Boise State University Proudly Presents An Arthur Miller Award Winning Play

### ALL MY SONS



Arthur Miller New Haven, Connecticut

March 1, 1979

Mr. Fred J. Norman Boise State University Boise, Idaho 83725

To Fred Norman and Cast of "All My Sons":

You asked about my notions as to the validity of "All My Sons" thirty years after its original production——it's pertinent now maybe more so than after the second world war when it was written if only because time has made it more ironic and we desperately need some kind of resolution. But in reality, all I can say is that nothing has changed very much except possibly the external situation as far as I can see.

The fundamental dilemmas seem to me to remain and probably will for a long time to come. "All My Sons" was originally an attack on the moral deafness of an older generation... it still goes, I think.

My sincerest wishes to you and very best to your Boise cast of "All My Sons."

Sincerely yours,

arthur Miller

AM/rm

## Cast in Order of Appearance

Kate Keller	Jan Bergesen
Joe Keller	Michael Reinbold
Jim Bayliss	Alan Schwartzmann
Frank Lubey	Sam Johnson
Sue Bayliss	Pat Patterson
Lydia Lubey	Darlene Root
Chris Keller	Richard Blott
Bert	Chad D'Alessandro
Ann Deever	Carolyn Blott
George Deever	Terry Dols

#### Synopsis of Scenes:

Act I The backyard of the Keller home in the outskirts of an American town. August 6, 1946.

Intermission (10 minutes)

Act II Scene as before. The same evening, as twilight falls.

Act III Scene as before. Two o'clock the following morning.

#### The State of the Arts: Developing the Thrill of Awe

The state of the arts in the United States progressed markedly since 1885 when Mathew Arnold labeled Americans as uninteresting, unable to achieve distinction, because they lacked the "thrill of awe," as Goethe put it, and glorified the common man. By contrast in 1955, when the first Soviet artist, the pianist Emil Gilels, gave concerts across the country, he was amazed to find the diversity of cultural interests and especially the discriminating audiences which existed in the large cities as well as in the smaller university towns.

As the number of American composers and performing artists increased, artistic validity was no longer sought exclusively in Europe but also in this country through participation in festivals, music, drama, dance, and special exhibitions of painting and sculpture, largely in metropolitan areas. In addition, the vastly broadened state of the arts in America over the last half century reflects the acceptance of great music—to mention only one of the fine arts—by the public in its schools, concert halls, on records, public television, and fine arts radio stations across the land.

Increasingly, our universities have contributed their broad intellectual environment as a catalyst to the artist's creativity in many cities as American artistic expression improved in quality and found greater occasion for expression. Among other approaches, this was done through expanded academic offerings, artists-in-residence, and an increased number of public performances. Like books which have stood the test of time and which are readily available in libraries, the sister arts have great works requiring an appropriate environment for first-hand public access to them.

In that spirit, utilizing the talent and facilities available, Boise State University intends to increase its efforts to unite intellectual and academic quality with the fine arts; and, in cooperation with the broader community, we hope to attract noted artists to contribute to a broad-based cultural environment. I believe the play you are about to see, "All My Sons," will illustrate the univers ity's continuing progress in these endeavors as well as to prove to either Mathew Arnold or Goethe that we have developed an appropriate "thrill of awe."

I am personally grateful to those citizens of Boise, to the members of the student body, and especially Fred Norman, Director, for the work they have done for the pleasure of us all.

John H. Keiser President Boise State University

#### Town

Director	 	 	Fred Norman
Production Coordinator	 	 	Arthur Albanese
Production Advisor	 	 	Katie Stein



#### Cown

Producer	Patrick Thomason
Assistant to Director	
Production Consultant	
ASB President	Rob Perez
Stage Manager	Glade Williams
Finance	Steve Corbett

#### **Behind the Scenes:**

Set Design	Arthur Albanese
Publicity	Patrick Thomason
Costumes	Linda Albanese
Properties	
Sound	Lee LeBaron
House Manager	
Hair Stylist	
Make-Úp	
STATE OF STA	
Lighting Design	
	Arthur Albanese
	Evelyn Wood
Construction	
	Patrick Thomason
	Glade Williams
	Bergie Bergeson
	Pat Cosgrove

# Some rambling thoughts... on Arthur Miller and "All My Sons."

As the mid-1940's turned into history and the war to end all wars gradually moved from the front page to memory, a dynamic, young writer was turning American theatre into one of the most potent voices the world had known. In his first major stage script, Arthur Miller took a strong mid-Western American family—bonded by love and respect, but torn by lie, and drew out the strand of truth: we can be better. Once and for all, we can know there's a universe of people outside and we're responsible to it.

"All My Sons" is pertinent now, maybe more so than after the Second World War when it was written, if only because the grinding moral dilemma and ugliness of the VietNam War and indecorum of all of the "Watergates" is more

ironic and desperately needs some kind of resolution.

"All My Sons" was an instant success. The efforts of critics a few years later to relegate the story to a time-piece war story in order to side-step the impact of its message not only led to another classic—"Death of a Salesman," but also pointed out the futility of trying to bury Miller in the casket of the mundane.

After "Death of a Salesman," he added further to his reputation with the presentation of such hits as "A View From the Bridge," "The Price," "After the

Fall," and "The Crucible."

"All My Sons" takes place in a small mid-western city in 1946 and focuses on the affluent Keller family. "My intention in this play was to be as untheatrical as possible. To that end, any metaphor, any figure of speech however credible to me, was removed if it even slightly brought to consciousness the hand of the writer." This quote from Miller is an excellent guide to the kind of unadorned realistic acting these roles require. The actors' preparation must be full and accurate; all that is pertinent from the past must live meaningfully in the inner life of the characters.

To this day his insight stands. Through the ensuing years since 1947, the actions of men and women involved in a myriad of activities, very much analogous to those of Joe Keller, have continued to point out the inhumanity of man to man. Miller has always been in search for that highest truth...The Dignity of Man.

"With the production of "All My Sons," the theatre has acquired a genuine genius. Arthur Miller brings something fresh and exciting into the drama. He is not just another playwright angrily shaking his fist at greed and unscrupulousness. He is dealing with the complex problem of human responsibility and dealing with it in very human terms. His drama is a piece of expert dramatic construction. He has woven his characters into a tangle of plot that springs naturally out of the circumstances of life today. Having set the stage, he drives the play along by natural crescendo to a startling and terrifying climax. The emphatic hit scored by "All My Sons" has immediately lifted Arthur Miller into the forefront of playwrights of our time."

Brooks Atkinson-N.Y. Times 1947

#### **Special Thanks**

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