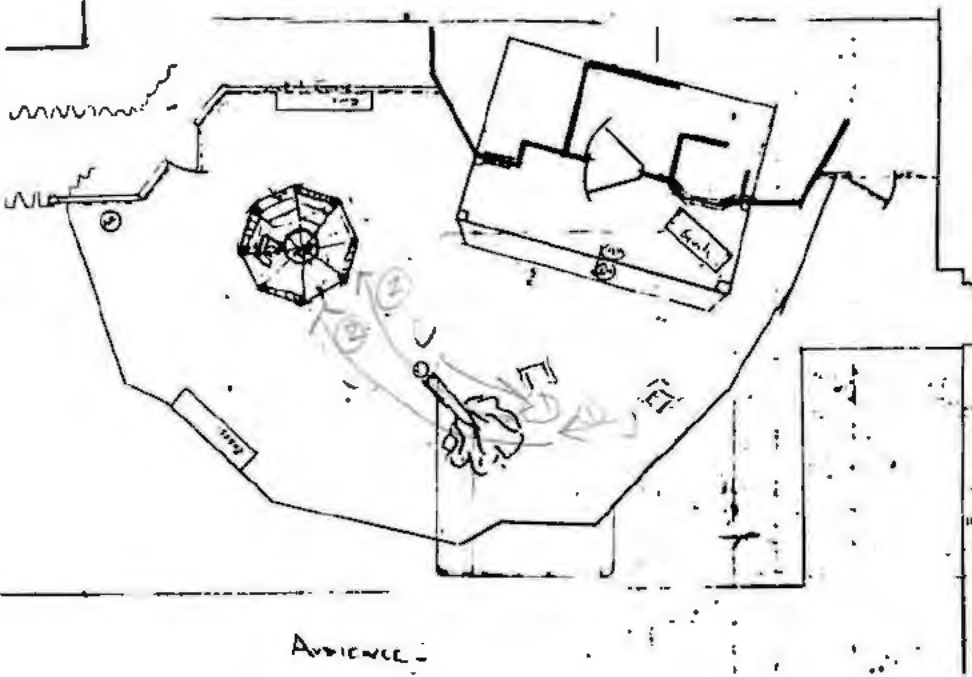
CHRIS. How could you do that? How? *→ grab J*

KELLER. What's the matter with you!

CHRIS. Dad . . . Dad, *(x 2)* you killed twenty-one men!

KELLER. What, killed?

CHRIS. You killed them, you murdered them.



KELLER. How could I kill anybody!

CHRIS. Dad! Dad! *walk towards gate*

KELLER. I didn't kill anybody!

CHRIS. Then explain it to me. What did you do? Explain it to me or I'll tear you to pieces! *grab*

KELLER. Don't Chris; don't... *"The game is over"*

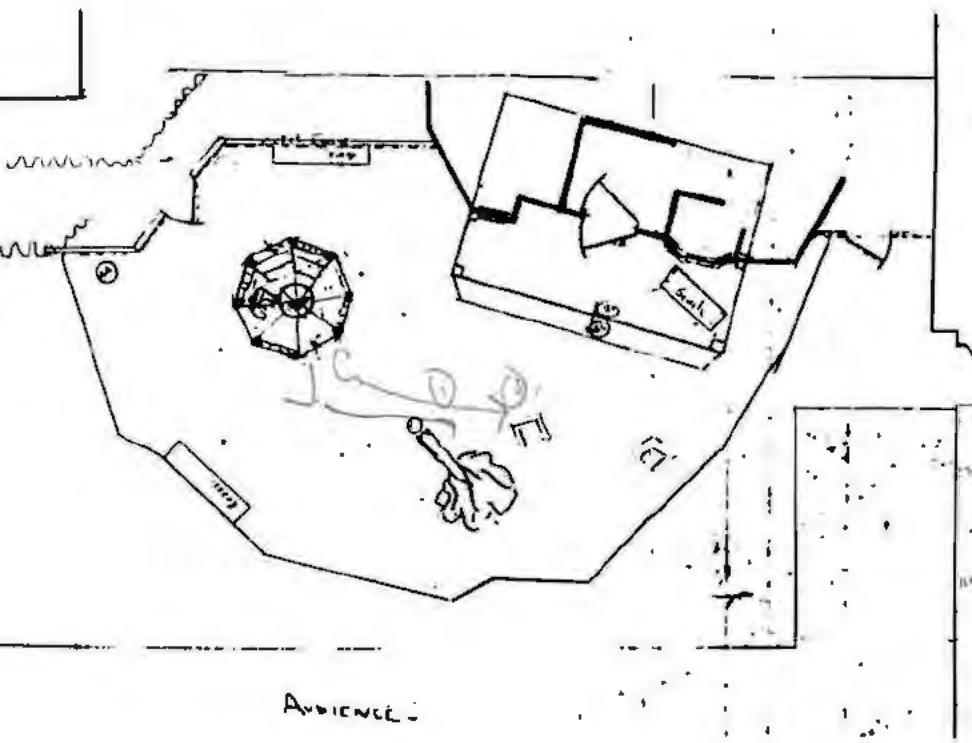
CHRIS. I want to know what you did, now what did you do? You had a hundred and twenty cracked engine-heads, now what did you do?

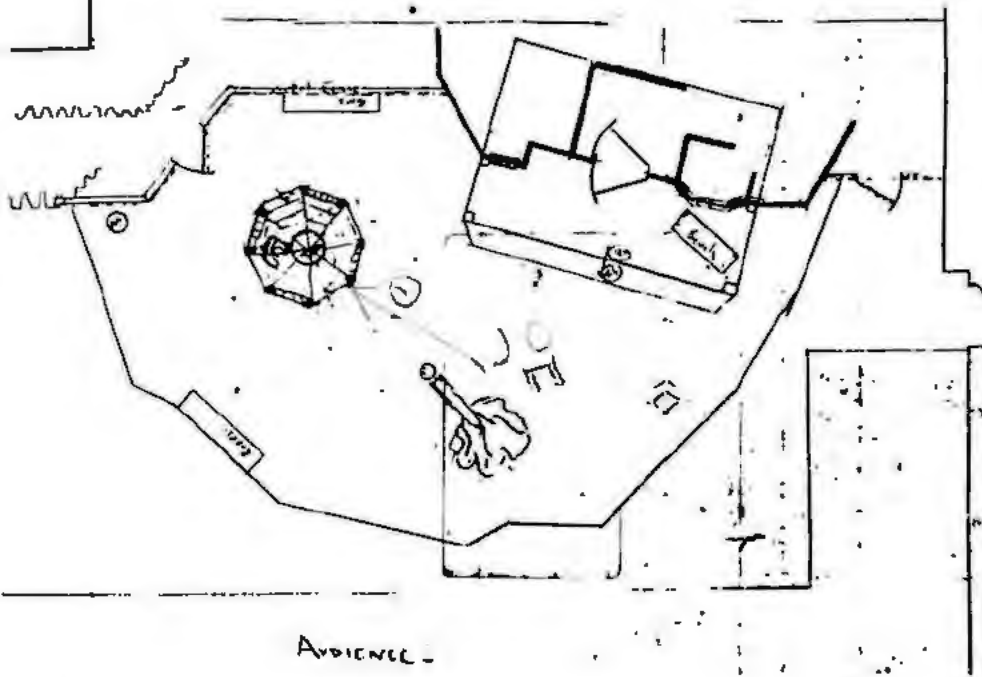
KELLER. If you're going to hang me then I...

CHRIS. I'm listening, God Almighty, I'm listening!

KELLER. You're a boy, what could I do! I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; you got process, the process don't work you're out of business; you don't *know* how to operate, your stuff is no good; they close you up, they tear up your contracts, what the hell's it to them? You lay forty years into a business and they knock you out in five minutes, what could I do, let them take forty years, let them take my life away? I never thought they'd install them I swear to God. I thought they'd stop 'em before anybody took off.

CHRIS. Then why'd you ship them out?





KELLER. By the time they could spot them I thought I'd have the process going again, and I could show them they needed me and they'd let it go by. But weeks passed and I got no kick-back, so I was going to tell them.

CHRIS. Then why didn't you tell them?

KELLER. It was too late, the paper, it was all over the front page, twenty-one went down, it was too late. They came with handcuffs into the shop, what could I do? Chris... Chris, I did it for you, it was a chance and I took it for you. I'm sixty-one years old, when would I have another chance to make something for you? Sixty-one years old you don't get another chance, do ya?

CHRIS. You even knew they wouldn't hold up in the air.

KELLER. I didn't say that...

CHRIS. But you were going to warn them not to use them...

KELLER. But that don't mean...

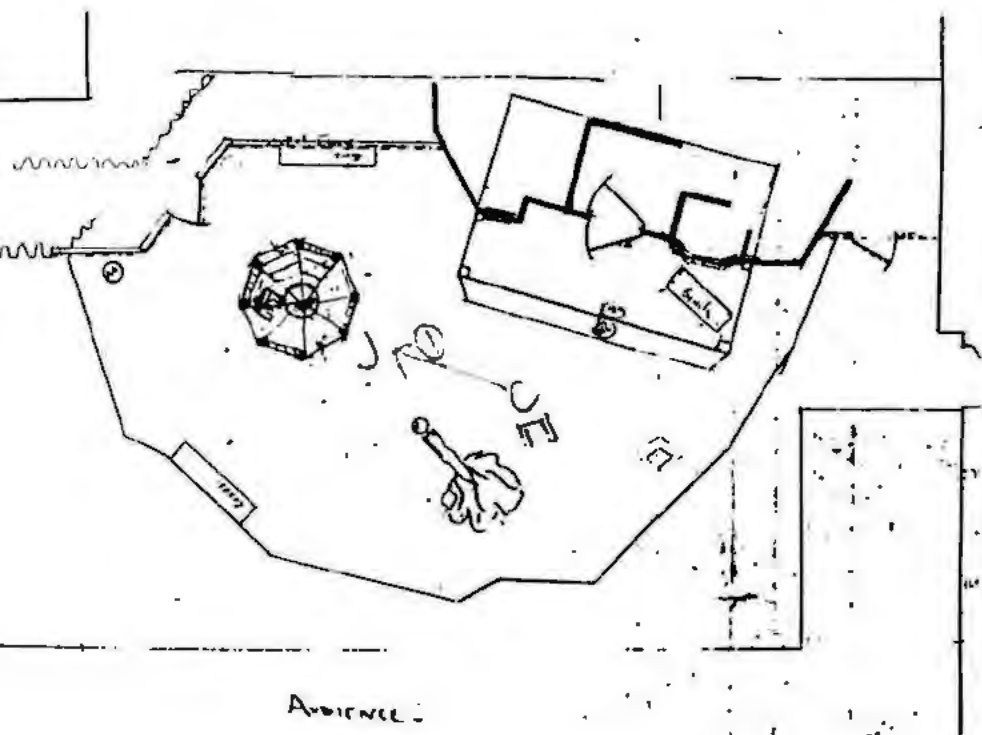
CHRIS. It means you knew they'd crash.

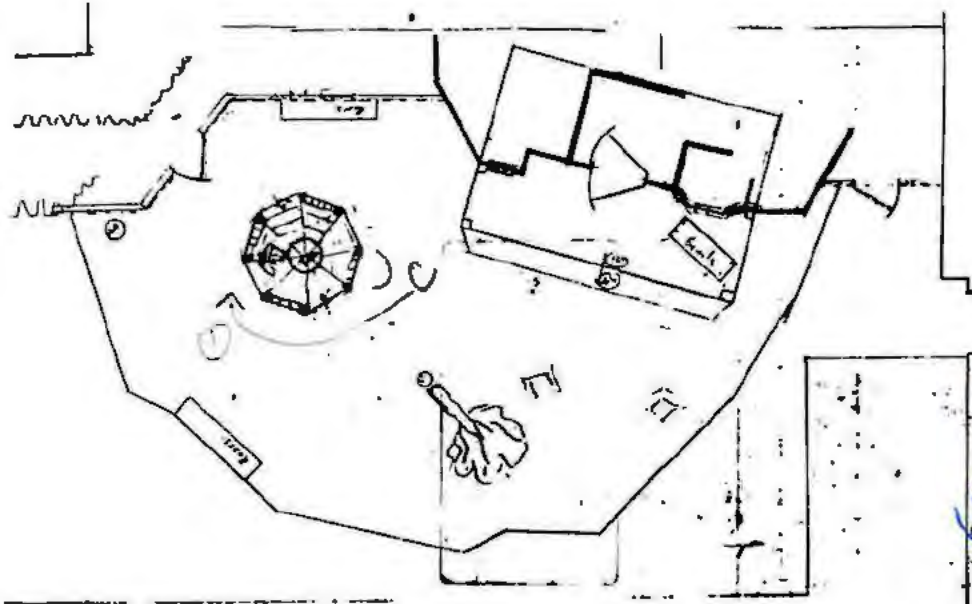
KELLER. I don't mean that.

CHRIS. Then you *thought* they'd crash.

KELLER. I was afraid maybe... (✓ 20)

CHRIS. You were afraid maybe! God in heaven, what kind of man are you? Kids were hanging in the air by those heads. You knew that!





Audience

KELLER. For you, a business for you!

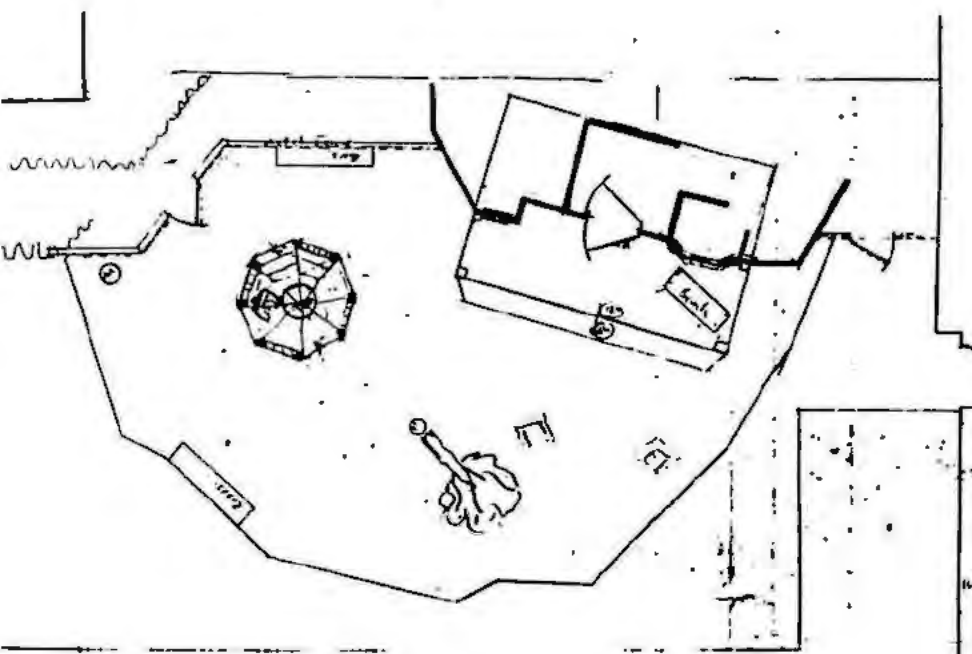
CHRIS. For me! Where do you live, where have come from? For me!—I was dying every day and you were killing my boys and you did it for me? What the hell do you think I was thinking of, the ~~the~~ dam business? Is that as far as your mind can see, the business? What is that, the world — the business? What the hell do you mean, you did it for me? Don't you have a country? Don't you live in the world? What the hell are you? You're not even an animal, no animal kills his own, what are you? What must I do to you? I ought to tear the tongue out of your mouth, what must I do? What must I do, Jesus God, what must I do?

cx2
gaze
throw
Joe

(pause)

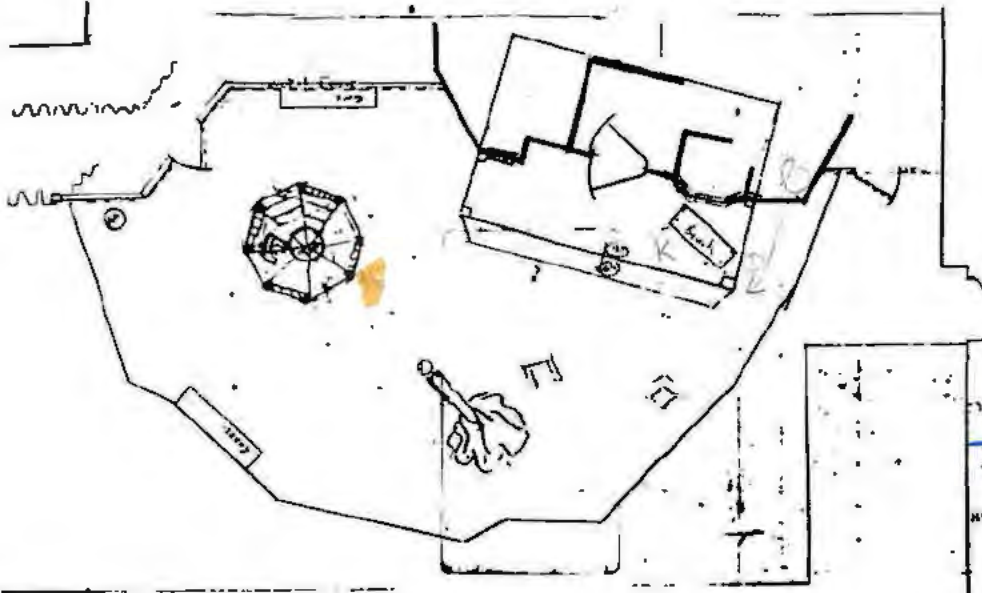
KELLER. Chris . . . , My Chris . .

END OF ACT TWO

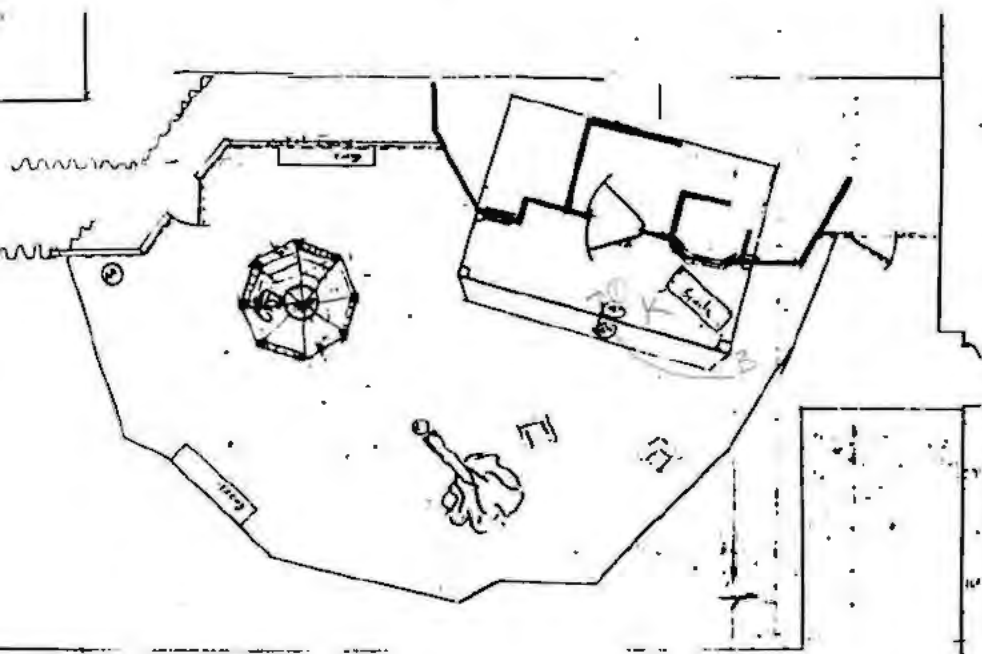


Audience

Chris . . . Chris . . . Chris . . .



AUDIENCE



AUDIENCE

Jim's pr. bag

put bench
back

* have this on a...
Jim → let... ready

ACT III

"Critical Compromises"

Jim Enters 3.1

JIM. Any news? B>20

MOTHER. No news.

JIM. You can't sit up all night, dear, why don't you go to bed?

MOTHER. I'm waiting for Chris. Don't worry about me, Jim, I'm perfectly all right.

JIM. But it's almost two o'clock.

MOTHER. I can't sleep. You had an emergency?

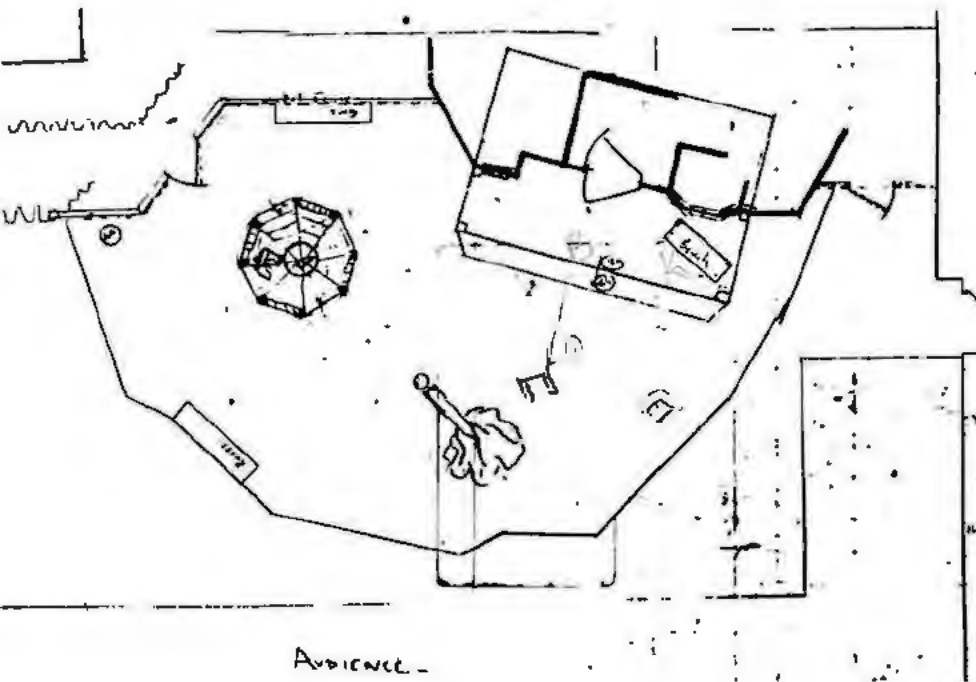
B>20

JIM. Somebody had a headache and thought he was dying. Half my patients are quite mad. Nobody realizes how many people are walking around loose, and they're cracked as coconuts. Money. Money-money-money-money. You say it long enough it doesn't mean anything. Oh, how I'd love to be around when that happens.

MOTHER. You're so childish, Jim! Sometimes you are.

JIM. Kate. What happened?

KATE. I told you. He had an argument with Joe. Then he got in the car and drove away.



JIM. What kind of argument?

MOTHER. An argument, Joe . . . he was crying like a child, before

JIM. They argued about Ann?

MOTHER. No, not Ann. ^{to state} Imagine? She hasn't come out of that room since he left. All night in that room.

JIM. What'd Joe do, tell him?

MOTHER.. Tell him what?

JIM. Don't be afraid, Kate, I know. I've always knows. 3x20

MOTHER. How?

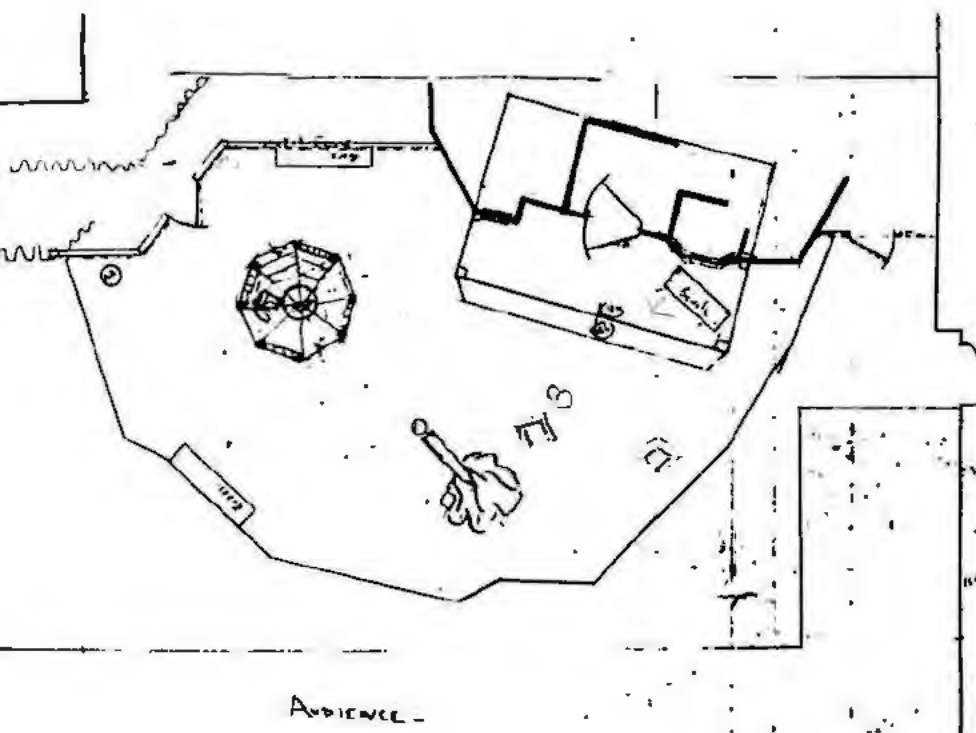
JIM. It occurred to me a long time ago.

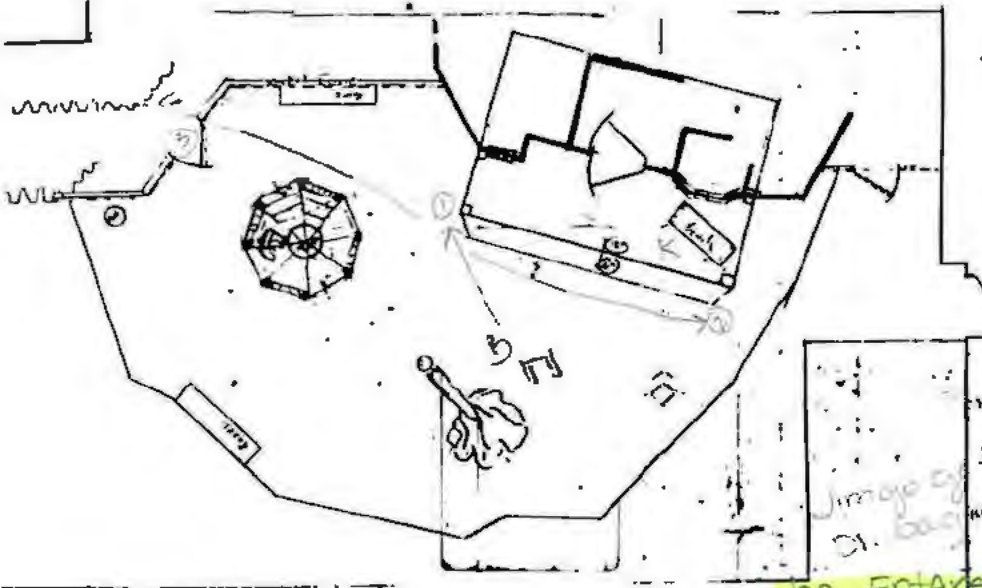
MOTHER. I always had the feeling that in the back of his head, Chris . . . almost knew. I didn't think it would be such a shock.

JIM. Chris would never know how to live with a thing like that. It takes a certain talent . . . for lying. You have it, and I do. But not him.

MOTHER. What do you mean . . . he's not coming back?

JIM. Oh, no, he'll come back. We all come back, Kate. These private little revolutions always die. The compromise is always made. In a peculiar way. Frank is right—every man does have a star. The star of one's honesty. And you spend your life groping for it, but once it's out, it never lights again. I don't think he went





Audience -

very far. He probably just wanted to be alone to watch his star go out.

MOTHER. Just as long as he comes back.

JIM. I wish he wouldn't, Kate. One year I simply took off, went to New Orleans; for two months I lived on bananas and milk, and studied a certain disease. It was beautiful. And then she came, and she cried. And I went back home with her. And now I live in the usual darkness; I can't find myself; it's even hard sometimes to remember the kind of man I wanted to be. I'm a good husband; Chris is a good son - he'll come back. I have a feeling he's in the park. I'll look around for him. Put her to bed, Joe; this is no good for what she's got.

Joe Enters

"Vital Lies"

Jim = X159

BX 2 (2)

pipe

3.2

KELLER. What does he want here?

MOTHER. His friend is not home.

KELLER. I don't like him mixing in so much.

MOTHER. It's too late, Joe. He knows.

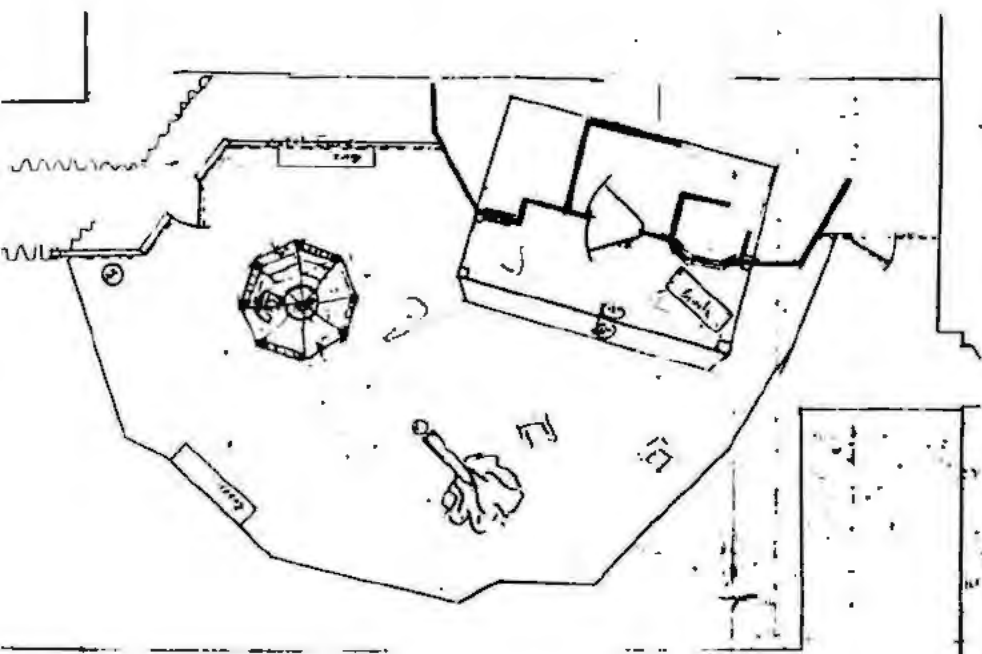
KELLER. How does he know?

MOTHER. He guessed it a long time ago.

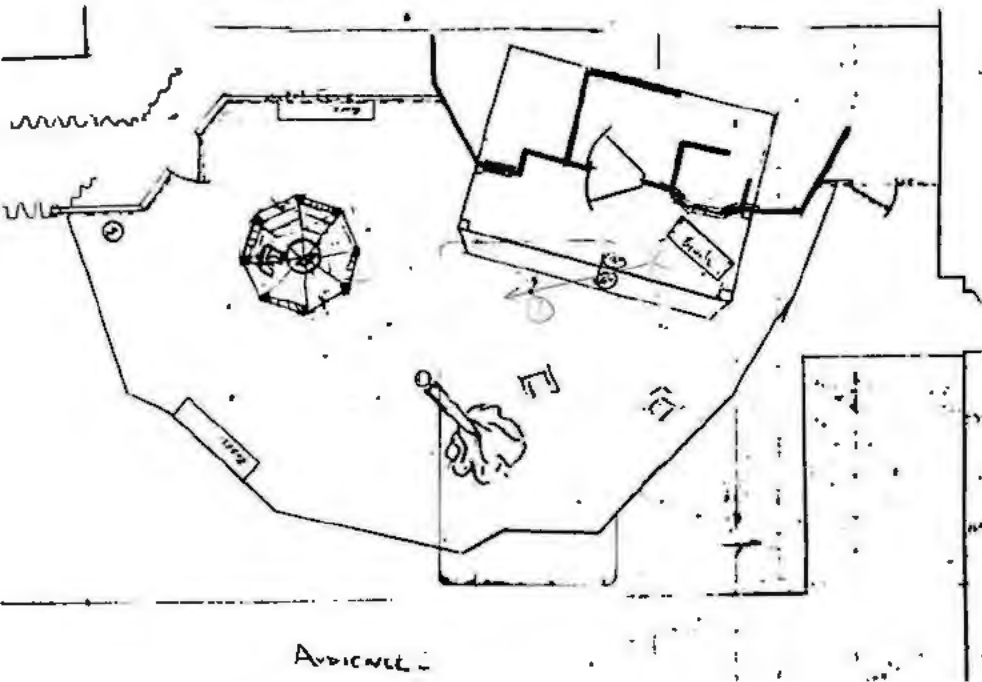
KELLER. I don't like that.

MOTHER. What you don't like...

KELLER. Yeah, what I don't like.



Audience -



MOTHER. You can't ^{stand} bull yourself through this one, Joe, you better be smart now. This thing—this is not over yet.

KELLER. And what is she doing ⁱⁿ up there? She don't come out of the room.

MOTHER. I don't know, what is she doing? Sit down, stop being mad. You want to live? You better figure out your life.

KELLER. She don't know, does she?

MOTHER. She saw Chris storming out of here. It's one and one—she knows how to add.

KELLER. Maybe I ought to talk to her?

MOTHER. Don't ask me, Joe.

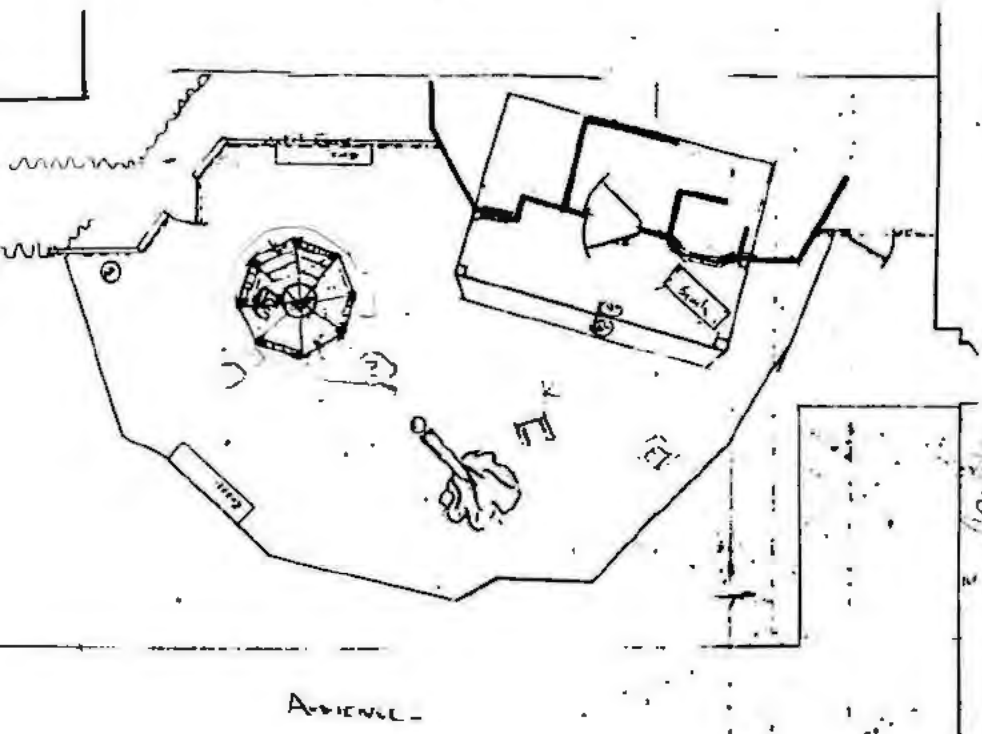
KELLER. Then who do I ask? ^{But} I don't think she'll do anything about it.

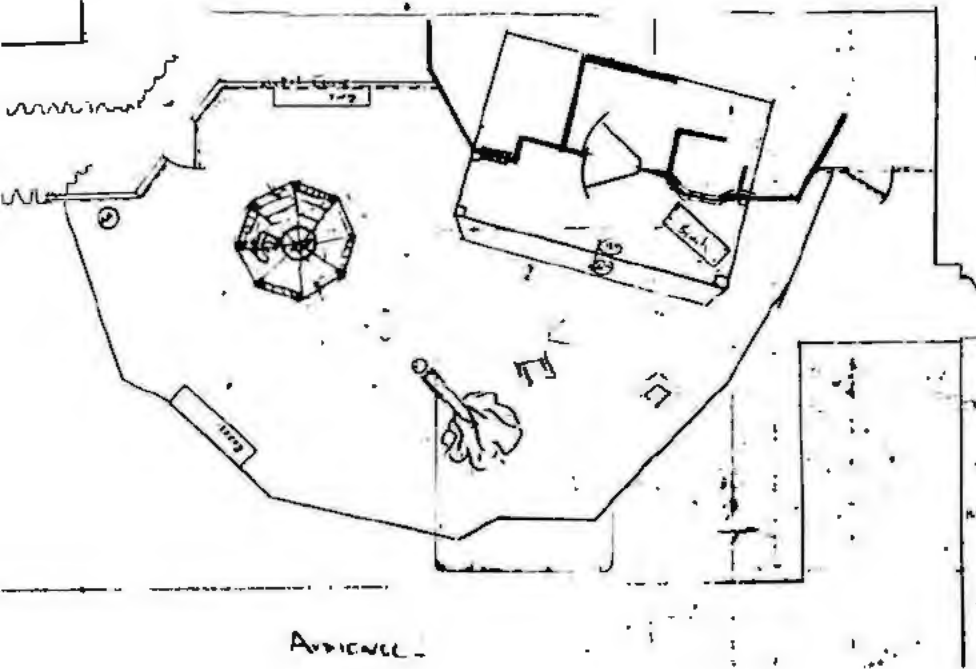
MOTHER. You're asking me again.

KELLER. I'm askin' you. What am I, a stranger? I thought I had a family here. What happened to my family?

MOTHER. You've got a family. I'm simply telling you that I have no strength to think any more.

KELLER. You have no strength. The minute there's trouble you have no strength.





MOTHER. Joe, you're doing the same thing again; all your life whenever there's trouble you yell at me and you think that settles it.

KELLER. Then what do I do? ^{Turn away to face} Tell me, talk to me, what do I do?

MOTHER. Joe . . . I've been thinking this way. If he comes back . . .

KELLER. What do you mean "if"? . . . he's coming back!

MOTHER. I think if you sit him down and you . . . explain yourself. I mean you ought to make it clear to him that you ^{know} you did a terrible thing. I mean if he saw that you realize what you did. You see?

KELLER. What ice does that cut?

MOTHER. I mean if you told him that you want to pay for what you did.

KELLER. How can I pay?

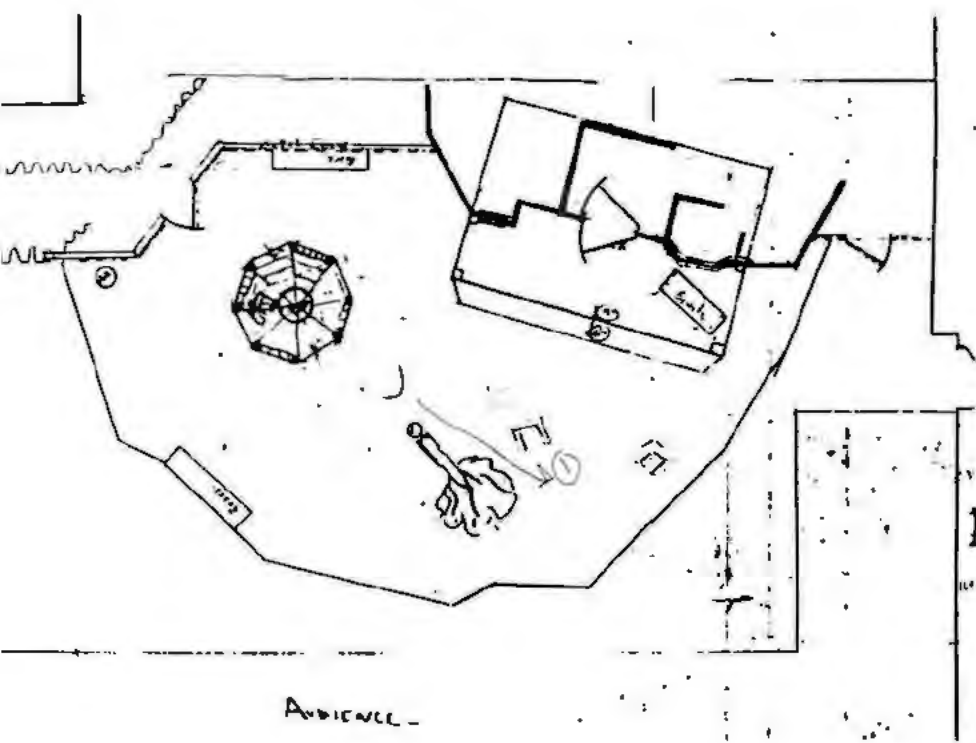
MOTHER. Tell him . . . you're willing to go to prison.

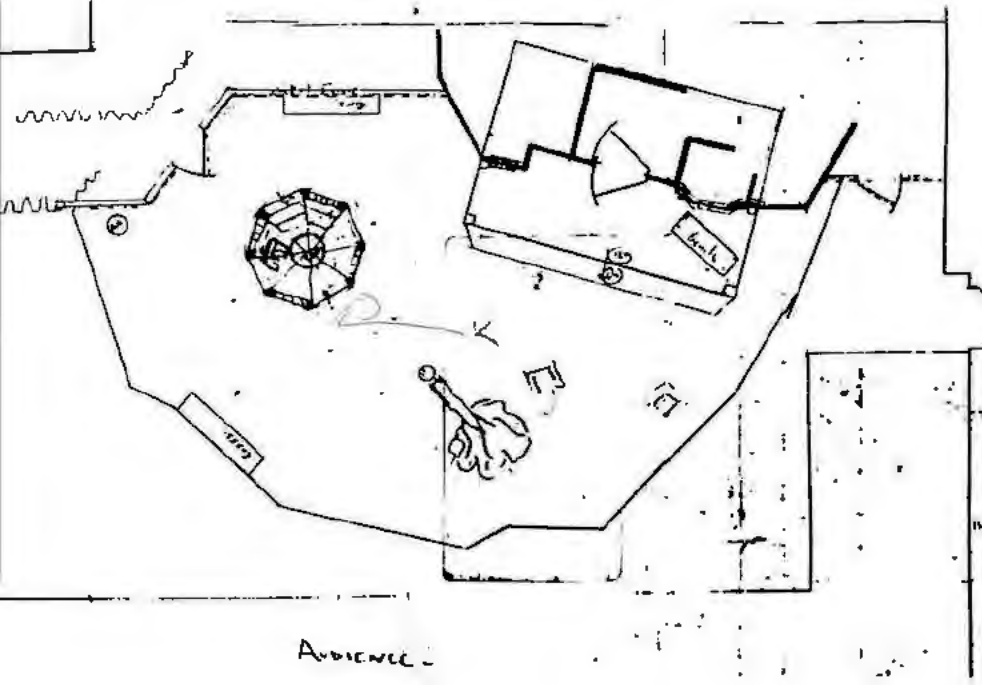
KELLER. I'm willing to . . . ?

MOTHER. You wouldn't go, he wouldn't ask you to go. But if you told him you wanted to, if he could feel that you wanted to pay, maybe he would forgive you.

KELLER. He would forgive me! For what? ^{2.1}

MOTHER. Joe, you know what I mean.





KELLER. I don't know what you mean! You wanted money, so I made money. What must I be forgiven? You wanted money, didn't you?

MOTHER. I didn't want it that way. *KX20*

KELLER. I didn't want it that way, either! What difference is it what you want? I spoiled the both of you. I should've put him out when he was ten like I was put out, and make him earn his keep. Then he'd know how a buck is made in this world. Forgiven! I could live on a quarter a day myself, but I got a family so I...

MOTHER. Joe, Joe... it don't excuse it that you did it for the family.

KELLER. It's got to excuse it! *cos stand*

MOTHER. There's something bigger than the family to him.

KELLER. Nothin' is bigger!

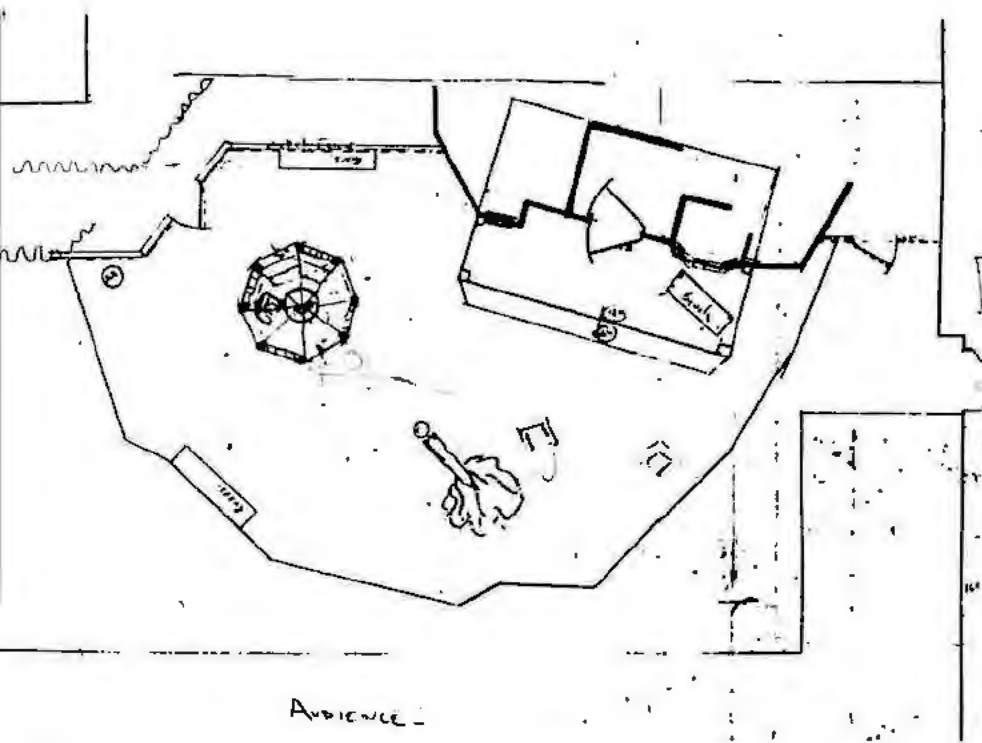
MOTHER. There is to him.

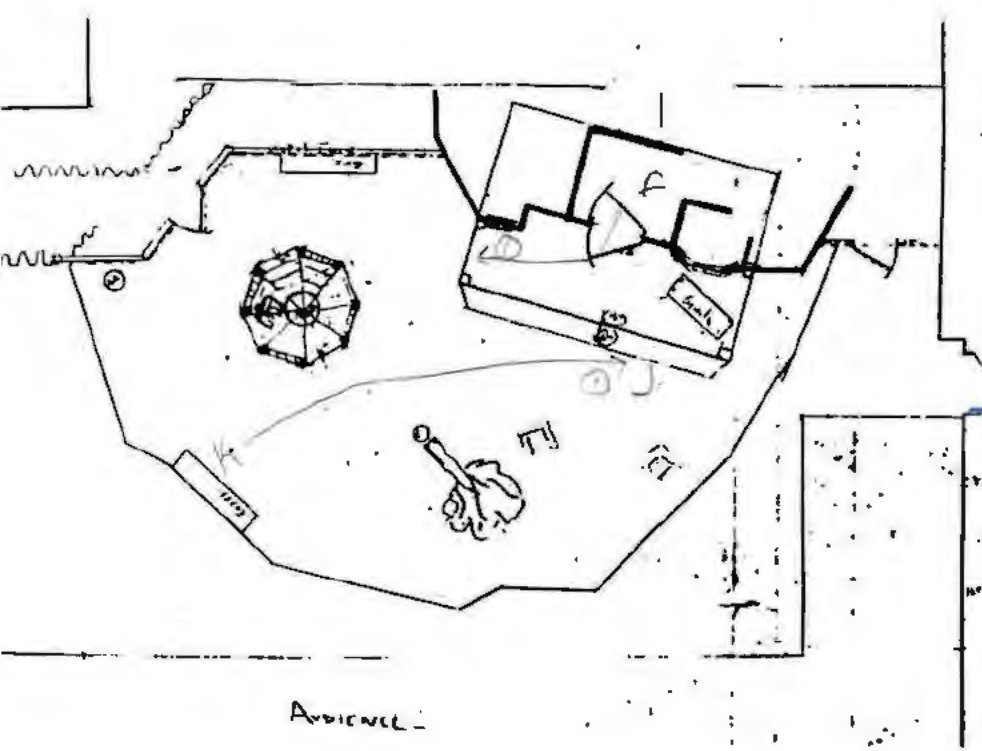
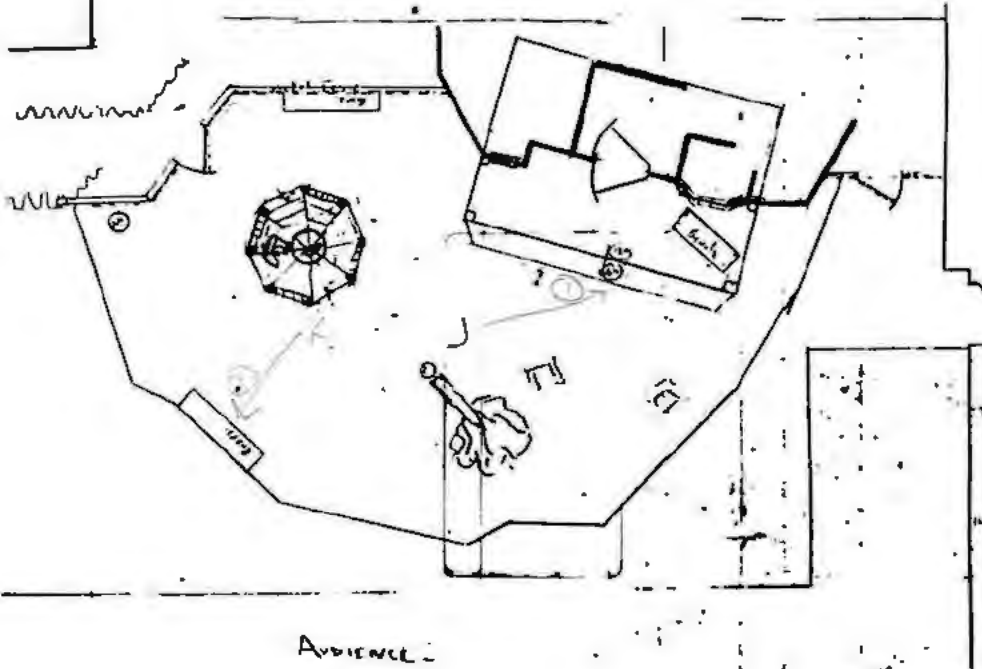
KELLER. There's nothin' he could do that I wouldn't forgive. Because he's my son. Because I'm his father and he's my son. *Joe's late*

MOTHER. Joe, I tell you... *LX20*

KELLER. Nothin's bigger than that. And you're goin' to tell him, you understand? I'm his father and he's my son, and if there's something bigger than that I'll put a bullet in my head! *cause LX23*

MOTHER. You stop that! *4 be straight*





^{pause}
 KELLER. You heard me. Now you know what to tell him. But he wouldn't put me away though... He wouldn't do that... Would he? ^{pause (sm. face)} AY20

MOTHER. He loved you, Joe, you broke his heart.

KELLER. But to put me away...

^{KX20}
 MOTHER. I don't know. I'm beginning to think we don't really know him. They say in the war he was such a killer. Here he was always afraid of mice. I don't know him. I don't know what he'll do.

^{SC 20, 21, 22}
 KELLER. Goddamn, if Larry was alive he wouldn't act like this. He understood the way the world is made. He listened to me. To him the world had a forty-foot front, it ended at the building line. This one, everything bothers him. You make a deal, overcharge two cents, and his hair falls out. He don't understand money. Too easy, it came too easy. Yes sir. Larry. That was a boy we lost. Larry. Larry. What am I gonna do, Kate... ^{8:20}

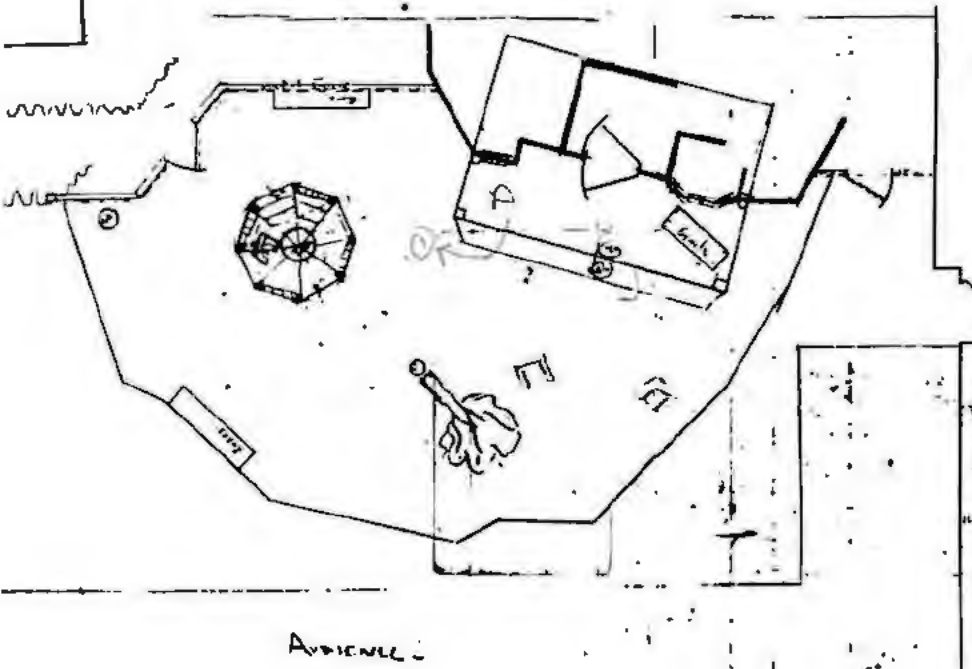
^{KX20}
 MOTHER. Joe, Joe, please... you'll be all right, nothing is going to happen...

KELLER. For you, Kate, for both of you, that's all I ever lived for...

MOTHER. I know, darling, I know. "Sheltered truth" Ann enters 3.3

ANN. Why do you stay up? I'll tell you when he comes. AY20

KELLER. You didn't eat supper, did you? Why don't you make her something?



MOTHER. Sure, I'll . . .

ANN. Never mind, Kate, I'm all right. There's something I want to tell you. I'm not going to do anything about it. . . .

MOTHER. She's a good girl! You see? She's a . . .

ANN. I'll do nothing about Joe, but you're going to do something for me. You made Chris feel guilty with me. Whether you wanted to or not, you've crippled him in front of me. I'd like you to tell him that Larry is dead and that you know it. You understand me? I'm not going out of here alone. There's no life for me that way. I want you to set him free. And then I promise you, everything will end, and we'll go away, and that's all.

KELLER. You'll do that. You'll tell him.

ANN. I know what I am asking, Kate. You had two sons. But you've only got one now.

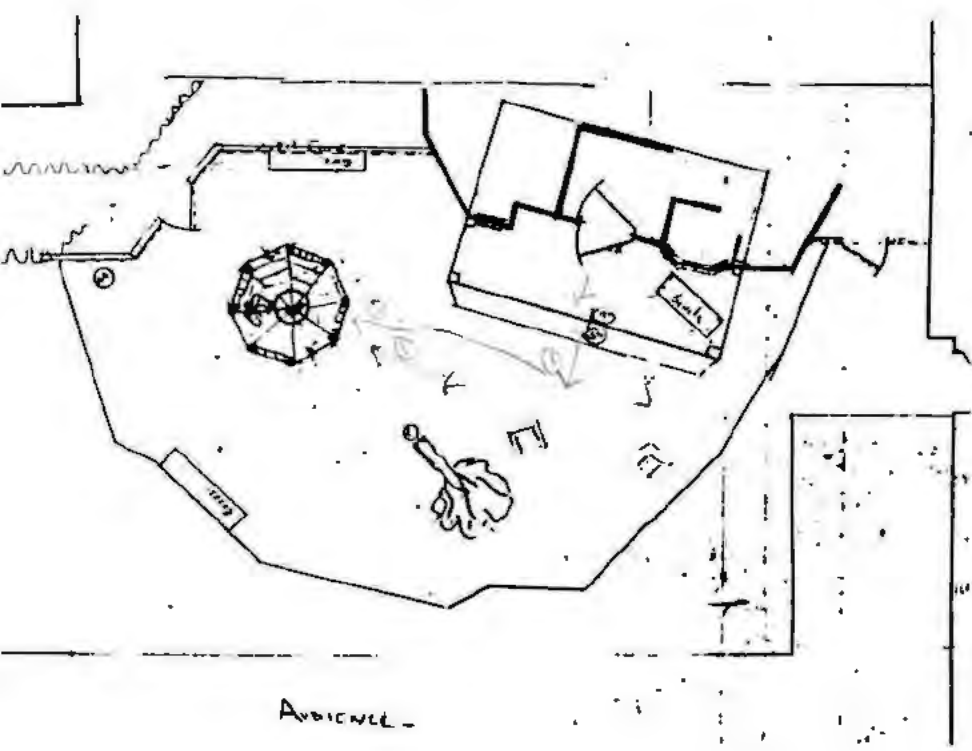
KELLER. You'll tell him . . .

ANN. And you've got to say it to him so he knows you mean it.

MOTHER. My dear, if the boy was dead it wouldn't depend on my words to make Chris know it. . . . The night he gets into your bed, his heart will dry up. Because he knows and you know. To his dying day he'll wait for his brother! No, my dear, no such thing. You're going in the morning, and you're going alone. That's your lonely life.

ANN. Larry is dead, Kate.

MOTHER. Don't speak to me.



no pictures

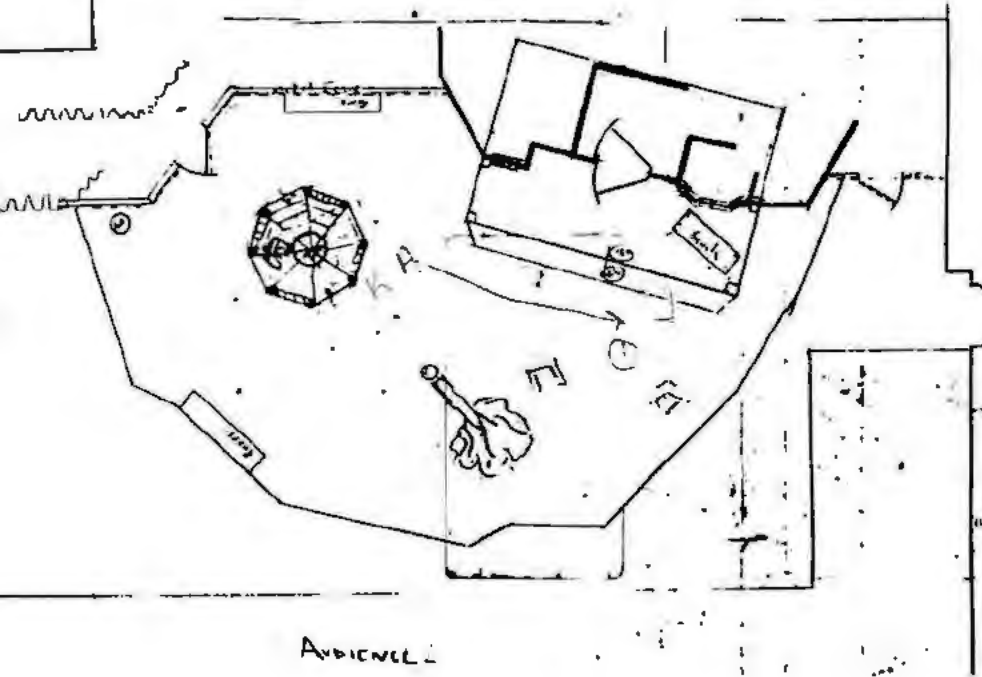
to center

AX20

look around

KX20

KX20 AX20



ANN. I said he's dead. I know! He crashed off the coast of China November twenty-fifth! His engine didn't fail him. But he died. I know ... *emphasize*

MOTHER. How did he die? You're lying to me. If you know, how did he die?

ANN. I loved him. You know I loved him. Would I have looked at anyone else if I wasn't sure? That's enough for you.

MOTHER. What's enough for me? What're you talking about?

ANN. You're hurting my wrists.

MOTHER. What are you talking about!

ANN. Joe, go in the house. ... *FX 20*

KELLER. Why should I ... - *not default*

ANN. Please go.

KELLER. Lemme know when he comes. *JX 20*
Joe exits

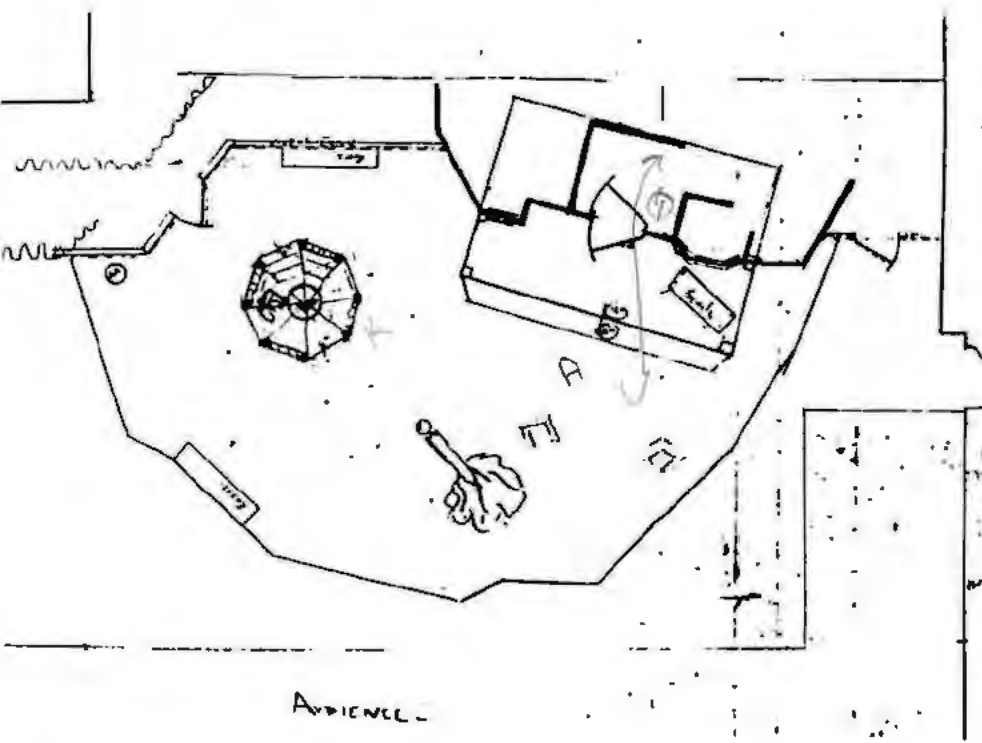
MOTHER. What's that?

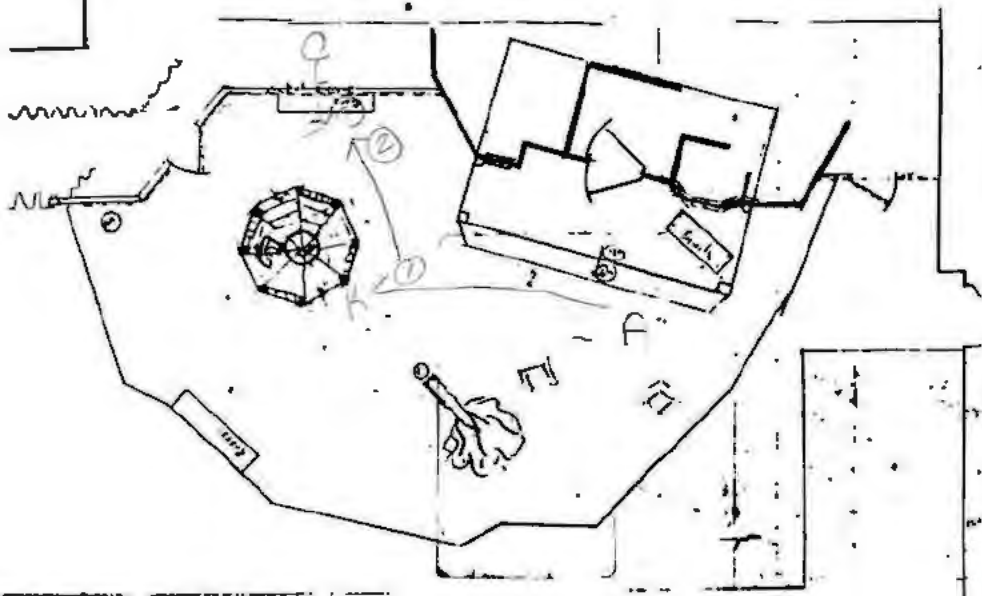
want till Joe leaves

ANN. Sit down ... First you got to understand. When I came, I didn't have any idea that Joe ... I had nothing against him or you. I came to get married. I hoped ... So I didn't bring this to hurt you. I thought I'd show it to you only if there was no other way to settle Larry in your mind.

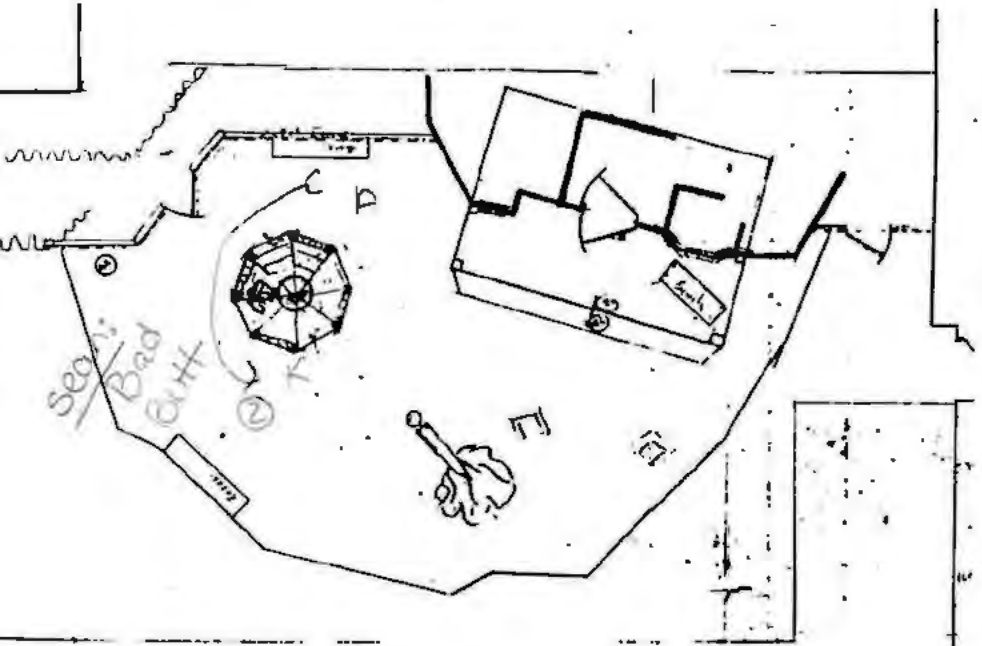
MOTHER. Larry?

Larry
came in





Audience -



Audience -

ANN. He wrote it to me just before he... I'm not trying to hurt you, Kate. You're making me do this, now remember you're--- *Attach K*
 Remember. I've been so lonely, Kate... I can't leave here alone again. You made me show it to you. You wouldn't believe me. I told you a hundred times, why wouldn't you believe me!

to remain
 MOTHER. Oh, my God... *KX2 ①*

ANN. Kate, please, please...

MOTHER. My God, my God...

ANN. Kate, dear, I'm so sorry... I'm so sorry. *Chris Enters*
 "Prodigal Son Returns" — 34

CHRIS. What's the matter...? *K rise*
AX2 ② (hug num)

ANN. Where were you?... you're all perspired. Where were you?

CHRIS. Just drove around a little. I thought you'd be gone.

ANN. Where do I go? I have nowhere to go.

CHRIS. Where's Dad? *KX2 ①*

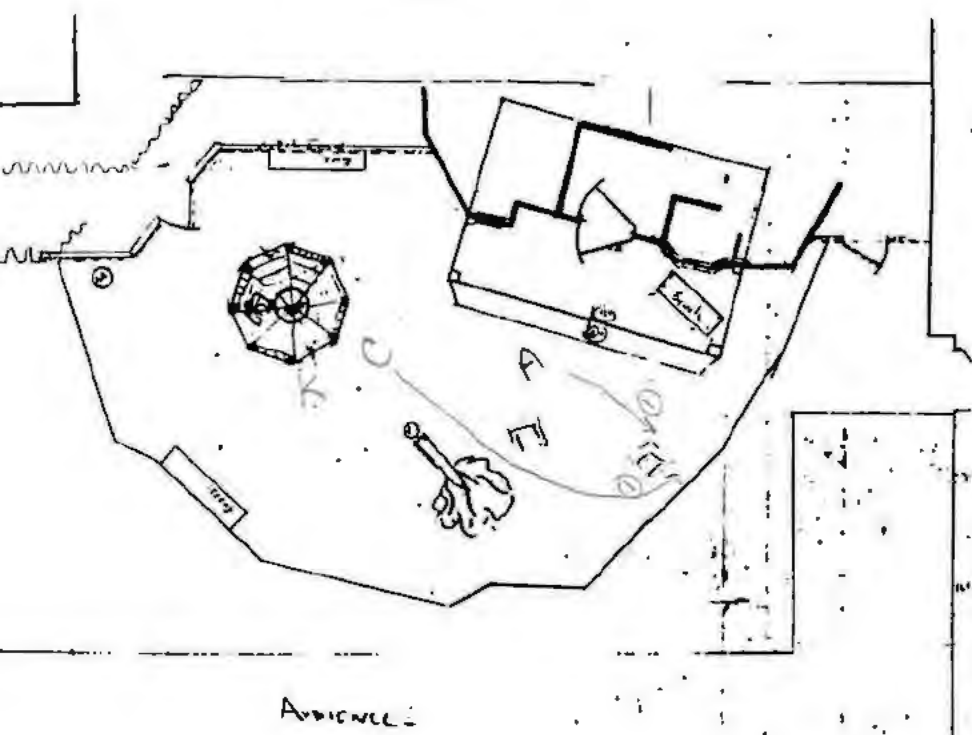
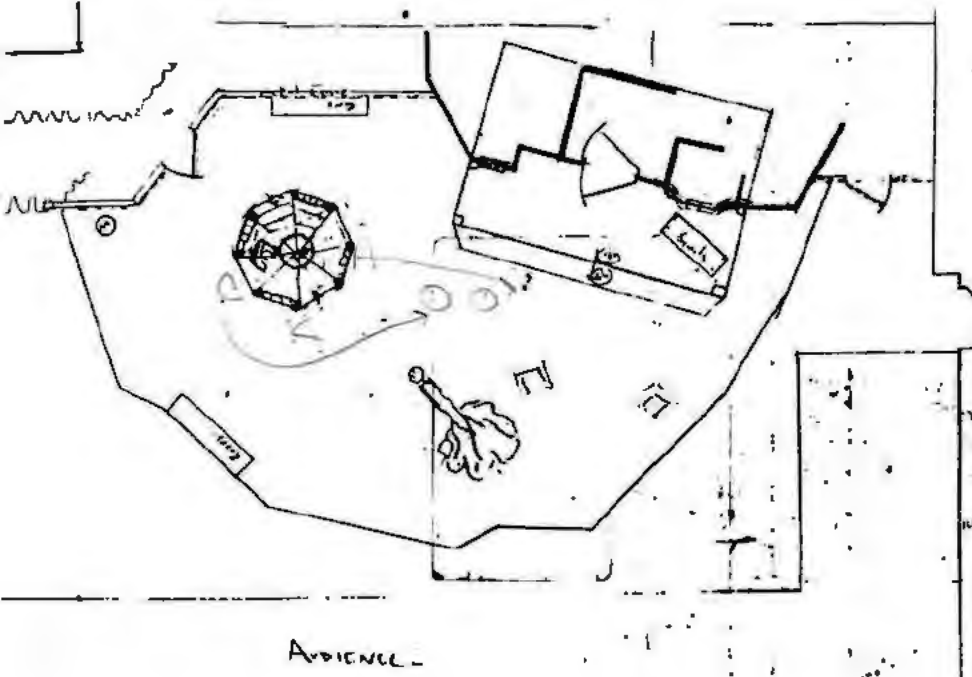
ANN. Inside lying down.

CHRIS. Sit down, both of you. I'll say what there is to say.

MOTHER. I didn't hear the car...

CHRIS. I left it in the garage.

MOTHER. Jim is out looking for you.



slow down

CHRIS. Mother. . . I'm going away. There are a couple firms in Cleveland, I think I can get a place. I mean, I'm going away for good. *A-2*
 I know what you're thinking, Annie. It's true. I'm yellow. I was *CX2*
 made yellow in this house because I suspected my father and I did nothing about it, but if I knew that night *when* I came home what I know now, he'd be in the district attorney's office by this time, and I'd have brought him there. Now if I look at him, all I'm able to do is cry.

articulate

MOTHER. What are you talking about? What else can you do?

ARTICULATE JAIL NOT JELL

CHRIS. I could jail him! I could jail him, if I were human any more. But I'm like everybody else now. I'm practical now. You made me practical.

MOTHER. But you have to be.

CX2

CHRIS. The cats in that alley are practical, the bums who ran away when we were fighting were practical. Only the dead ones weren't practical. But now I'm practical, and I spit on myself. I'm going away. I'm going now.

ANN. I'm coming with you . . . *A-2*

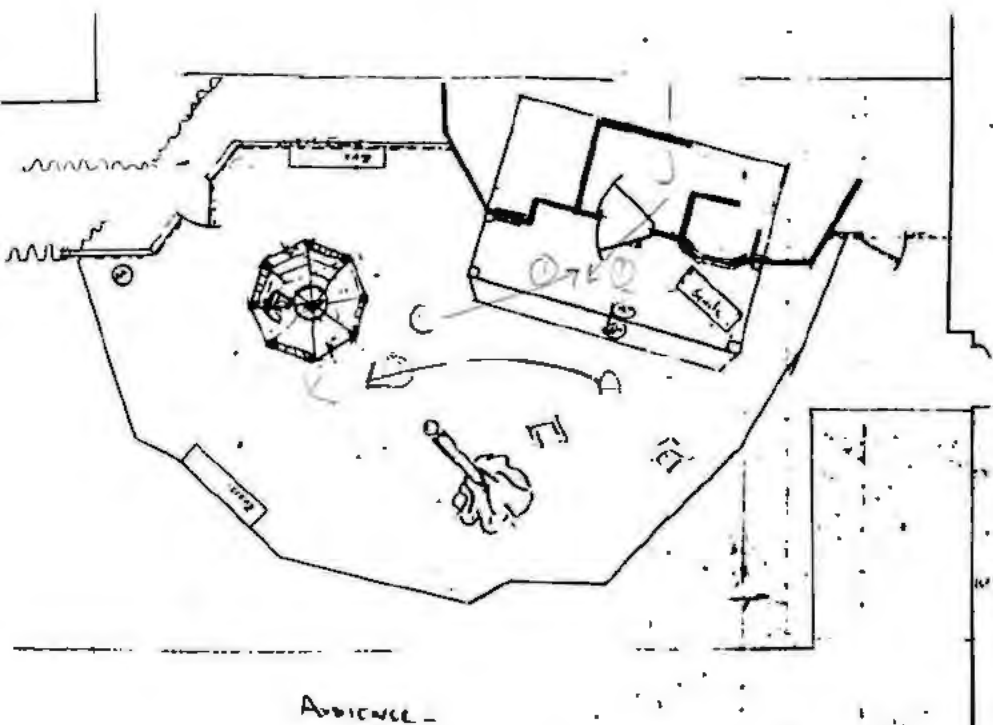
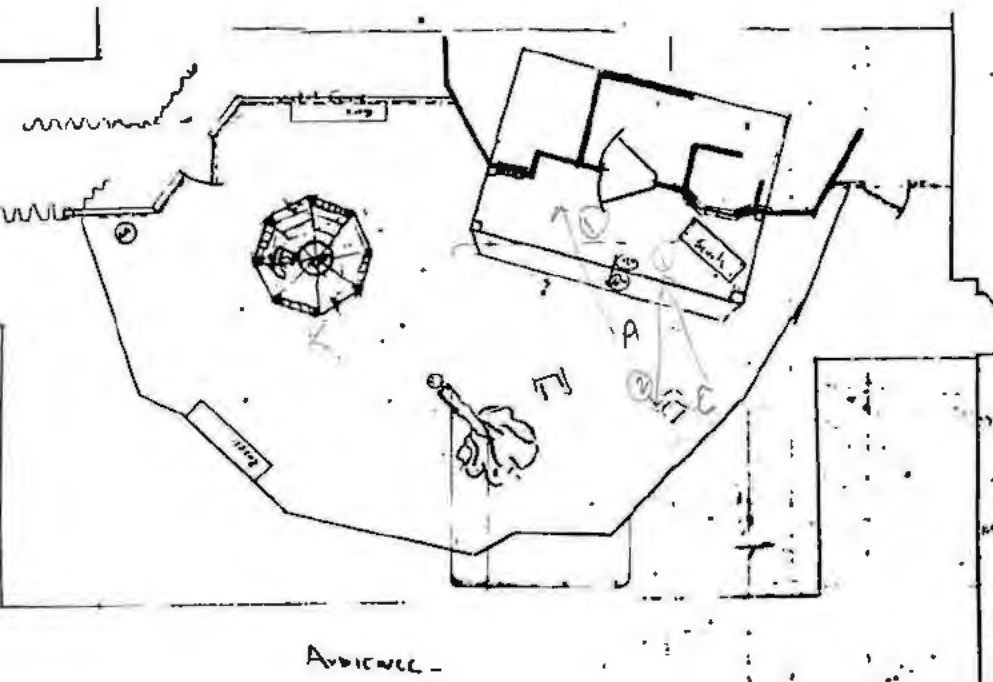
CHRIS. No, Ann. *no touch*

ANN. Chris, I don't ask you to do anything about Joe.

CHRIS. You do, you do . . .

ANN. I swear I never will.

CHRIS. In your heart you always will.



to give us
ANN. Then do what you have to do! AY 291

CHRIS. Do what? What is there to do? I've looked all night for a reason to make him suffer.

to turn away
ANN. There's reason, there's reason!

CHRIS. What? Do I raise the dead when I put him behind bars? Then what'll I do it for? We used to shoot a man who acted like a dog, but honor was real there, you were protecting something. But here? This is the land of the great big dogs, you don't love a man here, you eat him! That's the principle; the only one we live by - it just happened to kill a few people this time, that's all. The world's that way, how can I take it out on him? What sense does that make? This is a zoo, a zoo!

ANN. You know what he's got to do! Tell him! AY 292

MOTHER. Let him go. *(K 27)* [redacted]

ANN. I won't let him go. You'll tell him what he's got to do ...

MOTHER. Annie!

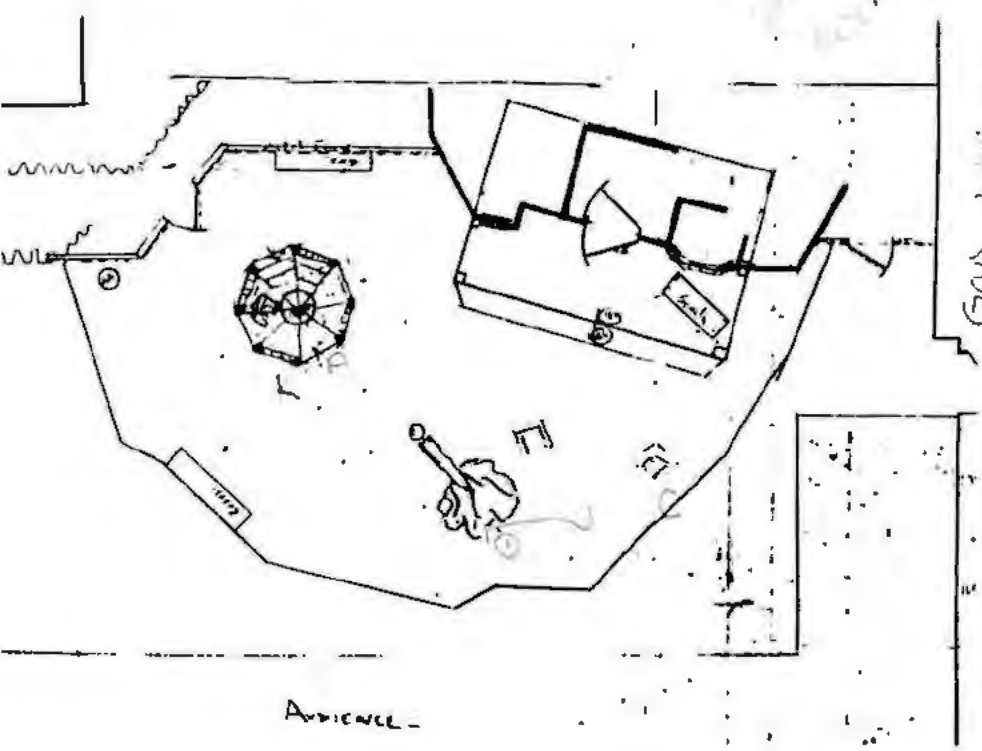
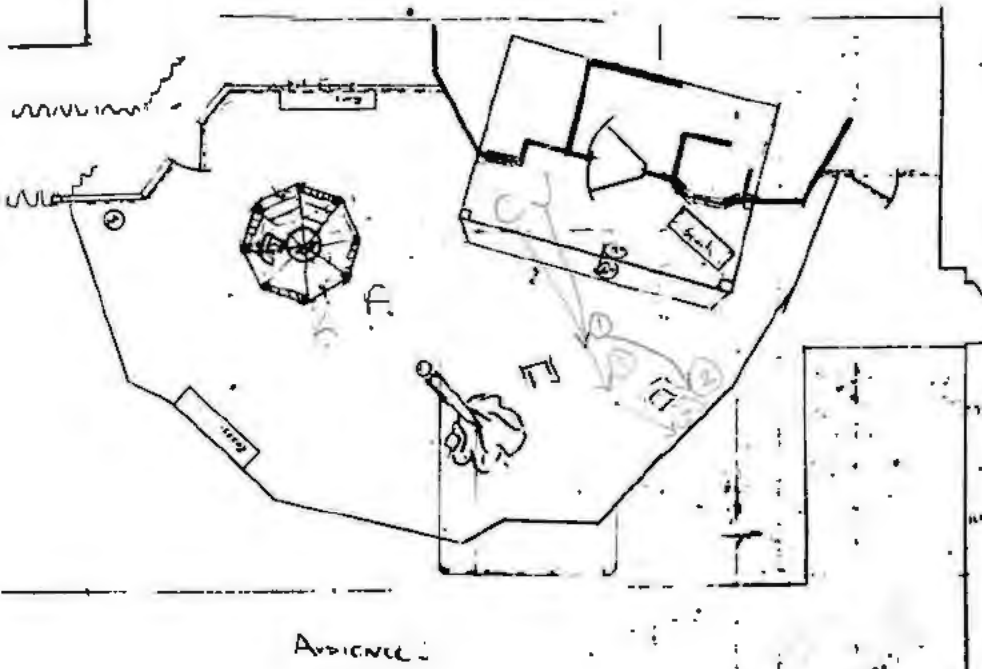
ANN. Then I will! *from the letter from K* [redacted] [redacted]
(overlap)

KELLER. What's the matter with you? I want to talk to you.

CHRIS. I've got nothing to say to you.

KELLER. I want to talk to you!

Joe grab Chris
(turn, grab)
J grab C
Joe grab Chris
turn on floor



CHRIS. Don't do that, Dad I'm going to hurt you if you do that.
 There's nothing to say, so say it quick.

KELLER. Exactly what's the matter? What's the matter? You got too much money? Is that what bothers you?

CHRIS. It bothers me.

KELLER. If you can't get used to it, then throw it away. You hear me? Take every cent and give it to charity, throw it in the sewer. Does that settle it? In the sewer, that's all. You think I'm kidding? I'm tellin' you what to do, if it's dirty then burn it. It's your money, that's not my money. I'm a dead man, I'm an old dead man, nothing's mine. Well, talk to me! Why do you want to do it?

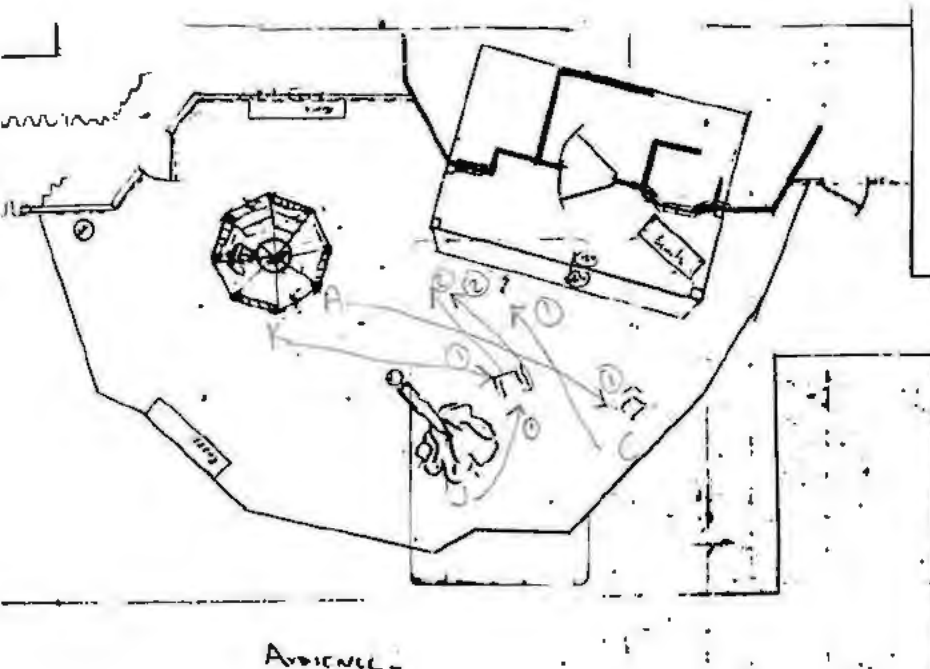
CHRIS. It's not what I want to do. It's what you want to do.

KELLER. What should I want to do? Jail? You want me to go to jail? If you want me to go, say so! Is that where I belong?—then tell me so! What's the matter, why can't you tell me? You say everything else to me, say that! I'll tell you why you can't say it. Because you know I don't belong there. Because you know! Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. Did they ship a gun or a truck out Detroit before they got their price? Is that clean? It's dollars and cents, nickels and dimes; war and peace, it's nickels and dimes, what's clean? Half the Goddam country is gotta go if I go. That's why you can't tell me.

CHRIS. That's exactly why.

KELLER. Then... why am I bad?

Articulate the G & the D



CHRIS. I know you're no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father. I can't look at you this way, I can't look at myself!

<A take letter from K> <overlap>
 MOTHER. Give me that! *J sit JX20*

ANN. He's going to read it! Larry, He wrote it to me the day he died. . . . *Ax20*
pause

KELLER. Larry!? - go to the letter

MOTHER. Chris, it's not for you. Joe . . . go away. . . . *Kx20*

KELLER. Why'd she say, Larry, what . . . ?

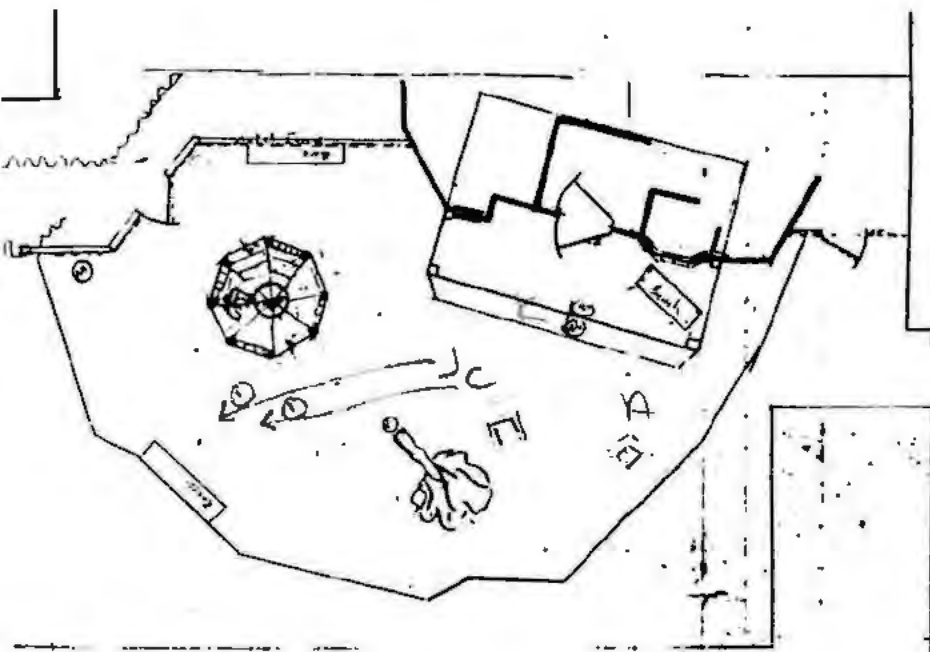
MOTHER. Go to the street Joe, go to the street! Don't, Chris . . . Don't tell him *K push J away K EJ x20 Don't read it Chris*
big pause

CHRIS. Three and one half years . . . talking, talking. Now you tell me what you must do. . . This is how he died, now tell me where you belong. *K sit*
CX20

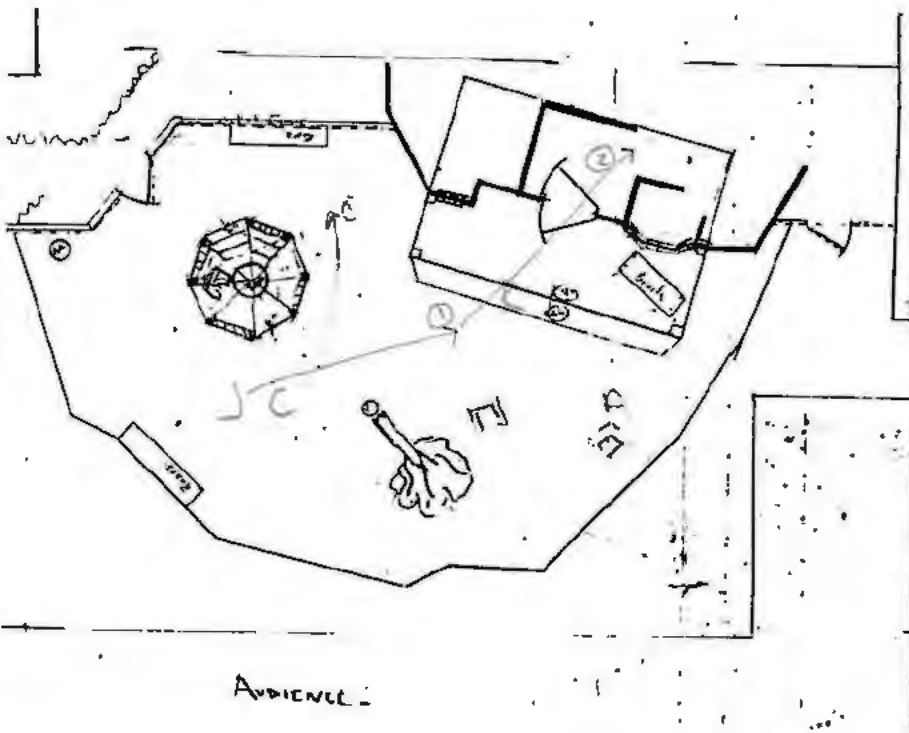
KELLER. Chris, a man can't be a Jesus in this world! *JX20*

CHRIS. I know all about the world, I know the whole crap story. Now listen to this, and tell me what a man's got to be! "My Dear Ann: . . ." You listening? He wrote this the day he died. Listen, don't cry . . . Listen! "My dear Ann: It is impossible to put down the thing I feel. But I've got to tell you something. Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted. I can't express myself. I can't tell you how I feel—I can't bear to live any more. Last night I circled the base for twenty minutes before I could bring myself in. How could he have done that? Every day three or four men never come

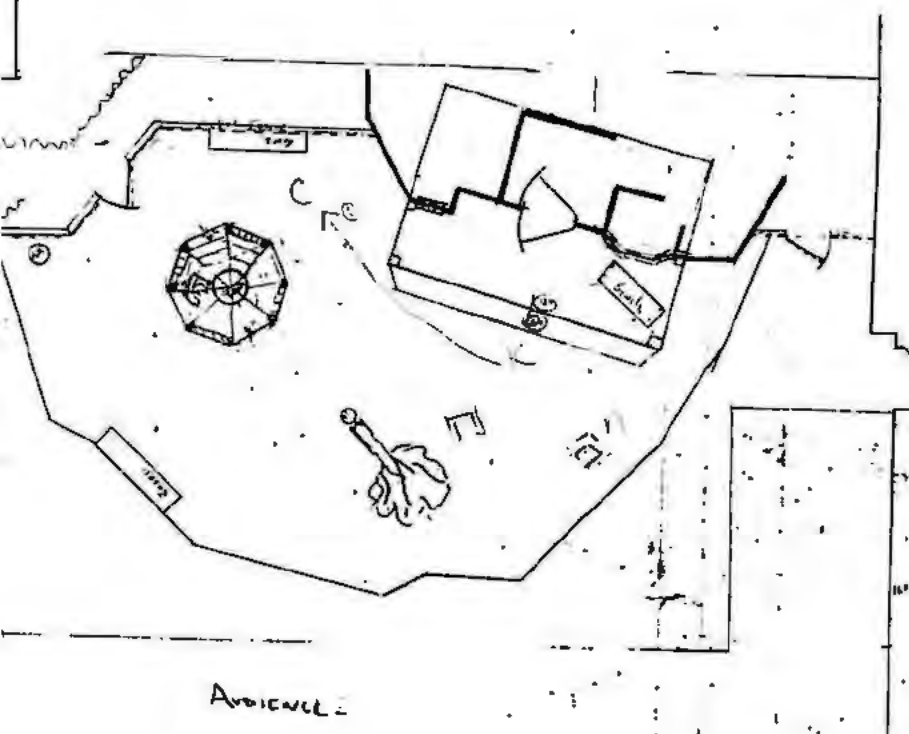
make it difficult



Don't read



Audience



Audience

back and he sits back there doing business. . . . I don't know how to tell you what I feel . . . I can't face anybody . . . I'm going out on a mission in a few minutes. They'll probably report me missing. If they do, I want you to know that you mustn't wait for me. I tell you. Ann, if I had him here now I could kill him— "Now blame the world. Do you understand that letter?" *pause letter / sit*

pause KELLER. I think I do. *to accept* Get the car, I'll put on my jacket. *KX20*

pause MOTHER. Why are you going? You'll sleep, why are you going? *K stand*

KELLER. I can't sleep here. I'll feel better if I go. *JX20*

MOTHER. You're so foolish. Larry was your son too, wasn't he? You know he'd never tell you to do this.

(hand over heart) KELLER. Then what is this if it isn't telling me? Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were. I'll be right down. *JX20*

wait for J to enter house MOTHER. You're not going to take him! *KX20* **Joe Exits**

CHRIS. I'm taking him.

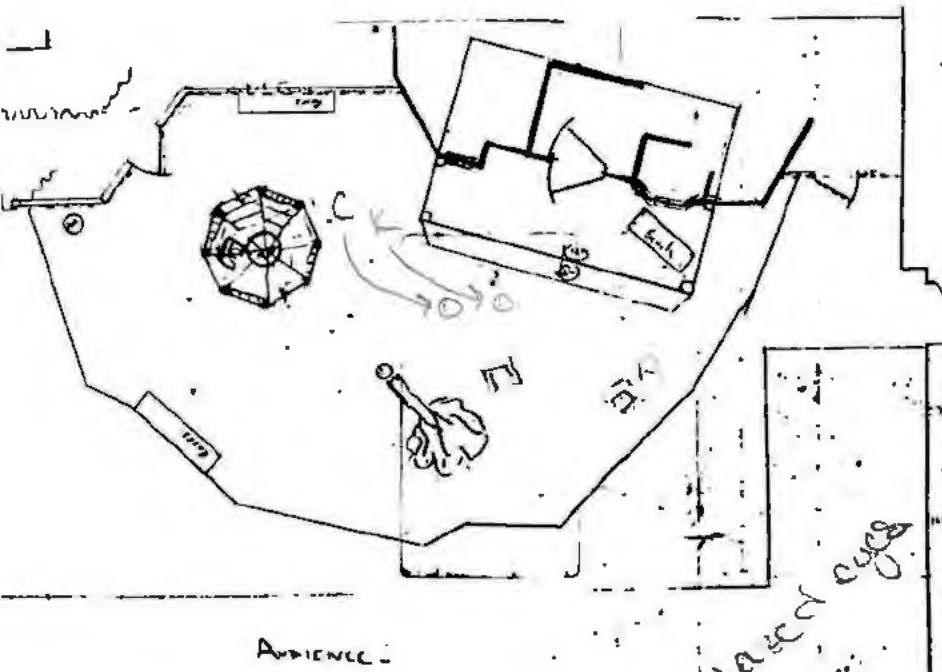
MOTHER. It's up to you, if you tell him to stay he'll stay. Go and tell him!

CHRIS. Nobody could stop him now.

MOTHER. You'll stop him! How long will he live in prison!—are you trying to kill him?

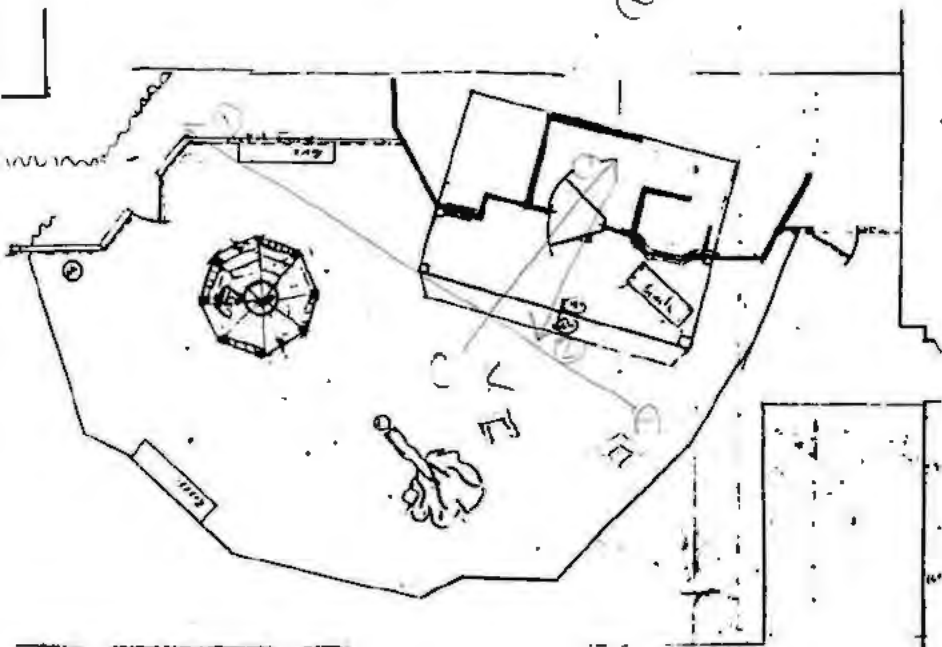
CHRIS. I thought you read this!

clearer on JX20



AUDIENCE

with glassy eyes



AUDIENCE

^{12x20}
MOTHER. The war is over! Didn't you hear? ---It's over!

^{12x20}
CHRIS. Then what was Larry to you? A stone that fell into the water? It's not enough for him to be sorry. Larry didn't kill himself to make you and Dad sorry.

MOTHER. What more can we be!

CHRIS. You can be better! Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know that you threw away your son because that's why he died.

SQ(shot) ——— "Reconciliation" ——— 36

CHRIS. Find Jim! ^{to protect Ann.}
^{AX20} ^{12x20} — because, he remembers the death of his father, a

MOTHER. Joe ... Joe ... Joe ... Joe ... ^{one to that which he died.}

CHRIS. Mother, I didn't mean to ... ^{12x20}

MOTHER. Don't, dear. Don't take it on yourself. Forget now. Live. Shhh ... Shhh ...

anger
resentment
loss
acceptance

END OF PLAY

Appendix C: Director's Working Script



In medias Res -

ACT ONE

Morning

1.1 News Flash

Wedding Rings

- 1 House Down
- 2a Pro-haw
- 2 Lights up.



Walkby notice article then read it

JIM. Where's your tobacco?

KELLER. I think I left it on the table. Gonna rain tonight.

JIM. Paper says so?

KELLER. Yeah, right here.

JIM. Then it can't rain.

FRANK. Hya. ^{Inter S. R. gate}

KELLER. Hello, Frank. What's doin'?

FRANK. ^{stifle} Nothin'. Walking off my breakfast. That beautiful? Not a cloud.

KELLER. Yeah, nice.

FRANK. Every Sunday ought to be like this.

KELLER. Want the paper?

FRANK. What's the difference, its all bad news. What's today's calamity?

KELLER. I don't know, I don't read the news part any more. It's more interesting in the want ads.

FRANK. Why, you trying to buy something?

To Inquire

To Provide To state

To Doubt

Keller - Appears an educated To Retract

To gain a Hint

To Acknowledge To

To Praise

To redirect

To survive

To direct

WANT Ads more inter.

To Explore



^{To deny}
 KELLER. No, I'm just interested. To see what people want y'know? For instance, here's a guy is lookin' for two Newfoundland dogs. Now what's he want with two Newfoundland dogs?

Double "is" passive

FRANK. That is funny.

KELLER. Here's another one. Wanted—Old Dictionaries. High prices paid. Now what's a man going to do with an old dictionary?

old dictionary no value in words.

^{To protect} FRANK. Why not? Probably a book collector. ^{To mock}

KELLER. You mean he'll make a living out of that? ^{to explain} ^{making a living...}

FRANK. Sure, there's a lot of them.

* KELLER. All the kind of business goin' on. In my day, either ^(Honorable) you were a lawyer, or a doctor, or you worked in a shop. ^{Professionals}
 Now...

* FRANK. Well, I was going to be a ^{forecaster} ^{To remind} once.

* KELLER. Well, that shows you; ^{To shutdown} in my day, there was no such thing. You look at a page like this you realize how ignorant you are. Psss! ^{To compare}

- Brusker
 Little for the
 IE forecaster

FRANK. Hey, what happened to your tree? ^{To Redirect}

KELLER. Ain't that awful? The wind must've got it last night. You heard the wind didn't you? ^{To Acknowledge} ^{To Define} ^{to win}

FRANK. Yeah, I got a mess in my yard, too. (GIVEN CIR.)
 What a pity. What'd Kate say? ^{to ACC. on}

^{To Inquire}

Line Flaps



- Favorable Day?

Chris Slow Down - Pencil.

Nov 25th

KELLER. They're all asleep yet. I'm just waiting for her to see it. ^{To assure} ^{To dream}

FRANK. You know? —It's funny. ^{To extend}

KELLER. What? ^{To doubt}

FRANK. Larry was born in August. He'd been **twenty-seven** this month. And his tree blows down. ^{To ~~forecast~~ introduce}

KELLER. I'm surprised you remember his birthday, Frank. ^{To boast}
That's nice.

FRANK. Well, I'm working on his horoscope. ^{To provoke}

KELLER. How can you make him a horoscope? That's for the ^{To inquire} ^{To ~~find~~ doubt}
future ain't it?

FRANK. Well, what I'm doing is this, see. **Larry was reported missing on November 25th**, right? ^{To affirm} ^{To verify}

KELLER. Yeah ^{to agree}

FRANK. Well, then, we assume that if he was killed it was on ^{To extend}
November 25th. Now, what Kate wants . . . ^{To change m}

KELLER. Oh, **Kate asked you to make a horoscope?** ^{To rationalize}

FRANK. Yeah, what she wants to find out is whether November 25th was a favorable day for Larry. ^{To develop}

KELLER. What is that, favorable day? ^{To pique}

Kella
SP. Ks in
Euphemisms
w/ Disjointed
talk.
Broken
sentences
& Phrases

To explain - FRANK. Well, a favorable day for a person is a fortunate day,
according to his stars. In other words it would be practically
impossible for him to have died on his favorable day.

To affirm

Nov 25
5x

KELLER. Well, was that his favorable day? - November 25th?

To inquire

FRANK. That's what I'm working on to find out. It takes time!

To ward off

See the point is, if November 25th was his favorable day, then it's
completely possible he's alive somewhere, because . . . I mean it's
possible. I didn't even see you.

To Excite

To hesitate

To push

KELLER. Is he talkin' sense?

To provoke

JIM. Him? He's all right. He's just completely out of his mind,
that's all.

To Tease

FRANK. The trouble with you is, you don't believe in anything.

To Amuse

JIM. And your trouble is that you believe in anything. You didn't
see my kid this morning, did you?

To shut down

To divert

FRANK. No.

To stop

KELLER. Imagine? He walked off with his thermometer. Right
out of his bag.

Feag.
To inform

JIM. What a problem. One look at a girl and he takes her
temperature.

To kid

FRANK. That boy's going to be a real doctor; he's smart.

To value
To instigate

JIM. Over my dead body he'll be a doctor. A good beginning,
too.

To deny

To realize



2 1 2 Kids?! It's All About Kids
4-8

ADR agent
Sm
26

FRANK. Why? It's an honorable profession. - To ^{quality} ~~quality~~

JIM. Frank, will you stop talking like a civics book? - To shut down

FRANK. Why, I saw a movie a couple weeks ago, reminded me of you. There was a doctor in that picture... To Redirect

KELLER. Don Ameche! To claim ^{more} ^{the story} ^{of Al} ^{Co.}

FRANK. I think it was, yeah. And he worked in his basement ^{+ hesitate} - to assert discovering things. That's what you ought to do; you could help humanity, instead of... (what?) To

Not much is - [JIM. I would love to help humanity on a Warner Brothers salary. Sarcastic

KELLER. That's very good, Jim //

JIM. Well, where's the beautiful girl was supposed to be here? To change

FRANK. Annie came? To question

KELLER. Sure, sleepin' upstairs. We picked her up on the one o'clock train last night. Wonderful thing. Girl leaves here, a scrawny kid. Couple of years go by, she's a regular woman. Hardly recognized her, and she was running in and out of this yard all her life. That was a very happy family used to live in your house, Jim. To explain

JIM. Like to meet her. The block can use a pretty girl. In the whole neighborhood there's not a damned thing to look at. . . . To insist

- Except my wife, of course. To defend

Assert SUE. Mrs. Adams is on the phone, you dog. To

To show
To make
St. fle,

JIM. Such is the condition which prevails, my love, my light

SUE. Don't sniff around me. And give her a nasty answer. I can smell her perfume over the phone.

To give

JIM. What's the matter with her now?

To make

SUE. I don't know, dear. She sounds like she's in terrible pain— unless her mouth is full of candy. Candy eater

JIM. Why don't you just tell her to lay down?

Remind

SUE. She enjoys it more when you tell her to lay down. And when are you going to see Mr. Hubbard?

JIM. My dear, Mr. Hubbard is not sick, and I have better things to do than to sit there and hold his hand.

Scold

SUE. It seems to me that for ten dollars you could hold his hand.

JIM. If your son want to play golf tell him I'm ready. Or if he'd like to take a trip around the world for about thirty years.

Support

KELLER. Why do you needle him? He's a doctor, women are suppose to call him up.



Appease,
Redirect

SUE. All I said was Mrs. Adams is on the phone. Can I have of your parsley? ^{Some}

Agree,
confirm

KELLER. Yeah, sure. You were a nurse too long, Susie. You're too . . . too . . . realistic.

Agree

SUE. Now you said it!

To inquire	LYDIA. Frank, the toaster . . . Hya
Respond	KELLER. Hello!
Explain	LYDIA. The toaster is off again.
To assist	FRANK. Well, plug it in, I just fixed it.
Pleas	LYDIA. Please, dear, fix ^{it} back like it was before.
Gamble	FRANK. I don't know why you can't learn to turn on a simple thing like a toaster!
Insult	SUE. Thomas Edison.
Protect, Bring up	LYDIA. He's really very handy. Oh, did the wind get your tree?
Agree	KELLER. Yeah, last night.
Agree, Pardon	LYDIA. Oh, what a pity. Annie get in?
Praise	X KELLER. She'll be down soon. Wait'll you meet her, Sue, she's a knockout.
Explain Invite	SUE. I should've been a man. People are always introducing me to beautiful women. Tell her to come over later; I imagine she'd like to see what we did with her house. And thanks.
To wonder	LYDIA. Is she still unhappy, Joe? KELLER. Annie? I don't suppose she goes around dancing on her toes, but she seems to be over it.
Pred	LYDIA. She going to get married? Is there anybody . . .?

Leitmotiv

To deliver

X

KELLER. I suppose . . . say, it's a couple years already. She can't mourn a boy forever.

LYDIA. It's so strange . . . Annie's here and not even married. An I've got three babies. I always thought it'd be the other way around.

Dream

I got a procedure have contractions

KELLER. Well, that's what a war does. I had two sons, now I got one. It changed all the tallies. In my day when you had sons it was an honor. Today a doctor could make a million dollars if he could figure out a way to bring a boy into the world without a trigger finger.

war.

To Redirect

LYDIA. You know, I was just reading . . . Hya, Chris.

To assert

FRANK. Lydia, come in here! If you want the toaster to work don't plug ~~it~~ the malted mixer.

To

LYDIA. Did I . . . ?
(oops)

To Command

FRANK. And the next time I fix something don't tell me I'm crazy! Now come in here!

To Fear

LYDIA. I'll never hear the end of this one.

Tease

KELLER. So what's the difference? Instead of toast have a malted. (Shouts)

Quiet

LYDIA. Sh! Sh!

offer

KELLER. You want the paper? go read

refuse

CHRIS. That's all right, just the book section.

Chris enters w/ coffee cup & toast.

Joe - off left

1.3 Little Secret
Chris on S.R. Rail. sit.

to bait
to goad

KELLER. You're always reading the book section and you never buy a book.

P.A.1

Allude

CHRIS. I like to keep abreast of my ignorance.]- Key phrase - but Ironic... but A foreshadow.

Purue

KELLER. What is that, every week a new book comes out?

x to Gazebo = 1 row of paper

Refute

CHRIS. Lot of new books.

grasp

KELLER. All different.

repeat

shut down

CHRIS. All different.

Fix

Diverit

KELLER. Psss! Annie up yet?

over rail

CHRIS. Mother's giving her breakfast in the dining room.

mullow

KELLER. See what happened to the tree?

Agree

CHRIS. Yeah.

ponder

KELLER. What's mother going to say?

greet

BERT. You're finally up. S.L.

announce

KELLER. Ha! Bert's here! Where's Tommy? He's got his father's thermometer again.

To inform

BERT. He's taking a reading.

reprove
reprimand

CHRIS. What!

To explain

BERT. But it's only oral.



1.4

The detective in Foreman.

Prisoner in the basement

Move



defend/
~~defend~~
inquire

KELLER. Oh, well, there's no harm in oral. So what's new this morning, Bert?

BERT. Nothin'.

ascertain
realism

KELLER. Then you couldn't've made a complete inspection of the block. In the beginning, when I first made you a policeman you used to come in every morning with something new. Now, nothin's ever new.

multiple
contractions

Console

BERT. Except some kids from Thirtieth Street. They started kicking a can down the block, and I made them go away because you were sleeping.

Thirtieth

Approve
reward

KELLER. Now you're talkin', Bert. Now you're on the ball. First thing you know I'm liable to make you a detective.

Pry

BERT. Can I see the jail now?

Disavow

KELLER. Seein' the jail ain't allowed, Bert. You know that.

loss of
last conson.
on ing
words

De & Argue

BERT. Aw, I betcha there isn't even a jail. I don't see any bars on the cellar windows.

Regain

KELLER. Bert, on my word of honor, there's a jail in the basement. I showed you my gun, didn't I?

Disprove

BERT. But that's a hunting gun.

Assert

KELLER. That's an arresting gun!

repeats

Debate

Prove

BERT. Then why don't you ever arrest anybody? Tommy said another dirty word to Doris yesterday, and you didn't even demote him.

jibe
tease

KELLER. Yeah, that's a dangerous character, that Tommy. What word does he say?

avoid

BERT. Oh, I can't say that.

~~avoid~~
urge

KELLER. Well, gimme a idea.

elude -

BERT. I can't. It's not a nice word.

entice
entice

KELLER. Just whisper it in my ear. I'll close my eyes. Maybe I won't even hear it.

check

BERT. I can't Mr. Keller.

halt.

CHRIS. Don't make him do that.

~~complete~~

KELLER. Okay, Bert. I take your word. Now go out, and keep both eyes peeled.

question

BERT. For what?

complete

KELLER. For what! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now peel them eyes!

BERT. Okay.

Draw back

KELLER. And mum's the word, Bert.

BERT. About what?

Tease

KELLER. Just in general. Be v-e-r-y careful.

BERT. Okay.

joke

KELLER. I got all the kids crazy!

USCapes 1

1.5

What about Mother?
what's mother gonna do?

Keller - read
Soular

Chris
Anxious determined

To Assert

CHRIS. One of these days, they'll all come in here and beat your brains out.

To Draw @L+ree

KELLER. What's she going to say? Maybe we ought to tell her before she sees it.

To A

CHRIS. She saw it.

Deliberate

KELLER. How could she see it? I was the first one up. She was still in bed.

To state

CHRIS. She was out here when it broke.

} Joe unaware - George later states "Joe knows everything"

KELLER. When?

recall Violent wind storm

CHRIS. About four this morning. I heard it cracking and I woke up and looked out. She was standing right here when it cracked.

Distaste

KELLER. What was she doing out here four ⁱⁿ the morning? (language break down)

Loss of Prep. Phrases

Explain Win dow about kitchen

CHRIS. I don't know. When it cracked she ran back into the house and cried in the kitchen.

To understand

KELLER. Did you talk to her?

To avoid

CHRIS. No, I . . . I figured the best thing was to leave her alone.

To I

KELLER. She cried hard?

CHRIS. I could hear her right through the floor of my room.

To anger

KELLER. What was she doing out here at that hour? She's dreaming about him again. She's walking around at night.

To
CHRIS. I guess she is. (oh well)

To affirm KELLER. She's getting just like after he died. What's the ^{repeated pattern} meaning of that?

To calm CHRIS. I don't know the meaning of it. But I know one thing, Dad. We've made a terrible mistake with Mother.

Adjust coffee ahead
To herself KELLER. What?

CHRIS. Being dishonest with her. That kind of thing always pays off, and now it's paying off. neg

To re- KELLER. What do you mean, dishonest?

states
CHRIS. You know Larry's not coming back and I know it. Why do we allow her to go on thinking that we believe with her?

To brush KELLER. ~~what~~ what do you want to do, argue with her?

Chris
To discourage
To react
KELLER. I don't want to argue with her, but it's time she realized that nobody believes Larry is alive any more. Why shouldn't she dream of him, walk the nights waiting for him? Do we contradict her? Do we say straight out that we have ~~no~~ hope any more? That we haven't had any hope for years now?

To stifle KELLER. You can't say that to her.

To encourage CHRIS. We've got to say it to her.

To _____ KELLER. How're you going to prove it? Can you prove it?

To disbelieve CHRIS. For God's sake, three years! Nobody comes back after three years. It's insane.

To agree
To

KELLER. To you it is, and to me. But not her. You can talk yourself blue in the face, but there's no body and there's no grave, so where are you?

Joe "pulls" through many conv. in an attempt to get the last word m.

WATCH Parallel

Don't predict

CHRIS. Sit down, Dad. I want to talk to you.

To redirect
Joe into SL chair

KELLER. The trouble is the ~~God~~dam newspapers. Every month some boy turns up from nowhere, so the next one is going to be Larry, so...

Syrus & Bluntley boys team up.

To calm
sit opp. SR

CHRIS. All right, all right, listen to me. You know why I asked Annie here, don't you?

1.6 The Proposition

To play

KELLER. Why?

To hint

CHRIS. You know.

Keller - mood

To

KELLER. Well, I got an idea, but ... What's the story?

To rush

CHRIS. I'm going to ask her to marry me.

Disregard

KELLER. Well, that's only your business, Chris. ^{set back}

Demand

CHRIS. You know it's not only my business. ^{Rise}

Quiz

KELLER. What do you want me to do? You're old enough to know your own mind.

Ask ^{basically}

CHRIS. Then it's all right, I'll go ahead with it?

Redirect

KELLER. Well, you want to be sure Mother isn't going to...

Point

CHRIS. Then it isn't just my business.

Reassure

KELLER. I'm just sayin'....

Joe doesn't meet the topic - side steps, more than he takes, straight on.

Matt Peepie Dmwy,
WATCH MATTERS.

To Exclaim CHRIS. Sometimes you infuriate me, you know that? Isn't it your business, too, if I tell this to Mother and she throws a fit about it? //
*Slam * → state/restate* You have such a talent for ignoring things.

Deny/Demand KELLER. I ignore what I gotta ignore. / The girl is Larry's girl . . .
CHRIS. She's not Larry's girl.

To explain → KELLER. From Mother's point of view he is not dead and you have no right to take his girl. Now you can go on from there if you know where to go, but I'm tellin' you I don't know ^{where} were to go. See? I don't know. Now what can I do for you?

To stifle comfort
Doubt
point CHRIS. I don't know why it is, but every time I reach out for something I want, I have to pull back because other people will suffer. My whole bloody life, time after time after time.

Consol KELLER. You're a considerate fella, there's nothing wrong in that.

Argue CHRIS. To hell with that.

redirect KELLER. Did you ask Annie yet?

Affirm CHRIS. I wanted to get this settled first.

wonder KELLER. How do you know she'll marry you? Maybe she feels the same way Mother does?

END

CHRIS. Well, if she does, then that's the end of it. From her letters I think she's forgotten him. I'll find out. And then we'll thrash it out with Mother? Right? Dad, don't avoid me.



Reason

KELLER. The trouble is, you don't see enough women. You never did.

Excuse

CHRIS. So what? I'm not fast with women.

Ponder

KELLER. I don't see why it has to be Annie. . . .

To stop

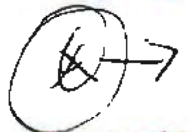
CHRIS. Because it is.

To prod

KELLER. That's a good answer, but it don't answer anything. You haven't seen her since you went to war. It's five years.

(TIME)

Given Circ.



To excuse

CHRIS. I can't help it. I know her best. I was brought up next door to her. These years when I think of someone for my wife, I think of Annie. What do you want, a diagram?

stop

KELLER. I don't want a ^{di}agram . . . I . . . I'm . . . She thinks he's coming back, Chris. You marry that girl and you're pronouncing him dead. Now what's going to happen to Mother? Do you know? I don't!

Explain

Push away

CHRIS. All right, then, Dad.

direct

KELLER. Give it some more thought.

respond

CHRIS. I've given it three years of thought. I'd hoped that if I waited, Mother would forget Larry and then we'd have a regular wedding and everything happy. But if that can't happen here, then I'll

Threaten .

have to get out.

- KELLER. What the hell is *this*? *To question*
- To restore* CHRIS. I'll get out. I'll get married and live some place else. Maybe in New York.
- Wonder* KELLER. Are you crazy?
- To —* CHRIS. I've been a good son too long, a good sucker. I'm through with it.
- To prove* KELLER. You've got a business here, what the hell is this? *Business claim again*
- disregard* CHRIS. The business! The business doesn't inspire me.
- Question* KELLER. Must you be inspired?
- To daydream* 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 I can give myself to. Annie is in the middle of that. Now . . . where do I find it?
- To understand* KELLER. You mean . . . Tell me something, you mean you'd leave the business?
- Assert* CHRIS. Yes. On this I would.
- To redirect* KELLER. Well . . . you don't want to think like that.
- To desire* CHRIS. Then help me stay here.
- To explain,* KELLER. All right, but . . . but don't think like that. Because what the hell did I work for? That's only for you, Chris, the whole shootin'-match is for you!

Fixgate

Chris 3

Plan
 Chris: I know that, Dad. Just you help me stay here.
 Bag *
 Keller: But don't think that way, you hear me?
 Answer
 Chris: I am thinking that way.
 Want
 Keller: I don't understand you, do I?
 Explain
 Chris: No, you don't. I'm a pretty tough guy.
 Play
 Keller: Yeah, I can see that.

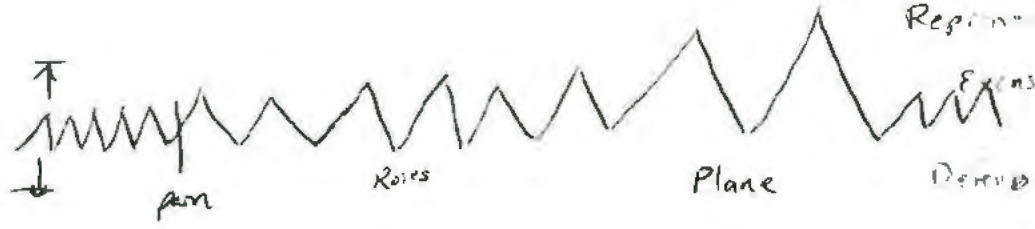
1.7

Mother
 - Scolding
 - Heart

Mother's intuition
Joe
 Disappointed
 Nervous

Knows + sold
 START Scene
 Chris
 reluctant
 Big
 hesitant

*MOTHER. Joe? - from inside.
 Chris: Hello, Mom.
 MOTHER. Did you take the bag from under the sink?
 Explain
 Keller: Yeah, I put it in the pail.
 Command
 MOTHER. Well, get it out of the pail. That's my potatoes.
 Reason
 Keller: I thought it was garbage.
 Reason to
 MOTHER. Will you do me a favor, Joe? Don't be helpful.
 Excuse
 Keller: I can afford another bag of potatoes.
 Denial
 MOTHER. Minnie scoured that pail in boiling water last night. It's cleaner than your teeth.
 Push
 Keller: And I don't understand why, after I worked forty years and I got a maid, why I have to take out the garbage.



Remind

MOTHER. If you would make up your mind that every bag in the kitchen isn't full of garbage you wouldn't be throwing out my vegetables. Last time it was the onions.

tell

KELLER. I don't like garbage in the house.

stifle

MOTHER. Then don't eat.

Kid

CHRIS. That settles you for today.

Realize ^{SIT}

opposition to reality

KELLER. Yeah, I'm in last place again. I don't know, once upon a time I used to think that when I got money again I would have a maid and my wife would take it easy. Now I got money, and I got a maid, and my wife's workin' for the maid.

chatter

MOTHER. It's her day off, what are you crabbing about?

Distract

CHRIS. Isn't Annie finished eating?

Deflect

MOTHER. She'll be right out. ~~That~~ wind did some job on this place. So much for that, thank God.

Calm

KELLER. Sit down, take it easy.

Recognize

MOTHER. I've got such a funny pain on the top of my head.

Help

CHRIS. Can I get you an aspirin?

Rosebushes

don't use slow

MOTHER. ^{roses} [No more rose.] It's so funny . . . everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back. I was just down the cellar, and what do I stumble over? His baseball glove. I haven't seen it in a century.

Pain-a condition
Bayliss
know
about

Pause

Exaggeration

find out

CHRIS. Don't you think Annie looks well?

find out

MOTHER. Fine. There's no question about it. She's a beauty . . . I still don't know what brought her here. Not that I'm not glad to see her, but . . .

hurt

CHRIS. I just thought we'd all like to see each other again. And I wanted to see her myself.

find out

MOTHER. The only thing is I think her nose got longer. But I'll always love that girl. She's one that didn't jump into bed with somebody else as soon as it happened with her fella. *Loyal to Larry*

Beach

KELLER. Oh, what're you . . . ?

stop from

MOTHER. Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not completely out of my mind. *see*

Don't

CHRIS. Just because she isn't married doesn't mean she's been mourning Larry.



answer

MOTHER. Thy then isn't she?

get out

CHRIS. Well . . . it could've been any number of things.

answer

MOTHER. Like what, for instance?

what's detail

CHRIS. I don't know. Whatever it is. Can I get you an aspirin?

Explain

MOTHER. It's not like a headache.

Scold

KELLER. You don't sleep, that's why. She wearing out more bedroom slippers than shoes.

Fondle

MOTHER. I had a terrible night. I never had a night like that.

Wonder

CHRIS. What was it, Mom? Did you dream?

Real

MOTHER. More, more than a dream.

Real

CHRIS. About Larry?

Real

MOTHER. I was fast asleep, and . . . Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me . . . Mom, Mom! I could hear him like he was in the room. Mom! . . . it was his voice! If I could touch him I knew I could stop him, if I could only . . . I woke up and it was so funny . . . The wind . . . it was like the roaring of his engine. I came out here . . . I must've still been ^{half} asleep. I could hear that roaring like he was going by. The tree snapped right in front of me . . . and I like . . . came awake. See? We should never have planted that tree. I said so in the first place; It was too soon to plant a tree for him.

Last night

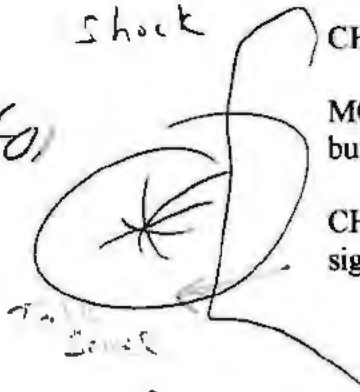
Scold

CHRIS. Too soon!

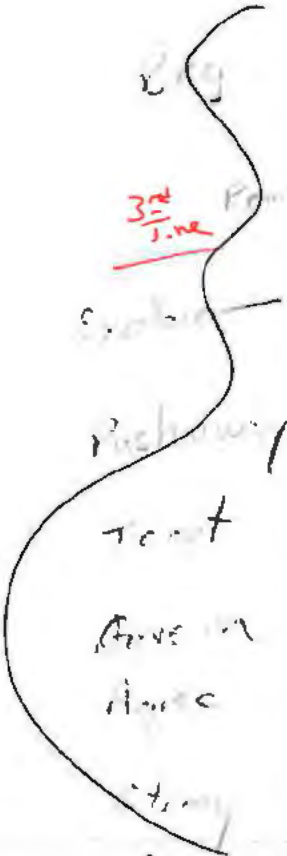
Shock

MOTHER. We rushed into it. Everybody was in such a hurry to bury him. I said not to plant it yet. I told you to . . . !

3-40



CHRIS. Mother, Mother! The wind blew it down. What significance has that got? What are you talking about? Mother,



please . . . Don't go through it all again, will you? It's no good, it doesn't accomplish anything. I've been thinking, y'know?— maybe we ought to put our minds to forgetting him?

MOTHER. That's the third time you said that this week.

CHRIS. Because it's not right; we never took up our lives again. We're like at a railroad station waiting for a train that never comes in.

MOTHER. Get me an aspirin, heh?

CHRIS. Sure, and let's break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.

MOTHER. Fine. We can do it tonight.

KELLER. Swell with me!

CHRIS. Sure, let's have some fun. You'll start with this aspirin. ()

MOTHER. Why did he invite her here? *Chris invited Ann*

KELLER. Why does that bother you?

MOTHER. She's been in New York three and a half years, why all of a sudden . . . ?

KELLER. Well, maybe . . . maybe he just wanted to see her . . .

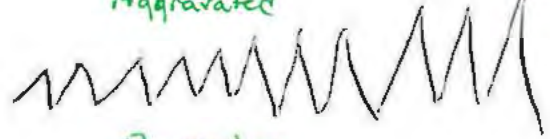
MOTHER. Nobody comes seven hundred miles "just to see."

(Chris Exits into house)

LARRY GIRL

Mother
Aggravated

Joe
Defensive



- Perspiration
- Accusatory

28

just. f.j

KELLER. What do you mean? He lived next door to the girl all his life, why shouldn't he want to see her again? Don't look at me like that, he didn't tell me any more ~~than~~ ^{than} he told you.

halt

MOTHER. He's not going to marry her.

challenge

KELLER. How do you know he's even thinking of it?

proclaim

MOTHER. It's got that about it.

KELLER. Well? So what?

pi

MOTHER. What's going on here, Joe?

quarrels

KELLER. Now listen, kid . . .

claim

MOTHER. She's not his girl, Joe; she knows she's not.

doubt

KELLER. You can't read her mind.

entice

MOTHER. Then why is she still single? New York is full of men, why isn't she married? Probably a hundred people told her she's foolish, but she's waited.

challenge

KELLER. How do you know why she waited?

3219

hopeless

MOTHER. She knows what I know, that's why. She's faithful as a rock. In my worst moments, I think of her waiting, and I know again that I'm right.

doubt

KELLER. Look, it's a nice day. What are we arguing for?

doubt

MOTHER. Nobody in this house dast take her faith away, Joe. Strangers might. But not his father, not his brother.

WATCH
Parallel
crossed

challenge

KELLER. What do you want me to do? What do you want?

END

MOTHER. **I want you to act like he's coming back.** Both of you. Don't think I haven't noticed you since Chris invited her. I won't stand for any nonsense.

K+C
not playing
the game
w/ Kate

plead

KELLER. But, Kate.

cease

MOTHER. Because if he's not coming back, then I'll kill myself. Laugh. Laugh at me. But why did that happen the very night she came back? Laugh, but there are meanings in such things. She goes to sleep in his room and his memorial breaks to pieces. Look at it; look. Joe . . .

the
scene

ease

KELLER. Calm yourself.

Implore

MOTHER. Believe with me, Joe. I can't stand all alone.

soothe

KELLER. **1** Calm yourself.

appreciate

MOTHER. Only **last week a man** turned up in Detroit, missing longer than Larry. You read it yourself.

ease

KELLER. All right, all right, calm yourself.

Implore

MOTHER. You above all have got to believe, you . . .

Implore

KELLER. Why me above all?

Implore

MOTHER. . . . Just don't stop believing . . .

Implore

KELLER. What does that mean, me above all?

1.9

~~The Director.~~
Scattered Memo

ca
A

BERT. Mr. Keller! Say, Mr. Keller . . . Tommy just said it again!

KELLER. Said what? . . . Who? . . .

BERT. The dirty word.

KELLER. Oh. Well. . . .

BERT. Gee, aren't you going to arrest him? I warned him.

MOTHER. Stop that, Bert. Go home. There's no jail here.

KELLER. Kate . . .

* MOTHER. There's no jail here! I want you to stop that jail business!

BERT. He's right across the street . . .

MOTHER. Go home, Bert. I want you to stop that, Joe. That whole jail business!

to calm KELLER. Look at you, look at you shaking. To Calm

MOTHER. I can't help it.

* KELLER. What ha I got to hide? What the hell is the matter with you, Kate?

MOTHER. I didn't say you had anything to hide, I'm just telling you to stop it! Now stop it!

ANN. Hya, Joe!

why are you shouting @ Kate -



Lights warmer

CHRIS. Take a breath of that air, kid. You never get air like that in New York.

MOTHER. Annie, where did you get that dress!

Peach Dress

ANN. I couldn't resist. I'm taking it right off before I ruin it. How's that for three weeks salary? *- Works For The Press*

MOTHER. Isn't she the most . . . ? It's gorgeous, simply gor . . .

CHRIS. No kidding, now, isn't she the prettiest gal you ever saw?

rip. 11/50
Gloss-

MOTHER. You gained a little weight, didn't you, darling?

ANN. It comes and goes.

KELLER. Look how nice her legs turned out!

ANN. Boy, the poplar got thick, didn't they?

KELLER. Well, it's three years, Annie. We're getting' old, kid.

MOTHER. How does Mom like New York?

ANN. Why'd they take our hammock away?

KELLER. Oh, no, it broke. Couple of years ago.

MOTHER. What broke? He had one of his light lunches and flopped into it.

ANN. Oh, excuse me!

JIM. How do you do. She looks very intelligent!

Lots of
Problems off stage
17.1.20

5-1400

CHRIS. Ann, this is Jim . . . Doctor Bayliss.

ANN. Oh sure, he writes a lot about you.

JIM. Don't believe it. He likes everybody. In the Battalion he was known as Mother McKeller.

ANN. I can believe it . . . You know ----? It's so strange seeing him come out of that yard. I guess I never grew up. It almost seems that Mom and Pop are in there now. And you and my brother doing Algebra, and Larry trying to copy my homework. Gosh, those dear dead days beyond recall.

ndohmtr [

JIM. Well, I hope that doesn't mean you want me to move out?

SUE. Jim, come in here! Mr. Hubbard is on the phone!

JIM. I told you I don't want . . .

SUE. Please, dear! Please!!

JIM. All right, Susie, all right, all right . . . I've only met you, Ann, but if I may offer you a piece of advice - When you marry, never - never in your mind - never count your husband's money.

Jim +
Sue
+ image

SUE. Jim?!

JIM. At once! At once.

MOTHER. I told her to take up the guitar. It'd be a common interest for them. Well, he loves the guitar!

cue pick ups.

ANN. Let's eat at the shore tonight! Raise some hell around here, like we used to before Larry went!

MOTHER. You think of him! You see? She thinks of him!

*ANN. What do you mean, Kate?

MOTHER. Nothing. Just that you . . . remember him, he's in your thoughts.

ANN. ^{That's} ~~That~~ a funny thing to say; how could I help remembering him?

MOTHER. Did you hang up your things?

ANN. Yeah . . . Say you've sure gone in for clothes. I could hardly find room in the closet.

MOTHER. No, don't you remember? That's Larry's room.

ANN. You mean . . . they're Larry's?

* MOTHER. Didn't you recognize them?

* ANN. Well, it never occurred to me that you'd . . . I mean the shoes are all shined.

to
L.C. MOTHER. Yes, dear. For so long I've been aching for a nice conversation with you, Annie. Tell me something.

ANN. What?

MOTHER. I don't know. Something nice.

(24)

CHRIS. She means do you get out much?

MOTHER. Oh, shut up.

KELLER. And are any of them serious?

MOTHER. Why don't you both choke?

* KELLER. Annie, you can't go into a restaurant with that woman any more. In five minutes thirty-nine strange people are sitting at the table telling their life story.

MOTHER. If I can't ask Annie a personal question . . .

KELLER. Askin' is all right, but don't beat her over the head. You're beatin' her, you're beatin' her. → *So*

ANN. Don't let them bulldoze you. Ask me anything you like. What do you want to know, Kate? Come on, let's gossip.

MOTHER. She's the only one is got any sense. Your mother . . . she's not getting a divorce, heh? *Divorce Planned,*

ANN. No, she's calmed down about it now. I think when he gets *out* out they'll probably live together. In New York, of course.

MOTHER. That's fine. Because your father is still *so calm* . . . I mean he's a decent man after all is said and done.

ANN. I don't care. She can take him back if she likes.

MOTHER. And you? You . . . go out much?

ANN. You mean am I still waiting for him?

Cue pickups

Tease

Walter [MOTHER. Well, no, I don't expect you to wait for him but . . .

ANN. But that's what you mean, isn't it?

MOTHER. . . . Well . . . yes.

ANN. Well, I'm not, Kate.

MOTHER. You're not?

ANN. Isn't it ridiculous? You don't really imagine he's . . .?

MOTHER. I know, dear, but don't say it's ridiculous, because the papers were full of it; I don't know about New York, but there was half a page about a man missing even longer than Larry, and he turned up from Burma.

* CHRIS. He couldn't have wanted to come home very badly,
Mom.

MOTHER. Don't be so smart. — X to Joe + Chris in Gazebo
lean over rail

CHRIS. You can have a helluva a time in Burma.

* ANN. So I've heard.

CHRIS. Mother, I'll bet you money that you're the only woman in the country who after ~~three~~ years is still . . .

MOTHER. You're sure?

CHRIS. Yes, I am.

To criticize
to defend

MOTHER. Well, if you're sure then you're sure. They don't say it on the radio but I'm sure that in the dark at night they're still waiting for their sons.

CHRIS. Mother, you're absolutely ----

To scold
To reaffirm.

MOTHER. Don't be so damned smart! Now stop it! There are just a few things you *don't* know. All of you. And I'll tell you one of them, Annie. Deep, deep in your heart you've always been waiting for him.

ANN. No, Kate.

MOTHER. But deep in your heart, Annie!

*CHRIS. She ought to know, shouldn't she?

*MOTHER. Don't let them tell you what to think. Listen to your heart. Only to your heart.

ANN. Why does your heart tell you he's alive?

Mother: Because he has to be.

*Ann: But why, Kate?
To affirm

BARTER

MOTHER. Because certain things have to be, and certain things can never be. Like the sun has to rise, it has to be. That's why there's God. Otherwise anything could happen. But there's God, so certain things can never happen. I would know, Annie -- Just like I knew the day he went into that terrible battle. Did he write me? Was it in the papers? No, but that morning I couldn't raise my head off the pillow. Ask Joe. Suddenly, I knew. I knew! And he was nearly killed that day/Ann, you *know* I'm right!

Kate has memories

ANN. No, Kate.

MOTHER. I have to have some tea.

Watch Backing

Kate P.A

Avoid quick moments at table

110

FRANK ANN KATE

To ASTOUND

To proclaim

To praise

Putdown

question

Agree/ Redirect

Amzi Brag

Discover.

Stic Redirect

Pursue

Avoid

Praise.

FRANK. Annie! How are you, gee whiz!

ANN. Why, Frank, you're losing your hair.

KELLER. He's got responsibility.

*FRANK. Gee whiz!

KELLER. Without Frank the stars wouldn't know when to come out.

FRANK. You look more womanly. You've matured. You...

KELLER. Take it easy, Frank, you're a married man.

ANN. You still haberdashering? ~~(THESE LINES MAYBE HINT AT A HABERDASHER AS A PRESIDENT)~~

FRANK. Why not? Maybe I to can get to be president. How's your brother? Got his degree, I hear.

ANN. Oh, George has his own office now!

FRANK. Don't say! And your dad? Is he...?

ANN. Fine. I'll be in to see Lydia.

FRANK. How about it, does Dad expect parole soon?

ANN. I really don't know, I...

FRANK. I mean because I feel, y'know, that if an intelligent man like your father is put in prison, there ought to be a law that says either you execute him, or let him go after a year.

32

110

Shut up.

CHRIS. Want a hand with that ladder, Frank?

Also Apologize

FRANK. ^{shut the hell up Fran} That's all right, I'll . . . I'll finish the horoscope tonight, Kate. See you later, Ann, you look wonderful *emphasis*

Go. Wonder

ANN. Haven't they stopped talking about Dad?

Assure

CHRIS. Nobody talks about him any more.

Close

KELLER. Gone and forgotten, kid.

Demand Plead

ANN. Tell me. Because I don't want to meet anybody on the block if they're going to . . .

Calm

CHRIS. I don't want you to worry about it.

discover

ANN. Do they still remember the case, Joe? Do they talk about you?

Tease

KELLER. The only one still talks about it is my wife.

Cajol.

MOTHER. That's because you keep on playing policeman with the kids. All their parents hear out you \$ jail, jail, jail.

Brag

KELLER. Actually what happened was that when I got home from the penitentiary the kids got very interested in me. You know kids. I was like the expert on the jail situation. And as time passed they got it confused and . . . I ended up a detective.

F.T. Blocking used old Mockery

Tease

MOTHER. Except they didn't get it confused. He hands out police badges from the Post Toasties boxes.

ANN. Gosh, it's wonderful to hear you laughing about it.

K.J.

Frank Borrowed Ladder

~~to~~ ?

CHRIS. Why, what'd you expect?

Reminisce

ANN. The last thing I remember on this block was one word — "Murderers!" Remember that, Kate? . . . Mrs. Hammond standing I front of our house and yelling that word . . . She's still around, I suppose? still

To remorse

MOTHER. They're all still around.

Assure

KELLER. Don't listen to her. Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer takin' my money now.

Stifle

*

MOTHER. Don't, Joe, she's a sensitive girl, don't fool her. They still remember about Dad. It's different with him—he was exonerated, your father's still there. That's why I wasn't so enthusiastic about your coming. Honestly, I know how sensitive you are, and I told Chris, I said . . .

Coax

~~Boast~~
Boast

*

KELLER. Listen, you do like I did and you'll be all right. The day I come home, I got out of my ^{car}—but not in front of the house . . . on the corner. You should've been here, Annie, and you too, Chris; you'd-a seen something. Everybody knew I was getting out that day; the porches were loaded. Picture it now; none of them believed I was innocent. The story was, I pulled a fast one getting myself exonerated. So I get out my car, and I walk down the street. But very slow. And with a smile. The beast! I was the beast; the guy who made twenty-one P-40's crash in Australia. Kid, walkin' down the street that day I was guilty as hell. Except I wasn't, and there was a court paper I my pocket to prove I wasn't, and I walked . . . past . . . the porches. Result? Fourteen months later I had one of the best shops in the state again, a respected man again; bigger than ever.

to the Army Air Force

Dad A
S
too

Exhalt

CHRIS. Joe McGuts.

Demean

KELLER. That's the only way you lick 'em is guts! The worst thing you did was to move away from here. You made it tough for your father when he gets out. That's why I tell you, I like to see him move back right on this block.

MOTHER. How could they move back.

DEMAND

KELLER. It ain't gonna end *till* they move back! Till people play cards with him again, and talk with him, and smile with him - you play cards with a man you know he can't be a murderer. And the next time you write him I like you to tell him just what I said. You hear me?

1.11 Broken Promises

quiz

ANN. Don't you hold anything against him?

declare

KELLER. Annie, I never believed in crucifying people.

purp.

*

ANN. But he was your partner, he dragged you through the mud.

express

KELLER. Well, he ain't my sweetheart, but you gotta forgive, don't you?

question

ANN. You, either, Kate? Don't you feel any...?

state

KELLER. The next time you write Dad...

~~stop~~ halt

ANN. I don't write him.

catch him

deliberate

KELLER. Well every now and then you...

Cues

Stifle,
Minder

~~blame~~
stun

Conclude

Declare

ANN. ^{CATCH JOE} No, I've *never* written to him. Neither has my brother. Say, do you feel this way, too?

CHRIS. He murdered twenty-one pilots.

KELLER. What the hell kinda talk is that?

MOTHER. That's not a thing to say about a man.

ANN. What else can you say? When they took him away I followed him, went to him every visiting day. I was crying all the time. Until the news came about Larry. Then I realized. It's wrong to pity a man like that. Father or no father, there's only one way to look at him. He knowingly shipped out parts that would crash an airplane. And how do you know Larry wasn't one of them?

MOTHER. I was waiting for that. As long as you're here, Annie, I want to ask you never to say that again.

X ANN. You surprise me. I thought you'd be mad at him.

MOTHER. What your father did had nothing to do with Larry. Nothing.

ANN. But we can't know that.

MOTHER. As long as you're here!

ANN. But, Kate . . .

MOTHER. Put that out of your head!

KELLER. Because . . .

Rough
Spot

MOTHER. That's all, that's enough. Come inside now, and have some tea with me.

KELLER. The one thing you . . .

MOTHER. He's not dead, so there's no argument! Now come!

* KELLER. In a minute! Now look, Annie . . .

x CHRIS. All right, Dad, forget it.

KELLER. Now, she dasn't fell that way. Annie . . .

CHRIS. I'm sick of the whole subject, now cut it out.

KELLER. You want her to go on like this? Those cylinder heads went into P-40's only. What's the matter with you? You know Larry never flew a P-40.

CHRIS. So who flew those P-40's, pigs?

Belittle
Protect
Defend

~~Belittle~~
Beg

Defend

* KELLER. The man was a fool, but don't make a murderer out of him. You got no sense? Look what it does to her! Listen, you gotta appreciate what was doin' in that shop ⁱⁿ the war. The both of you! It was a madhouse. Every half hour the Major callin' for cylinder heads, they were whippin' us with the telephone. The trucks were hauling them away hot, damn near. I mean just try to see it human, see it human. All of a sudden a batch comes out with a crack. That happens, that's the business. A fine, hairline crack. All right, so . . . so he's a little man, your father, always scared of loud voices. What'll the Major say?—Half a day's production shot. . . . What'll I say? You know what I mean? Human. So he takes out his tools and he . . . covers over the cracks. All right . . . that's bad, it's wrong, but that's what a little man

does. If I could have gone in that day I'd a told him - junk 'em, Steve, we can afford it. But alone he was afraid. But I know he meant no harm. He believed they'd hold up a hundred percent. That's a mistake, but it ain't murder. You mustn't feel that way about him. You understand me? It ain't right. -Lies

Surrender

ANN. Joe, let's forget it.

KELLER. Annie, the day the news came about Larry he was in the next cell to mine... Dad. And he cried, Annie... he cried half the night.

ANN. He shoulda cried all night.

* KELLER. Annie, I do not understand why you...!

* CHRIS. Are you going to stop it?!

* ANN. Don't yell at him. He just wants everybody happy.

To acquiesce/ Redirect. → KELLER. That's my sentiments. Can you stand steak?

Confat

CHRIS. And champagne!

KELLER. Now you're operatin'! I'll call Swanson's for a table! Big time tonight, Annie!

Possibly Swansons

ANN. Can't scare me.

Tone 5

KELLER. I like that girl. Wrap her up. You got nice legs, Annie!... I want to see everybody drunk tonight. Look at him, he's blushin'!

CHRIS. Drink your tea, Casanova. Isn't he a great guy?

1.2 Alone at Last
che
Heart-

Chris

304

Raws

Avoid moving of other lines

ANN. You're the only one I know who loves his parents!

CHRIS. I know. It went out of style, didn't it?

* ANN. It's all right. It's a good thing. You know? It's lovely here. The air is sweet.

* CHRIS. You're not sorry you came?

ANN. Not sorry, no. But, I'm . . . not going to stay . . .

CHRIS. Why?

ANN. In the first place, your mother as much as told me to go.

CHRIS. Well

ANN. You saw that . . . and then you . . . you've been kind of . . .

CHRIS. What?

ANN. Well . . . kind of embarrassed ever since I got here.

To hint

* CHRIS. The trouble is I planned on kind of sneaking up on you over a period of a week or so. But they take it for granted that we're all set.

To Agree

* ANN. I knew they would. Your mother anyway.

To quiz

CHRIS. How did you know?

To point

ANN. From *her* point of view, why else would I come?

To intimate

CHRIS. Well . . . would you want to? I guess you know this is why I asked you to come.

ANN. I guess this is why I came.

Blunt
To apologize

Ann React.

To blame

has to do with

CHRIS. Ann, I love you. I love you a great deal, I love you. I have no imagination . . . that's all I know to tell you. I'm embarrassing you. I didn't want to tell it to you here. I wanted some place we'd never been; a place where we'd be brand new to each other. . . . You feel it's wrong here, don't you? This yard, this chair? I want you to be ready for me. I don't want to win you away from anything.

To calm

ANN. Oh, Chris, I've been ready a long, long time!

To Disbelieve

CHRIS. Then he's gone forever. You're sure.

To attest

ANN. I almost got married two years ago.

To understand

CHRIS. . . . why didn't you?

from what he means

ANN. You started to write to me . . .

To reclaim

CHRIS. You felt something that far back?

ANN. Every day since!

*

CHRIS. Ann, why didn't you let me know?

To prove

To tease

ANN. I was waiting for you, Chris. Till then you never wrote. And when you did, what did you say? You sure can be ambiguous, you know.

To assert

CHRIS. Give me a kiss, Ann. Give me a ^{kiss} . . . God, I kissed you, Annie, I kissed Annie. How long, how long I've been waiting to kiss you!

* ANN. I'll never forgive you. Why did you wait all these years?
All I've done is sit and wonder if I was crazy for thinking of you.

+ CHRIS. Annie, we're going to live now! I'm going to make you so happy.

ANN. Not like that you're not.

CHRIS. I kissed you . . .

ANN. Like Larry's brother. Do it like you, Chris. What is it, Chris?

CHRIS. Let's drive some place . . . I want to be alone with you.

ANN. No . . . what is it, Chris, your mother?

CHRIS. No . . . nothing like that . . .

ANN. Then what's wrong? . . . Even in your letters, there was something ashamed.

CHRIS. Yes. I suppose I have been. But it's going from me.

ANN. You've got to tell me –

CHRIS. I don't know how to start.

ANN. It wouldn't work this way.

CHRIS. It's all mixed up with so many other things. . . . You remember, overseas, I was in command of a company?

ANN. Yeah, sure.

To

To encourage
To wonder

To ~~avoid~~

To regain

To avoid

To prod

To dissuade

To plead

To

silence
broken by
pause

CHRIS. Well, I lost them

ANN. How many?

CHRIS. Just about all.

ANN. Oh, gee! ~~X Away~~

To defend
To assure
Reminisce

Backbone
Weak

CHRIS. It takes a little time to toss that off. Because they weren't just men. For instance, one time it'd been raining several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing . . . but . . . that's the kind of guys I had. They didn't die; they killed themselves for each other. I mean that exactly; a little more selfish and they'd've been here today. And I got an idea -watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of . . . responsibility. Man for man. You understand me? -To show that, to bring that on to the earth again like some kind of a monument and everyone would feel it standing there, behind him, and it would make a difference to him.

To
To excuse

... And then I came home and it was incredible. I . . . there was no meaning in it here; the whole thing to them was a kind of a -bus accident. I went to work with Dad, and that rat-race again. I felt . . . what you said . . . ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys. I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of a war, but when you drive that car you've got to be a little better because of that. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it. And I guess that included you.

To clarify

ANN. And you still feel that way?

Phone Ring

1.13 The Messenger is coming

Gain attention
Tease
To give up
scold

To Tease

Quiet

Pursue

To state

To tease

To remember.

CHRIS. I want you, Annie.

ANN. Because you mustn't feel that way any more. Because you have a right to whatever you have. Everything, Chris, understand that? To me, too . . . And the money, there's nothing wrong in your money. Your father put hundreds of planes in the air, you should be proud. A man should be paid for that. . . . SC.

CHRIS. Oh Annie, Annie . . . I'm going to make a fortune for you!

KELLER. Hello. . . Yes. Sure.

ANN. What'll I do with a fortune . . . ?

KELLER. Hey, Ann, your brother . . . What is this Labor Day?

CHRIS. All right, all right. . .

ANN. You shouldn't burst out like that.

To Tease KELLER. Well, nobody told me it was Labor Day. Where's the hot dogs?

CHRIS. All right. You said it once.

KELLER. Well, as long as I know it's Labor Day from now on, I'll wear a bell around my neck.

ANN. He's so subtle!

CHRIS. George Bernard Shaw as an elephant.

KELLER. George! -hey, you kissed it out of my head - your

Volume

question
Affirm
Worry
Hurry
Linger
Tafel
Prod
Slow on Pickups
Assure Answer
recognize worry
Ponder
interrogate
Worry
Parsue

brother's on the phone.

ANN. My brother?

KELLER. Yeah, George. Long distance.

ANN. What's the matter, is anything wrong?

KELLER. I don't know, Kate's talking to him. Hurry up, she'll cost him five dollars.

ANN. I wonder if we ought to tell your mother yet? I mean I'm not very good in argument.

CHRIS. We'll wait till tonight. After dinner. Now don't get tense, just leave it to me.

KELLER. What're you telling her?

CHRIS. Go ahead, Ann. We're getting married, Dad. Well, don't you say anything?

KELLER. I'm glad, Chris, I'm just . . . **George is calling from Columbus.**

CHRIS. Columbus!

KELLER. Did Annie tell you he was going to see his father today?

CHRIS. No, I don't think she knew anything about it.

* KELLER. Chris! You . . . you think you know her pretty good?

Block	CHRIS. What kind of question. . . ?
Stand off Realize	KELLER. I'm just wondering. All these years George don't go to see his father. Suddenly he goes . . . and she comes here.
Push off	CHRIS. Well, what about it?
Question Urge	KELLER. It's crazy, but it comes to my mind. She don't hold nothin' against me, does she?
Prompt	CHRIS. I don't know what you're talking about.
Prove Wonder	KELLER. I'm just talkin'. <u>To his last day in court</u> the man blamed it all on me; and this is his daughter. I mean if <u>she was sent here to find out something?</u>
Big Suspect (Calm)	CHRIS. Why? <u>What is there to find out?</u>
Emphasize	ANN. Why are you so excited, George? What happened there?
Deliberate	KELLER. I mean if they want to open up the case again, for the nuisance value, to hurt <u>us?</u> — <u>emphasize.</u>
Question ^{together}	CHRIS. <u>Dad . . .</u> How could you thing that of her?
<u>Wonder</u>	ANN. <u>Bud</u> what did he say to you, for God's sake?
Blame off	KELLER. It couldn't be, heh. You know.
To Redirect	CHRIS. Dad, you amaze me . . .
	KELLER. All right, forget it, forget it. I want a clean start for you, Chris. <u>I want a new sign over the plant</u> — Christopher Keller, Incorporated. <i>old sign never changed</i>

To defend

CHRIS. J.O. Keller is good enough.

To command
To own-up

KELLER. We'll talk about it. I'm going to build you a house, stone, with a driveway from the road. I want you to spread out, Chris, I want you to use what I made for you. . . . I mean, with joy, Chris, without shame . . . with joy.

To agree

CHRIS. I will, Dad.

To Demand

KELLER. . . . Say it to me.

To

CHRIS. Why?

Direct

KELLER. Because sometimes I think you're . . . ashamed of the money.

Stop

CHRIS. No, don't feel that.

Explain

KELLER. Because it's good money, there's nothing wrong with that money.

Calm

CHRIS. Dad, you don't have to tell me this.

encourage

KELLER. Look, Chris, I'll go to work on Mother for you. We'll get her so drunk tonight we'll all get married! There's gonna be a wedding, kid, like there never was seen! Champagne, tuxedos . . . !

(To Explain
To Soothe)



ANN. Simply because when you get excited you don't control yourself. . . . Well, what did he tell you for God's sake? All right, come then. Yes, they'll all be here. Nobody's running away from you. And try to get hold of yourself, will you? All right, all right. Goodbye.

To wonder

CHRIS. Something happen?

Leave Door open -
We need to hear this.

Worry	- KELLER. He's coming here?
Explain - Calm	* ANN. On the seven o'clock, He's in Columbus. I told him it would be all right.
Agree, Prompt	KELLER. Sure, fine! Your father took sick?
To divert	ANN. No, George didn't say he was sick. I . . . I don't know, I suppose it's something stupid, you know my brother. . . Let's go for a drive, or something. . .
Agree/ Command	CHRIS. Sure. Give me the keys Dad.
Entice	MOTHER. Drive through the park. It's beautiful now.
encourage	CHRIS. Come on, Ann. Be back right away.
Bid farewell	ANN. See you.
Ease; Determine	KELLER. Take your time. What does George want?
state	MOTHER. He's been in Columbus since this morning with Steve. He's gotta see Annie right away, he says.
To wander	KELLER. What for?
To assert	MOTHER. I don't know. He's a lawyer now, Joe. George is a lawyer. All these years he never even sent a post-card to Steve. Since he got back from the war, not a post-card.
Do straw	KELLER. So what?
To prod	MOTHER. Suddenly he takes an airplane from New York to see him. An airplane!

KELLER. Well? So?

MOTHER. Why?

Discourage KELLER. I don't read minds. Do you?

To ponder MOTHER. Why, Joe? What has Steve suddenly got to tell him that he takes an airplane to see him?

Whoooff KELLER. What do I care what Steve's got to tell him?

Interrogate MOTHER. You're sure, Joe?

Demand KELLER. Yes, I'm sure.

TURN MOTHER. Be smart now, Joe. The boy is coming. Be smart.

To assert KELLER. Once and for all, did you hear what I said? I said I'm sure.

To scold MOTHER. All right, Joe. Just . . . be smart.

END OF Act I
CURTAIN

2.1 Blue Reckoning??

(13, 17, 15, 21, 22)
20

KATE

Ht. Medium

Grape
Drink

Chris

Ht.

ACT II

Tw. light
8-8 pm

MOTHER. Did you have to put on good pants to do that? You notice there's more light with that thing gone?

CHRIS. Why aren't you dressing?

MOTHER. It's suffocating upstairs. I made a grape drink for Georgie. He always liked grape. Come and have some.

CHRIS. Well, come on, get dressed. And what's Dad sleeping so much for?

MOTHER. He's worried. When he's worried he sleeps. We're dumb, Chris. Dad and I are stupid people. We don't know anything. You've got to protect us.

CHRIS. You're silly; what's there to be afraid of?

MOTHER. To his last day ⁱⁿ court Steve never gave up the idea that Dad made him do it. If they're going to open the case again I won't live through it.

CHRIS. George is just a damn fool, Mother. How can you take him seriously?

MOTHER. That family hates us. Maybe even Annie. . . .

CHRIS. Oh, now, Mother. . .

MOTHER. You think just because you like everybody they like you!

CHRIS. All right, stop working yourself up. Just leave everything to me.

MOTHER. When George goes home tell her to go with him.

CHRIS. Don't worry about Annie.

MOTHER. Steve is her father, too.

- Steve fathered Ann/George

CHRIS. Are you going to cut it out? Now, come.

MOTHER. You don't realize how people can hate, Chris, the can hate so much they'll tear the world to pieces. . . .

7/14

CHRIS. Look! She's dressed already. I've just got to put on a shirt.

ANN. Are you feeling well, Kate?

MOTHER. What's the difference, dear. There are certain people, y'know, the sicker they get the longer they live.

- Kate's sick

CHRIS. You look nice. XDL

ANN. We're going to tell her tonight.

CHRIS. Absolutely, don't worry about it.

ANN. I wish we could tell her now. I can't stand scheming. My stomach gets hard.

turn around

CHRIS. It's not scheming, we'll just get her in a better mood.

Leave Door open

22 stop — MOTHER. Joe, are you going to sleep all day!
Joe Respond

ANN. The only one who's relaxed is your father. He's fast asleep.

CHRIS. I'm relaxed.

ANN. Are you?

CHRIS. Look. Let me know when George gets here.

← LYDIA. Johnny! Come get your supper!]

SUE. Is my husband...? —

ANN. Oh!

SUE. I'm terribly sorry.

ANN. It's all right, I . . . I'm a little silly about the dark.

SUE. It is getting dark.

ANN. Are you looking for your husband?

SUE. As usual. He spend^s so much time here, they'll be charging him rent.

ANN. Nobody was dressed so he drove over to the depot to pick-up my brother.

To sum up. SUE. Oh, your brother's in?

2.2 Phmy Idealism

ANN. Yeah, they ought to be here any minute now. Will you have a cold drink?

SUE. I will, thanks. My husband. Too hot to drive me to the beach.—Men are like little boys; for the neighbors they'll always cut the grass. *Jim'll do anything for anyone, but his wife*

ANN. People like to do things for the Kellers. Been that way since I can remember.

SUE. It's amazing. I guess your brother's coming to give you away, heh?

ANN. I don't know. I suppose.

SUE. You must be all nerved up?

ANN. It's always a problem getting yourself married, isn't it?

SUE. That depends on your shape, of course. I don't see why you should have a problem.

ANN. I've had chances—

SUE. I'll be ⁺ It's romantic. . . it's very unusual to me, marrying the brother of your sweetheart.

ANN. I don't know. I think it's mostly that whenever I need somebody to tell me the truth I've always thought of Chris. When he tells you something you know it's so. He relaxes me.

SUE. And he's got money. That's important, you know.

ANN. It wouldn't matter to me.

To

To Defend

To inquire

less juice

Chris is truthful

SUE. You'd be surprised. It makes all the difference. I married an interne. On my salary. And that was bad, because as soon as a woman supports a man he owes her something. You can never owe somebody without resenting them. That's true, you know.

Jim
resents
Sue -

ANN. Underneath, I think the doctor is very devoted.

SUE. Oh, certainly. But it's bad when a man always see the bars in front of him. Jim thinks he's ^Y jail all the time.

ANN. Oh . . .

SUE. That's why I've been intending to ask you a small favor, Ann . . . it's something very important to me.

ANN. Certainly, if I can do it.

SUE. You can. When you take up housekeeping, try to find a place away from here.

Go Away

ANN. Are you fooling?

To AFFIRM.

SUE. I'm very serious. My husband is unhappy with Chris around.

ANN. How is that?

SUE. Jim's a successful doctor. But he's got an idea he'd like to do medical research. Discover things. You see?

ANN. Well, isn't that good?

SUE. Research pays twenty-five dollars a week minus laundering the hair shirt. You've got to give up your life to go into it.

ANN. How does Chris?

SUE. Christ makes people want to be better than it's possible to be. He does that to people.

ANN. Is that bad?

SUE. My husband has a family, dear. Every time he has a session with Chris he feels as though he's compromising by not giving up everything for research. As though Chris or anybody else isn't compromising. It happens with Jim every couple of years. He meets a man and makes a statue out of him.

ANN. Maybe he's right. I don't mean Chris is a statue, but . . .

SUE. Now darling, you know he's not right.

ANN. I don't agree with you. Chris. . . .

SUE. Let's face it dear. Chris is working with his father, isn't he? He's taking money out of that business every week in the year.

ANN. What of it?

SUE. You ask me what of it?

ANN. I certainly do ask you. You oughtn't cast aspersions like that, I'm surprised at you.

SUE. You're surprised at me!

ANN. He'd never take five cents out of that plant if there was anything wrong in it.

To

To assert

To defend

To insinuate

To

To explain

SUE. You know that?

ANN. I know it. I resent everything you've said.

SUE. You know what I resent, dear?

ANN. Please, I don't want to argue.

SUE. I resent living next door to the Holy Family. It makes me look like a bum, you understand?

ANN. I can't do anything about that.

SUE. Who is he to ruin a man's life? Everybody knows Joe pulled a fast one to get out of jail.

ANN. That's not true!

SUE. Then why don't you go out and talk to people? Go on, talk to them. There's not a person on the block who doesn't know the truth.

ANN. That's a lie. People come here all the time for cards and . . .

SUE. So what? They give him credit for being smart. I do, too, I've got nothing against Joe. But if Chris wants people to put on the hair shirt let him take of his broadcloth. He's driving my husband crazy with that phony idealism of his, and I'm at the end of my rope on it! Hello, darling. How's mother?

CHRIS. I thought George came.

SUE. No, it was just us.

To

Xu R.

P.O.V.

To Distract

CHRIS. Susie, do me a favor, heh? Go up to Mother and see if you can calm her. She's all worked up.

SUE. She still doesn't know about you two?

CHRIS. Well, she senses it, I guess. You know my mother.

To mock

SUE. Oh, yeah, she's psychic.

To rush

CHRIS. Maybe there's something in the medicine chest.

SUE. I'll give her one of everything. Don't worry about Kate; couple of drinks, dance her around a little. . . she'll love Ann. Because you're the female version of him. Don't be alarmed, I said version.

To intimidate.

CHRIS. Interesting woman, isn't she?

ANN. Yeah, she's very interesting.

CHRIS. She's a great nurse, you know, she . . .

ANN. Are you still doing that?

CHRIS. Doing what?

ANN. As soon as you get to know somebody you find a distinction for them. How do you know she's a great nurse?

CHRIS. What's the matter, Ann?

ANN. The woman hates you. She despises you!

CHRIS. Hey . . . what's hit you?

x D of Chris

ANN. Gee, Chris. . .

CHRIS. What happened here?

ANN. You never . . . Why didn't you tell me?

CHRIS. Tell you what?

ANN. She says they all think Joe is guilty.

To brush off
To comfort

* CHRIS. What difference does it make what they think?

* ANN. I don't care what they think, I just don't understand why I took the trouble to deny it. You said it was forgotten.

CHRIS. I didn't want you feel there was anything wrong in you coming here, that's all. I know a lot of people think my father was guilty, and I assumed there might be some question in your mind.

ANN. But I never once said I suspected him..

CHRIS. Nobody says it.

ANN. Chris, I know how much you love him, but it could never. .

CHRIS. Do you think I could forgive him if he'd done that thing?

ANN. I'm not here out of the blue sky, Chris. I turned my back on my father, if there's anything wrong here now . . .

To wonder

Deny
the
Father.

CHRIS. I know that, Ann.

ANN. George is coming from Dad, and I don't think it's with a blessing.

CHRIS. He's welcome here. You've got nothing to fear from George.

ANN. Tell me that . . . just tell me that.

* CHRIS. The man is innocent, Ann. Remember he was falsely accused once and it put him through hell. How would you behave if you faced with the same thing again? Annie, ^{w/only} Believe me, there's nothing for you here. believe me, kid.

ANN. All right, Chris, all right.

Faster cue

Tease

KELLER. Every time I come out here it looks like Playland!

CHRIS. I thought you were going to shave?

KELLER. In a minute. I just wok^e up, I can't see nothin'.

ANN. You look shaved.

KELLER. Oh, no. Gotta be extra special tonight. Big night, Annie. So how's it feel to be a married woman?

ANN. I don't know, yet.

Tease

KELLER. What's the matter, you slippin'?

CHRIS. The great roué!

KELLER. What is that, roué?

2.3 The messenger wears

CHRIS. It's French.

KELLER. Don't talk dirty.

CHRIS. You ever meet a bigger ignoramus?

KELLER. Well, somebody's got to make a living.

ANN. That's telling him.

*

KELLER. I don't know, everybody's getting' so ~~God~~dam educated in this country there'll be nobody to take away the garbage. It's getting' so the only dumb ones left are the bosses.

BILL GATES

ANN. You're not so dumb, Joe.

KELLER. I know, but you go into our plant, for instance. I got so many lieutenants, majors and colonels that I'm ashamed to ask somebody to sweep the floor. I gotta be careful I'll insult somebody. No kiddin'. It's a tragedy: you stand on the street today and spit, you're gonna hit a college man.

Ann Chris
React

CHRIS. Well, don't spit.

KELLER. I mean to say, it's comin' to a pass. I been thinkin', Annie. . . your brother, George. I been thinkin' about your brother George. When he comes I like you to brooch something to him.

Italics

CHRIS. Broach.

KELLER. What's the matter with brooch?

CHRIS. It's not English.

KELLER. When I went to night school it was brooch.

ANN. Well, in day school it's broach.

KELLER. Don't surround me, will you? ^{Jesus?} Seriously, Ann . . . you say he's not well. George, I been thinkin', why should he knock himself out in New York with that cut-throat competition, when I got so many friends here; I'm very friendly with some big lawyers in town. I could set George up here.

ANN. That's awfully nice of you, Joe.

* KELLER. No, kid, it ain't nice of me. I want you to understand me. I'm thinking of Chris. . . . See. . . This is what I mean. You get older, you want to feel that you . . . accomplished something. My only accomplishment is my son. I ain't brainy. That's all I accomplished. Now, a year, eighteen months, your father'll be a free man. Who is he going to come to Annie? His baby. You. He'll come, old, mad, into your house. 1yr + 18mths

ANN. That can't matter anymore, Joe.

KELLER. I don't want that hate to come between us.

ANN. I can only tell you that that could never happen.

KELLER. You're in love now, Annie, but believe me, I'm older than you and I know – a daughter is a daughter, and a father is a father. And it could happen. I like you and George to go to him prison and tell him . . . "Dad, Joe wants to bring you into the business when you get out."

ANN. You'd have him as a partner?

cues

KELLER. No, no partner. A good job. I want him to know, Annie . . . while he's sitting there I want him to know that when gets out he's got a place waiting for him. It'll take his bitterness away. To know you got a place . . . it sweetens you.

ANN. Joe, you owe him nothing.

KELLER. I owe him a good kick in the teeth, but he's your father. . . .

CHRIS. Then kick him in the teeth! I don't want him in the plant, so that's that! You understand? And besides, don't talk about him like that. People misunderstand you!

KELLER. And I don't understand why she has to crucify that man.

CHRIS. Well, it's her father, if she feels. . . .

KELLER. No, no

CHRIS. What's it to you? Why. . . ?

KELLER. A father is a father! I better . . . I better shave. I didn't mean to yell out you, Annie.

ANN. Let's forget the whole thing, Joe.

KELLER. Right. She's likable.

CHRIS. Shave, will you?

KELLER. Right again.

React

Lydia
Hillery then

To

LYDIA. I forgot all about it . . . Hya. I promised to fix Kate's hair for tonight. Did she comb it yet?

KELLER. Always a smile, hey, Lydia?

LYDIA. Sure, why not?

KELLER. Come on up and comb my Katie's hair. She's got a big night, make her beautiful.

LYDIA. I will.

KELLER. Hey that could be a song.

"Come on up and comb my Katie's hair . . .

Oh, come on up, 'cause she's my lady fair—"

How's that for one year of night school?

"Oh come on up, come on up, ^{ad} comb my lady's hair ----"

CHRIS. What's the matter? Where is he?

JIM. Where's your mother?

CHRIS. Upstairs, dressing.

ANN. What happened to George?

JIM. I asked him to wait ⁱⁿ the car. Listen to me now. Can you take some advice? Don't bring him in here.

ANN. Why?

JIM. Kate is in bad shape, you can't explode this in front of her.

ANN. Explode what?

2.4 The messenger has ARRIVED

She's late?

JIM. You know why he's here, don't try to kid it away. There's blood in his eye; drive him somewhere and talk to him alone.

CHRIS. Don't be an old lady.

JIM. He's come to take her home. What does that mean? You know what that means. Fight it out with him some place else.

ANN. I'll drive . . . him somewhere.

CHRIS. No.

JIM. Will you stop being an idiot?

CHRIS. Nobody's afraid of him here. Cut it out! Helluva way to do; what're you sitting out there for?

GEORGE. Doctor said you mother isn't well, I . . .

CHRIS. So what? She'd want to see you, wouldn't she? We've been waiting for you all afternoon.

ANN. This is filthy, didn't you bring another shirt?

SUE. How about the beach, Jim?

JIM. Oh, it's too hot to drive.

SUE. How'd you get to the station - Zeppelin?

CHRIS. This is Mrs. Bayliss, George. George! Mrs. Bayliss.

SUE. How do you do?

To

Bayless bought the house 3.5 yrs ago.

GEORGE. You're the people who bought our house, aren't you?

To impress

SUE. That's right. Come and see what we did with it before you leave.

GEORGE. I liked it the way it was.

To insult

SUE. He's frank, isn't he?

TOWARD JIM. See you later. . . . Take it easy, fella.

CHRIS. Thanks for driving him! How about some grape juice? Mother made it especially for you.

GEORGE. Good old Kate, remembered my grape juice.

CHRIS. You drank enough of it in this house. How've you been, George? – Sit down.

GEORGE. It takes me a minute. It seems impossible.

CHRIS. What?

GEORGE. I'm back here.

CHRIS. Say, you've gotten a little nervous, haven't you?

GEORGE. Yeah, toward the end of the day. What're you, big executive now?

CHRIS. Just kind of medium. How's the law?

George - Voice
force front

Blocking
Adj
Kneels
Leaning

To imply
To wonder
To insinuate

GEORGE. I don't know. When I was studying in the hospital it seemed ^{sensible} possible, but outside there doesn't seem to be much of a law. The trees got thick, didn't they? What's that?

CHRIS. Blew down last night. We had it there for Larry. You know.

GEORGE. Why, afraid you'll forget him?

CHRIS. Kind of remark is that?

ANN. When did you start wearing a hat? *Never wore hats*

GEORGE. Today. From now on I decided to look like a lawyer, anyway. Don't you recognize it?

ANN. Why? Where...? *Now wearing Steve's hat*

GEORGE. Your father's... he asked me to wear it.

ANN. ... How is he?

GEORGE. He got smaller.

ANN. Smaller?

GEORGE. Yeah, little. He's a little man. That's what happens to suckers, you know. It's good I went to him in time - another year there'd be nothing left but his smell.

CHRIS. What's the matter, George, what's the trouble?

GEORGE. The trouble? The trouble is when you make suckers out of people once, you shouldn't try to do it twice?

CHRIS. What does that mean?

To interrogate

GEORGE. You're not married yet, are you?

ANN. George will you sit down and stop --?

To demand

GEORGE. Are you married yet?

ANN. No, I'm not married yet.

To

→ GEORGE. You are not going to marry him.

ANN. Why am I not going to marry him?

GEORGE. Because his father destroyed your family.

Threaten.

CHRIS. Now look, George. . .

GEORGE. Cut this short, Chris. // Tell her to come home with me. Let's not argue, you know what I've got to say.

CHRIS. George, you don't want to be the voice of God, do you?

GEORGE. I'm . . .

CHRIS. That's been your trouble all your life, George, you dive into things. // What kind of statement is that to make? You're a big boy now.

GEORGE. I'm a big boy now.

CHRIS. Don't come bulling in here. If you've got something to say, be civilized about it.

GEORGE. Don't civilize me! *Ray need*

ANN. Shhhh!

CHRIS. Are you going to talk like a grown man or aren't you?

Desperate
ANN. Sit down, dear. Don't be angry, what's the matter? Now what happened? You kissed me when I left, now you. . .

To guilt.
Hiss
GEORGE. My life turned upside down since then. I couldn't go back to work when you left. I wanted to go to Dad and tell him you were going to be married. It seemed impossible not to tell him. He loved you so much. . . Annie. . . we did a terrible thing. We can never be forgiven. Not even to send him a card at Christmas. I didn't see him once since I got home from the war! Annie, you don't what was done to that man. You don't know what happened.

ANN. Of course I know.

For
Process
GEORGE. You can't know, you wouldn't be here. Dad came to work that day. The night foreman came to him and showed the cylinder heads . . . they were coming out of the process with defects. There was something wrong with the process. So Dad went directly to the phone and called here and told Joe to come down right away. But the morning passed. No sign of Joe. So Dad called again. By this time he had over a hundred defectives. The Army was screaming for stuff and Dad didn't have anything to ship. So Joe told him . . . on the phone he told him to weld, cover up the cracks in any way he could, and ship them out.

Chris react
lean forward

CHRIS. Are you through now?

GEORGE. I'm not through now! Dad was afraid. He wanted Joe there if he was going to do it. But Joe can't come down . . . He's sick. Sick! He suddenly gets the flu! Suddenly! But he promised to take responsibility. Do you understand what I'm saying? On the telephone you can't have responsibility! In court you can always deny a phone call and that's exactly what he did. They knew he was a liar the first time, but in the appeal they believed that rotten lie and now Joe is a big shot and your father is the patsy. Now what're you going to do? Eat his food, sleep in his bed? Answer me; what're you going to do? //

To Prove
To minimize

CHRIS. What are you going to do, George?

GEORGE. He's too smart for me, I can't prove a phone call.

CHRIS. Then how dare you come in here with that rot?

ANN. George, the court . . .

GEORGE. The court didn't know your father! But you know him. You know in your heart Joe did it.

* CHRIS. Lower your voice or I'll throw you out of here.

GEORGE. She knows. She knows.

CHRIS. Get him out of here, Ann. Get him out of here.

ANN. George, I know everything you've said. Dad told that whole thing in court, and they . . .

To assure
To Rebut

GEORGE. The court did not know him, Annie!

ANN. Shhh! – But he'll say anything, George. You know how quick he can lie.

To Cross examine GEORGE. I'll ask you something, and look me in the eye when you answer me.

CHRIS. I'll look you in the eye.

— GEORGE. You know your father. . .

CHRIS. I know him well.

— GEORGE. And he's the kind of boss to let a hundred and twenty-one cylinder heads be repaired and shipped out of his shop without even knowing about it?

CHRIS. He's that kind of boss.



— GEORGE. And that's the same Joe Keller who never left his shop without first going around to see that all the lights were out.

CHRIS. The same Joe Keller.

— GEORGE. The same man who knows how many minutes a day his workers spend in the toilet.

CHRIS. The same man.

— GEORGE. And my father, that frightened mouse who'd never put a shirt without somebody along—that man would dare do such a thing on his own?



CHRIS. On his own. And because he's a frightened mouse this is another thing he'd do, --throw the blame on somebody else because he's not man enough to take it himself. He tried it in court but it didn't work, but with a fool like you it works!

GEORGE. Oh, Chris, you're a liar to yourself.

ANN. Don't talk like that!

CHRIS. Tell me, George. What happened? The court record was good enough for you all these years, why isn't it good now? Why did you believe it all these years?

Chris
React -
towards ANN

GEORGE. Because you believed it. That's the truth, Chris. I believed everything, because I thought you did. But today I heard it from his mouth. From his mouth it's altogether different than the record. Anyone who knows him, and knows your father, will believe it from his mouth. Your Dad took everything we have. I can't beat that. But she's one item he's not going to grab. Get your things. Everything they have is covered with blood. You're not the kind of girl who can live with that. Get your things.

CHRIS. Ann . . . you're not going to believe that, are you?

ANN. You know it's not true, don't you?

GEORGE. How can he tell you? It's his father. None of these things ever even cross your mind?

CHRIS. Yes, they crossed my mind. Anything can cross your mind!

GEORGE. He knows, Annie. He knows!

To Doubt

To

CHRIS. The Voice of God!

GEORGE. They why isn't your name on the business? Explain that to her!

CHRIS. What the hell has that got to do with . . . ?

GEORGE. Annie, why isn't his name on it?

CHRIS. Even when I don't own it!

GEORGE. Who're you kidding? Who gets it when he dies? Open your eyes, you know the both of them, isn't that the first thing they'd do, the way they love each other? – J.O. Keller and Son? I'll settle it. Do you want to settle it, or are you afraid to?

CHRIS. What do you mean?

GEORGE. Let me go up and talk to your father. In ten minutes you'll have the answer. Or are you afraid of the answer?

CHRIS. I'm not afraid of the answer. I know the answer. But mother isn't well and I don't want a fight here now.

GEORGE. Let me go to him.

CHRIS. You are not going to start a fight here now.

— GEORGE. What more do you want!!!

ANN. Someone's coming.

CHRIS. You won't say anything now.

ANN. You'll go soon. I'll call a cab.

GEORGE. You're coming with me.

ANN. You understand? Don't . . . George, you're not going to start anything now! Shsh!

MOTHER. Georgie, Georgie.

GEORGE. Hello. Kate.

MOTHER. They made an old man out of you. Look, you're gray.

GEORGE. I know. I . . .

MOTHER. I told you when you went away, don't try for medals.

GEORGE. I didn't try, Kate. They made it very easy for me.

MOTHER. Go on. You're all alike. Look at him, why did you say he's fine? He looks like a ghost.

GEORGE. I feel all right.

MOTHER. I'm sick to look at you. What's the matter with your mother, why don't she feed you?

ANN. He just hasn't any appetite.

MOTHER. If he ^{at} my house he'd have an appetite. I pity your husband! Sit down. I'll make you a sandwich.

GEORGE. I'm really not hungry.

Ann's



Hi, oh my!

go to him

2.6 |
Disparaging me
Welcome

G

C

MOTHER. Honest to God, it breaks my heart to see what happened to all the children. How we worked and planned for you, and you end up no better than us. (THEME)

Strut to speak;
change mind.

GEORGE. You . . . you haven't changed at all, you know that, Kate?

MOTHER. None of us changed, Georgie. We all love you. Joe was just talking about the day you were born and the water got shut off. People were carrying basins from a block away – a stranger would have thought the whole neighborhood was on fire! Why didn't you give him some juice!

George's Birth

ANN. I offered it to him.

MOTHER. You offered it to him! Give it to him! And now you're going to sit there and drink some juice. . . and look like something.

make eye contact w/ Chris

GEORGE. Kate, I feel hungry already.

CHRIS. She could turn Mahatma Gandhi into a heavyweight!

MOTHER. Listen, to hell with the restaurant! I got a ham in the icebox, and frozen strawberries, and avocados, and . . . Big stuff stored

ANN. Swell, I'll help you!

To remind

GEORGE. The train leaves at eight-thirty, Ann.

MOTHER. You're leaving?

CHRIS. No, Mother, she's not . . .

To silence

ANN. You hardly got her, ~~to~~ give yourself a chance to get acquainted again.

To

49 CHRIS. Sure, you don't even know us any more.

MOTHER. Well, Chris, if they can't stay, don't . . .

CHRIS. No, it's just a question of George, Mother, he planned on . . .

~~+~~ GEORGE. Now wait a minute, Chris . . .

CHRIS. If you want to go, I'll drive you to the station now, but if you're staying no arguments while you're here.

MOTHER. Why should he argue? Georgie and us have no argument. How could we have an argument, Georgie? We all got hit by the same lightning, how can you . . .? Did you see what happened to Larry's tree, Georgie? Imagine? While I was dreaming of him in the middle of the night, the wind came along and . . .

Bigger

LYDIA. Hey Georgie, Georgie, Georgie, Georgie, Georgie!

GEORGE. Hello, Laughy. What'd you do, grow?

LYDIA. I'm a big girl now.

MOTHER. Look what she can do to a hat!

ANN. Did you make that? - *whats your reaction,*

MOTHER. In ten minutes!

LYDIA. I only rearranged it.

GEORGE. You still make you own clothes?

CHRIS. Ain't she classy! All she needs now is a Russian Wolfhound.

MOTHER. It feels like somebody is sitting on my head.

ANN. No, it's beautiful, Kate.

MOTHER. She's a genius! You should've married her. This one can feed you!

LYDIA. Oh, stop that, Kate.

GEORGE. Didn't I hear you had a baby?

MOTHER. You don't hear so good. She ^{is} got three babies.

GEORGE. No kidding, three?

LYDIA. Yeah, it was one, two, three – You've been away a long time, Georgie.

To ponder.

GEORGE. I'm beginning to realize.

MOTHER. The trouble with you kids is you *think* too much.

LYDIA. Well, we think, too.

MOTHER. Yes, but not all the time.

GEORGE. They never took Frank, heh?

To brag.

To explain

To mock

LYDIA. No, he was always one year ahead of the draft. —

MOTHER. It's amazing. When they were calling boys twenty-seven Frank was just twenty-eight, when they made it twenty-eight he was just twenty-nine. That's why he took up astrology. It's all in when you were born, it just goes to show.

Frank
ahead
of
draft

CHRIS. What does it go to show?

MOTHER. Don't be so intelligent. Some superstitions are very nice! Did he finish Larry's horoscope?

LYDIA. I'll ask him now, I'm going in. Would you like to see my babies? Come on.

GEORGE. I don't think ~~so~~, Lydia.

LYDIA. All right. Good luck to you, George.

GEORGE. Thanks. And to you . . . And Frank.

LYDIA. Oh, Frank!

MOTHER. She got pretty, huh?

GEORGE. Very pretty.

MOTHER. She's beautiful, you damned fool!

GEORGE. She makes it seem so nice around here.

To point out.

MOTHER. Look what happened to you because you wouldn't listen to me! I told you to marry that girl ~~and~~ stay out of the war!

AND

GEORGE. She used to laugh too much.

MOTHER. And you didn't laugh enough. While you were getting mad about Fascism Frank was getting into her bed.

GEORGE. He won the war, Frank.

CHRIS. All the battles.

MOTHER. The day they started the draft, Georgie, I told you you loved that girl.

CHRIS. And truer love hath no man!

MOTHER. I'm smarter than any of you.

GEORGE. She's wonderful!

MOTHER. And now you're going to listen to me, George. You had big principles, Eagle Scouts the three of you; so now I got a tree and this one, when the weather gets bad he can't stand on his feet; and that big dope next door who never reads anything but Andy Gump has three children and his house paid off. Stop being a philosopher, and look after yourself. Like Joe was just saying—you move back here, he'll help you get set and I'll find you girl and put a smile on your face.

GEORGE. Joe? Joe wants me here?

ANN. He asked me to tell you, and I think it's a good idea.

At this K.

G. thousand

Frank, George, Larry

To disagree

To ~~argue~~ ^{style}

To best. fled

To lead

GEORGE. No, got to be back in New York.

ANN. I'll call a cab for you.

KELLER. Too bad you can't stay, George. Sit down. He looks fine.

MOTHER. He looks terrible.

KELLER. That's what I said, you look terrible, George. I wear the pants and she beats me with belt.

GEORGE. I saw your factory on way from the station. It looks like General Motors.

KELLER. I wish it was General Motors, but it ain't. Sit down, George. Sit down. So you finally went to see your father, I hear?

GEORGE. Yes, this morning. What kind of stuff do you make now?

KELLER. Oh, little of everything. Pressure cookers, an assembly for washing machines. Got a nice, flexible plant now. So how'd you find Dad? Feel all right?

GEORGE. No, he's not well, Joe.

KELLER. Not his heart again, is it?

- Steve-
heart-trouble

GEORGE. It's everything, Joe. It's his soul.

KELLER. Uh huh--

To redirect

To stop

To provoke.

CHRIS. How about seeing what they did with your house?

KELLER. Leave him be.

GEORGE. I'd like to talk to him.

KELLER. Sure, he just got here. That's the way they do, George. A little man makes a mistake and they hang him by the thumbs; the big ones become ambassadors. I wish you'd-a told me you were going to see Dad.

GEORGE. I didn't know you were interested.

X KELLER. In a way, I am. I would like him to know, George, that as far as I'm concerned, any time he wants, he's got a place with me. I would like him to know that.

GEORGE. He hates your guts, Joe. Don't you know that?

* KELLER. I imagined it. But that can change, too.

MOTHER. Steve was never like that.

GEORGE. He's like that now. He'd like to take every man who made money { the war and put him up against a wall.

CHRIS. He'll need a lot of bullets.

GEORGE. And he'd better not get any.

KELLER. That's a sad thing to hear.

GEORGE. Why? What'd you expect him to think of you?

Focus lines

together

KELLER. I'm sad to see he hasn't changed. As long as I know him, twenty-five years, the man never learned how to take the blame. You know that, George?

GEORGE. Well, I . . .

KELLER. But you do know it. Because the way you come in here you don't look like you remember it. I mean like in 1937 when we had the shop on Flood Street. And he damn near blew us all up with that heater he left burning for two days without water. He wouldn't admit that was his fault, either. I had to fire a mechanic to save his face. You remember that. → low and mid?

GEORGE. Yes, but . . .

KELLER. I'm just mentioning it, George. Because this is just another one of a lot of things. Like when he gave Frank that money to invest in oil stock. ^{7 away}

GEORGE. I know that, I . . .

KELLER. But it's good to remember those things, kid. The way he cursed Frank because the stock went down. Was that Frank's fault? To listen to him Frank was a swindler. An all the mad did was give him a bad tip.

GEORGE. I know those things . . .

KELLER. Then remember them, remember them. There are certain men in the world who rather see everybody hung before they'll take blame. You understand me, George?

ANN. The cab's on its way. Would you like to wash?

MOTHER. Why must he go? Make the midnight, George.

KELLER. Sure, you'll have dinner with us!

ANN. How about it? Why not? We're eating at the lake, we could have a swell time.

Pause

GEORGE. All right.

MOTHER. Now you're talking.

CHRIS. I've got a shirt that'll go right with that suit.

MOTHER. Size fifteen and a half, right, George?

To desire; to hide

GEORGE. Is Lydia . . . ? I mean - Frank and Lydia coming?

MOTHER. I'll get you a date that'll make her look like a . . .

GEORGE. No, I don't want a date.

CHRIS. I somebody just for you! Charlotte Tanner!

KELLER. Call Charlotte, that's right.

MOTHER. Sure, call her up.

ANN. You go up and pick out a shirt and tie.

GEORGE. I never felt at home anywhere but her. I feel so . . . Kate, you look so young, you know? You didn't change at all. It . . . rings an old bell. You Joe, you're amazingly the same. The whole atmosphere is. ^{too,}

KELLER. Say, I ain't got time to get sick.

Get SNAP for laicres Blue Dress

2.8 Joe Kate Ann
HT Quick Calmy Kopf

MOTHER. He hasn't been laid up in fifteen years. . . .

KELLER. Except my flu during the war.

MOTHER. Huhh?

KELLER. My flu, when I was sick during . . . the war.

MOTHER. Well, sure . . . I meant except for that flu. Well, it slipped my mind, don't look at me that way. He wanted to go to the shop but he couldn't lift himself off the bed. I thought he had pneumonia.

GEORGE. Why did you say he's never . . . ?

KELLER. I know how you feel, kid. I'll never forgive myself. If I could've gone I that day I'd never ³³all Dad to touch those heads.

GEORGE. She said you've never been sick.

MOTHER. I said he was sick, George.

GEORGE. Ann, didn't you hear her say . . . ?

MOTHER. Do you remember every time you were sick?

GEORGE. I'd remember pneumonia. Especially if I got it just day my partner was going to patch up cylinder heads. . . What happened that day, Joe?

FRANK. Kate! Kate!

MOTHER. Frank, did you see George?

To stop
To Direct

Reprove

Look over
table

mutter,

FRANK. Lydia told me, I'm glad to . . . you'll have to pardon me. I've got something amazing for you, Kate, I finished Larry's horoscope.

MOTHER. You'd be interested in this, George. It's wonderful the way he ^{can} understand the . . .

CHRIS. George, the girl's on the phone. . .

MOTHER. He's finished Larry's horoscope!

CHRIS. Frank, can't you pick a better time than this?

FRANK. The greatest men who ever lived believed in the stars!

CHRIS. Stop filling her head with that junk!

FRANK. Is it junk to feel that there's a greater power than ourselves? I've studied the stars of his life! I won't argue with you, I'm telling you. Somewhere in this world your brother is alive!

MOTHER. Why isn't it possible.

CHRIS. Because it is insane.

FRANK. Just a minute now. I'll tell you something and you can do as you please. Just let me say it. He was supposed to have died on November twenty-fifth. But November twenty-fifth was his favorable day.

* CHRIS. Mother!

MOTHER. Listen to him!

Kate Look at
chart - like you know

Articulate

Frank + mother
at Sibbs

FRANK. It was a day when everything good was shining on him, the kind of day he should've married on. You can laugh at a lot of it, I can understand you laughing. But the odds are a million to one that man won't die on his favorable day. That's known, that's known, Chris!

MOTHER. Why isn't it possible, why isn't it possible, Chris!

GEORGE. Don't you understand what she's saying? She just told you to go. What are you waiting for now?

CHRIS. Nobody can tell her to go.

MOTHER. Thank you, darling, for your trouble. Will you tell him to wait, Frank?

FRANK. Sure thing.

at Gate MOTHER. They'll be right out, driver!

CHRIS. She's not leaving, Mother.

GEORGE. You heard her say it, he's never been sick!

MOTHER. He misunderstood me, Chris!

GEORGE. He simply told your father to kill pilots, and covered himself in bed!

CHRIS. You'd better answer him, Annie. Answer him.

Chris MOTHER. I packed your bag, darling. All you've got to do is close it.

Ann watch us.

ANN. I'm not closing anything. He asked me here and I'm staying till he tells me to go. Till Chris tells me!

CHRIS. That's all! Now get out of here, George!

MOTHER. But if that's how he feels. . . x to c.

CHRIS. That's all, nothing more till Christ comes, about the case or Larry as long as I'm here! Now get out of here, George!

GEORGE. You tell me. I want to hear you tell me.

ANN. Go, George!

CHRIS. What do you mean, packed her bag? How dare you pack her bag? ()

MOTHER. Chris. . . To (Mrs)

CHRIS. How dare you pack her bag?

MOTHER. She doesn't belong here.

CHRIS. Then I don't belong here.

MOTHER. She's Larry's girl. - Larry

CHRIS. And I'm his brother and he's dead, and I'm marrying his girl. Fastest double

MOTHER. Never, never in this world!

KELLER. You lost your mind?

Don't stop & wait.
George, hat

G

MOTHER. You have nothing to say!

Ambiguity

KELLER. I got plenty to say. Three and a half years you been talking like a maniac—

MOTHER. Nothing. You have nothing to say. Now I say. He's coming back, and everybody has got to wait.

Different each to

CHRIS. Mother, Mother

MOTHER. Wait, wait...

CHRIS. How long? How long?

ST...
the R...
Smooth...
DE...
much implied in
sub text!

MOTHER. Till he comes; forever and ever till he comes!

Present

CHRIS. Mother, I'm going ahead with it.

MOTHER. Chris, I've never said no to you in my life, now I say no!

CHRIS. You'll never let him go till I do it. (singsong)

MOTHER. I'll never let him go and you'll never let him go...!

CHRIS. I've let him go. I've let him go a long...

MOTHER. Then let your father go. Punctuated

KELLER. She's out of her mind.

MOTHER. Altogether! Your brother's alive, darling, because if he's dead, your father killed him. Do you understand me now? As long as you live, that boy is alive. God does not let a son be killed by his father. Now you see, don't you? Now you see.

Don't slay -

KELLER. She's out of her mind. *to defend*

To accuse

CHRIS. Then . . . you did it?

KELLER. He never flew a P-40—

CHRIS. But the others.

KELLER. She's out of her mind.

CHRIS. Dad . . . you did it?

KELLER. He never flew a P-40, what's the matter with you?

CHRIS. Then you did it. To the others.

KELLER. What's the matter with you? What the hell is the matter with you?

CHRIS. How could you do that? How?

KELLER. What's the matter with you!

CHRIS. Dad . . . Dad, you killed twenty-one men!

KELLER. What, killed?

CHRIS. You killed them, you murdered them.

KELLER. How could I kill anybody!

CHRIS. Dad! Dad!

KELLER. I didn't kill anybody!

CHRIS. Then explain it to me. What did you do? Explain it to me or I'll tear you to pieces!

KELLER. Don't Chris, don't. . .

CHRIS. I want to know what you did, now what did you do? You had a hundred and twenty cracked engine-heads, now what did you do?

KELLER. If you're going to hang me then I . . .

CHRIS. I'm listening, God Almighty, I'm listening!

KELLER. You're a boy, what could I do! I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; your got process, the process don't work you're out of business; you don't how to operate, your stuff is no good; they close you up, they tear up your contracts, what the hell's it to them? You lay forty years into a business and they knock you out in five minutes, what could I do, let them take forty years, let them take my life away? I never thought they'd install them I swear to God. I thought they'd stop 'em before anybody took off.

*61 yrs old
Began working
at 21*

CHRIS. Then why'd you ship them out?

KELLER. By the time they could spot them I thought I'd have the process going again, and I could show them they needed me and they'd let it go by. But weeks passed and I got no kick-back, so I was going to tell them.

*1947
1907
Joe
21 yrs*

CHRIS. Then why didn't you tell them?

*30 yrs later
Flood Street Shop -*

4

KELLER. It was too late, the paper, it was all over the front page, twenty-one went down, it was too late. They came with handcuffs into the shop, what could I do? Chris . . . Chris, I did it for you, it was chance and I took it for you. I'm sixty-one years old, when would I have another chance to make something for you? Sixty-one years old you don't get another chance, do ya?

CHRIS. You even knew they wouldn't hold up in the air.

KELLER. I didn't say that . . .

CHRIS. But you were going to warn them not to use them . . .

KELLER. But that don't mean . . .

CHRIS. It means you knew they'd crash.

KELLER. I don't mean that.

CHRIS. Then you thought they'd crash.

KELLER. I was afraid maybe . . .

CHRIS. You were afraid maybe! God in heaven, what kind of man are you? Kids were hanging in the air by those heads. You knew that!

KELLER. For you, a business for you!

CHRIS. For me! Where do you live, where have come from? For me!—I was dying every day and you were killing my boys and you did it for me? What the hell do you think I was thinking of, the Goddam business? Is that as far as your mind can see, the business? What is that, the world – the business? What the ~~X~~ hell

do you mean, you did it for me? Don't you have a country? Don't you live in the world? What the hell are you? You're not even an animal, no animal kills his own, what are you? What must I do to you? I ought to tear the tongue out of your mouth, what must I do? What must I do, Jesus God, what must I do?

KELLER. Chris . . . , My Chris. . . .

END OF ACT TWO

2:00 AM

ACT III

3.1 critical compromises

JIM. Any news?

MOTHER. No news.

JIM. You can't sit up all night, dear, why don't you go to bed?

MOTHER. I'm waiting for Chris. Don't worry about me, Jim, I'm perfectly all right.

JIM. But it's almost two o'clock.

MOTHER. I can't sleep. You had an emergency?

JIM. Somebody had a headache ^{ADD} and thought he was dying. Half my patients are quite mad. Nobody realizes how many people are walking around loose, and they're cracked as coconuts. Money. Money-money-money-money. You say it long enough it doesn't mean anything. Oh, how I'd love to be around when that happens!

MOTHER. You're so childish, Jim! Sometimes you are.

JIM. Kate. What happened?

KATE. I told you. He had an argument with Joe. Then he got in the car and drove away.

JIM. What kind of argument?

MOTHER. An argument, Joe . . . he was crying like a child, before.

JIM. They argued about Ann?

MOTHER. No, not Ann. Imagine? She hasn't come out of that room since he left. All night in that room.

JIM. What'd Joe do, tell him?

MOTHER. Tell him what?

JIM. Don't be afraid, Kate, I know. I've always known.

MOTHER. How?

JIM. It occurred to me a long time ago.

MOTHER. I always had the feeling that in the back of his head, Chris . . . almost knew. I didn't think it would be such a shock.

JIM. Chris would never know how to live with a thing like that. It takes a certain talent . . . for lying. You have it, and I do. But not him. Lies

MOTHER. What do you mean . . . he's not coming back?—

JIM. Oh, no, he'll come back. We all come back, Kate. These private little revolutions always die. The compromise is always made. In a peculiar way. Frank is right—every man does have a star. The star of one's honesty. And you spend your life groping for it, but once it's out it never lights again. I don't think he went very far. He probably just wanted to be alone to watch his star go out. Truth
fake
hope

MOTHER. Just as long as he comes back. then

Internal
Tools
(or vice)

3.2 Vital Lies

JIM. I wish he wouldn't, Kate. One year I simply took off, went to New Orleans; for two months I lived on bananas and milk, and studied a certain disease. It was beautiful. And then she came, and she cried. And I went back home with her. And now I live in the usual darkness; I can't find myself; it's even hard sometimes to remember the kind of man I wanted to be. I'm a good husband; Chris is a good son — he'll come back. I have a feeling he's in the park. I'll look around for him. Put her to bed, Joe; this is no good for what she's got.

Contradiction

KELLER. What does he want here?

MOTHER. His friend is not home.

KELLER. I don't like him mixing in so much.

MOTHER. It's too late, Joe. He knows.

KELLER. How does he know?

MOTHER. He guessed it a long time ago.

KELLER. I don't like that.

MOTHER. What you don't like . . .

Dr. Jekyll

KELLER. Yeah, what I don't like.

MOTHER. You can't bull yourself through this one, Joe, you better be smart now. This thing—this is not over yet.

Back to the story

KELLER. And what is she doing up there? She don't come out of the room.

MOTHER. I don't know, what is she doing? Sit down, stop being mad. You want to live? You better figure out your life. *11:40 AM*

KELLER. She don't know, does she?

MOTHER. She saw Chris storming out of ^{here} her. It's one and one - she knows how to add.

KELLER. Maybe I ought to talk to her?

MOTHER. Don't ask me, Joe.

KELLER. Then who do I ask? But I don't think she'll do anything about it.

MOTHER. You're asking me again.

KELLER. I'm askin' you. What am I a ^{Ken word} stranger? I thought I had a family here. What happened to my family?

MOTHER. You've got a family. I'm simply telling you that I have no strength to think any more.

KELLER. You have no strength. The minute there's trouble you have no strength.

12:40 AM MOTHER. Joe, you're doing the same thing again; all your life whenever there's trouble you yell at me and you think that settles it.

KELLER. Then what do I do? Tell me, talk to me, what do I do?

MOTHER. Joe . . . I've been thinking this way. If he comes back . . .

KELLER. What do you mean "if"? . . . he's coming back!

MOTHER. I think if you sit him down and you . . . explain yourself. I mean you ought to make it clear to him that you know you did a terrible thing. I mean if he saw that you realize what you did. You see?

KELLER. What if does that cut?

MOTHER. I mean if you told him that you want to pay for what you did.

KELLER. How can I pay?

MOTHER. Tell him . . . you're willing to go to prison.

KELLER. I'm willing to . . . ?

MOTHER. You ~~wouldn't~~ wouldn't go, he wouldn't ask you to go. But if you told him you wanted to, if he could feel that you wanted to pay, maybe he would forgive you.

KELLER. He would forgive me! For what?

MOTHER. Joe, you know what I mean.

KELLER. I don't know what you mean! You wanted money, so I made money. What must I be forgiven? You wanted money, didn't you?

MOTHER. I didn't want it that way.

KELLER. I didn't want it that way, either! What difference is it what you want? I spoiled the both of you. I should've put him out when he was ten like I was put out, and make him earn his keep. Then he'd know how buck is made in this world. Forgiven! I could live on a quarter a day myself, but I got a family so I . . .

MOTHER. Joe, Joe . . . it don't excuse it that you did it for the family.

KELLER. It's got to excuse it!

MOTHER. There's something bigger than the family to him.

KELLER. Nothin' is bigger!

MOTHER. There is to him.

KELLER. There's nothin' he could do that I wouldn't forgive. Because he's my son. Because I'm his father and he's my son.

MOTHER. Joe, I tell you . . .

KELLER. Nothin's bigger than that. And you're goin' to tell him, you understand? I'm his father and he's my son, and if there's something bigger than that I'll put a bullet in my head!

MOTHER. You stop that!

KELLER. You heard me. Now you know what to tell him. But he wouldn't put me away though . . . He wouldn't do that . . . Would he?

*Time honored
Theme:
Father/son*

excuse

*Family
Focus*

Forecasting

ANN. Never mind, Kate, I'm all right. There's something I want to tell you. I'm not going to do anything about it. . . .

MOTHER. She's a good girl! You see? She's a . . .

ANN. I'll do nothing about Joe, but you're going to do something for me. You made Chris feel guilty with me. Whether you wanted to or not, you've crippled him in front of me. I'd like you to tell him that Larry is dead and that you know it. You understand me? I'm not going out of here alone. There's no life for me that way. I want you to set him free. And then I promise you, everything will end, and we'll go away, and that's all.

KELLER. You'll do that. You'll tell him.

ANN. I know what I am asking, Kate. You had two sons. But you've only got one now.

KELLER. You'll tell him . . .

ANN. And you've got to say it to him so he knows you mean it.

MOTHER. My dear, if the boy was dead it wouldn't depend on my words to make Chris know it. . . . The night he gets into your bed, his heart will dry up. Because he knows and you know. To his dying day he'll wait for his brother! No, my dear, no such thing. You're going in the morning, and you're going alone. That's your lonely life.

ANN. Larry is dead, Kate.

MOTHER. Don't speak to me.

to assert

To Affirm

stop

That's your life.

ANN. I said he's dead. I know! He crashed off the coast of China November twenty-fifth! His engine didn't fail him. But he died. I know . . .

MOTHER. How did he die? You're lying to me. If you know, how did he die?

ANN. I loved him. You know I loved him. Would I have looked at anyone else if I wasn't sure? That's enough for you.

MOTHER. What's enough for me? What're you talking about?

ANN. You're hurting my wrists.

MOTHER. What are you talking about!

ANN. Joe, go in the house. . .

KELLER. Why should I . . .

ANN. Please go.

KELLER. Lemme know when he comes.

MOTHER. What's that?

ANN. Sit down . . . First you got to understand. When I came, I didn't have any idea that Joe . . . I had nothing against him or you. I came to get married. I hoped . . . So I didn't bring this to hurt you. I thought I'd show it to you only if there was no other way to settle Larry in your mind.

MOTHER. Larry?

The Letter

Letter

Don't Examine

ANN. He wrote it to me just before he – I'm not trying to hurt you, Kate. You're making me do this, now remember you're--- Remember. I've been so lonely, Kate . . . I can't leave here alone again. You made me show it to you. You wouldn't believe me. I told you a hundred times, why wouldn't you believe me!

MOTHER. Oh, my God . . .

ANN. Kate, please, please . . .

MOTHER. My God, my God . . .

ANN. Kate, dear, I'm so sorry . . . I'm so sorry.

CHRIS. What's the matter . . . ?

ANN. Where were you? . . . you're all perspired. Where were you?

CHRIS. Just drove around a little. I thought you'd be gone.

ANN. Where do I go? I have nowhere to go. *Lost, Abandoned*

CHRIS. Where's Dad?

ANN. Inside lying down.

CHRIS. Sit down, both of you. I'll say what there is to say.

MOTHER. I didn't hear the car. . .

CHRIS. I left it in the garage.

MOTHER. Jim is out looking for you.

3.4 Prodigal on

CHRIS. Mother. . . I'm going away. There are a couple firms in Cleveland, I think I can get a place. I mean, I going away for good. I know what you're thinking, Annie. It's true. I'm yellow. I was made yellow in this house because I suspected my father and I did nothing about it, but if I knew that night when I came home what I know now, he'd be in the district attorney's office by this time, and I'd have brought him there. Now if I look at him, all I'm able to do is cry.

Practical

MOTHER. What are you talking about? What else can you do?

CHRIS. I could jail him! I could jail him, if I were human any more. But I'm like everybody else now. I'm practical now. You made me practical.

MOTHER. But you have to be.

Practical

CHRIS. The cats in that alley are practical, the bums who ran away when we were fighting were practical. Only the dead ones weren't practical. But now I'm practical, and I spit on myself. I'm going away. I'm going now.

Practical vs. practical

ANN. I'm coming with you

CHRIS. No, Ann.

ANN. Chris, I don't ask you to do anything about Joe.

CHRIS. You do, you do . . .

ANN. I swear I never will.

CHRIS. In your heart you always will.

ANN. Then do what you have to do!

CHRIS. Do what? What is there to do? I've looked all night for a reason to make him suffer.

ANN. There's reason, there's reason!

CHRIS. What? Do I raise the dead when I put ^{Look} him behind bars? Then what'll I do it for? We used to shoot a man who acted like a dog, but honor was real there, you were protecting something. But here? This is the land of the great big dogs, you don't love a man here, you eat him! That's the principle; the only one we live by – it just happened to kill a few people this time, that's all. The world's that way, how can I take it out on him? What sense does that make? This is a zoo, a zoo!

ANN. You know what he's got to do! Tell him!

MOTHER. Let him go.

ANN. I won't let him go. You'll tell him what he's got to do . . .

~~X~~
MOTHER. Annie!

ANN. Then I will!

KELLER. What's the matter with you? I want to talk to you.

CHRIS. I've got nothing to say to you.

KELLER. I want to talk to you!

3.5 The Price to Pay

CHRIS. Don't do that, Dad I'm going to hurt you if you do that. *Pause*
There's nothing to say, so say it quick. *- Word choice*

KELLER. Exactly what's the matter? What's the matter? You got too much money? Is that what bothers you?

CHRIS. It bothers me.

KELLER. If you can't get used to it, then throw it away. You hear me? Take every cent and give it to charity, throw it in the sewer. Does that settle it? In the sewer, that's all. You think I'm kidding? I'm tellin' you what to do, if it's dirty then burn it. *Dead* It's your money, that's not my money. I'm a dead man, I'm an old dead man, nothing's mine Well, talk to me!—what do you want to do! *Ver*

*Dead - who feel
metaphor
if
is*

CHRIS. It's not what I want to ^{do}. It's what you want to do.

KELLER. What should I want to do? Jail? You want me to go to jail? If you want me to go, say so! Is that where I belong?—then tell me so! What's the matter, why can't you tell me? You say everything else to me, say that! I'll tell you why you can't say it. Because you know I don't belong there. Because you know! Who worked for nothin' in that war? When they work for nothin', I'll work for nothin'. *Least - Pause* Did they ship a gun or a truck out Detroit before they got their price? Is that clean? It's dollars and cents, nickels and dimes; war and peace, it's nickels and dimes, what's clean? Half the ~~land~~ dam country is gotta go if I go. That's why you can't tell me.

CHRIS. That's exactly why.

KELLER. Then . . . why am I bad?

CHRIS. I know you're no worse than most men but I thought you were better. I never saw you as a man. I saw you as my father. I can't look at you this way, I can't look at myself! *thoughts* *myself - father*

MOTHER. Give me that!

ANN. He's going to read it! Larry. He wrote it to me the day he died. . . .

KELLER. Larry!?

MOTHER. Chris, it's not for you. Joe . . . go away . . .

KELLER. Why'd she say, Larry, what . . . ?

MOTHER. Go to the street Joe, go to the street! Don't, Chris . . . Don't tell him

CHRIS. Three and one half years . . . talking, talking. Now you tell me what you must do. . . . This is how he died, now tell me where you belong.

P.A. [KELLER. Chris, a man can't be a Jesus in this world!

CHRIS. I know all about the world, I know the whole crap story. Now listen to this, *and* tell me what a man's got to be! "My Dear Ann: . . ." You listening? He wrote this the day he died. Listen, don't cry . . . Listen! "My dear Ann: It is impossible to put down the thing I feel. But I've got to tell you something. Yesterday they flew in a load of papers from the States and I read about Dad and your father being convicted. I can't express myself. I can't tell you how I *feel*—I can't bear to live any more. Last night I circled the base for twenty minutes before I could bring myself in. How could he have done that? Every day three or four men never come

back and he sits back there doing business. . . . I don't know how to tell you what I feel . . . I can't face anybody . . . I'm going out on a mission in a few minutes. They'll probably report me missing. If they do, I want you to know that ^{you} mustn't wait for me. I tell you. Ann, if I had him here now I could kill him—" Now blame the world. Do you understand that letter?

KELLER. I think I do. Get the car, I'll put on my jacket.

MOTHER. Why are you going? You'll sleep, why are you going?

KELLER. I can't sleep here. I'll feel better if I go.

MOTHER. You're so foolish. Larry was your son too, wasn't he? You know he'd never tell you to do this.

KELLER. Then what is this if it isn't telling me? Sure, he was my son. But I think to him they were all my sons. And I guess they were, I guess they were. I'll ^{be} right down.

MOTHER. You're not going to take him!

CHRIS. I'm taking him.

MOTHER. It's up to you, if you tell him to stay he'll stay. Go and tell him!

CHRIS. Nobody could stop him now. ^{can't stop him}

MOTHER. You'll stop him! How long will he live in prison!— are you trying to kill him?

CHRIS. I thought ^{you} read this!

no but, it's ab
no stop him
but
w. stop

P.A. - *understand*
to hear of
Chris.

MOTHER. The war is over! Didn't you hear? ---It's over!

CHRIS. Then what was Larry to you? A stone that fell into the water? It's not enough for him to be sorry. Larry didn't kill himself to make you and Dad sorry. *ripple effect*

MOTHER. What more can we be!

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SWI Fr H

CHRIS. You can be better! Once and for all you can know there's a universe of people outside and you're responsible to it, and unless you know that you threw away your son because that's why he died. *accountable*

SQ(shot)

CHRIS. Find Jim! - *to Annie*

MOTHER. Joe... Joe... Joe... Joe...

CHRIS. Mother, I didn't mean to...

MOTHER. Don't, dear. Don't take it on yourself. Forget now. Live. Shhh... Shhh...

END OF PLAY

3.6. Reconciliation

FEWER

Appendix C: Script



ALL MY SONS




DRAMA IN THREE ACTS

BY ARTHUR MILLER



DRAMATISTS
PLAY SERVICE
INC.



Power 509