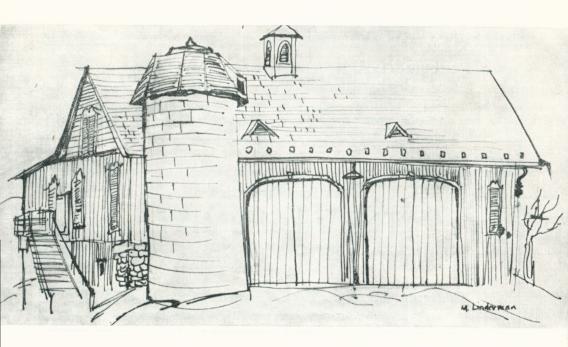
THE STATE COLLEGE COMMUNITY SUMMER THEATRE

at the



BOAL BARN PLAYHOUSE

presents

ALL MY SONS

by

ARTHUR MILLER

August 11, 12, 13 — August 18, 19, 20

1960

directed by JON BARRY WILDER

designed by NANCY MAY WILDER

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BOAL BARN PLAYHOUSE

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Modern realistic plays have been accused of sending audiences home with little more than a wet handkerchief by which to remember the performance. The back yard, certain critics say, can't possibly leave us with anything grandly tragic — neither in situation nor in language — simply because it is a back- and not a palace- yard.

Arthur Miller has written widely on this subject, but we suspect that his plays are better arguments than his essays. ALL MY SONS is the product of his early playwriting efforts, and it is tightly structured in a style that Ibsen made classic. It deals with "ordinary" people in an 'ordinary" setting in "ordinary" times — or times that are as ordinary as the nuclear clock will let them be. That the play will moisten handkerchiefs a world of theatre and movie-goers already knows: it is packed with feeling. As to whether it will do anything else — leave an imprint on world dramatic literature, for instance; stand as a play of all time and not just of these times — we cannot yet tell. But we would like to encourage the idea by reproducing a few of the lines we think you might want to pull out of a drawer some day when your hand-kerchiefs have long since been Blue Cheer whitened and Lestare bleached:

CHRIS: 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 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. (Pause.) 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-face 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 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. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it.

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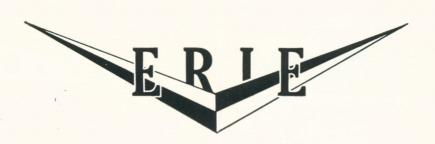
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BERT
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ANN DEEVER
GEORGE DEEVER

OE KELLER

SYNOPSIS (

ACT I: The backyard of the Managerican town. Augustian

Act II: Scene, as before. The

ACT III: Scene, as before. Tw

CRE

THE CENTRE DAILY TIMES
ABRAMSON'S AUTO

John's Fruit

TICKETS FOR THE BO

IN TOWN

OR PHONE: Playhouse Res

MUNITY SUMMER THEATRE

ents

SONS"

y

MILLER

ed by

y Wilder

CAST

eir appearance)

Harold Fishbein
Gil Aberg
Jack Brilhart
Joan Hipsh
Pat Terry
John Muntone
Jim Avey
Anne Grant
Kay Carr
Bert Berdis

OF SCENES

Celler home in the outskirts of an st of our era.

same evening, as twilight falls.

o'clock the following morning.

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"ALL MY SONS"

· by ARTHUR MILLER

directed bu Jon Barry Wilder

THE CAST

(In order of their appearance)

JOE KELLER	Harold Fishbein
DR. JIM BAYLISS	
FRANK LUBEY	
SUE BAYLISS	Joan Hipsh
LYDIA LUBEY	Pat Terry
CHRIS KELLER	John Muntone
BERT	Jim Avey
KATE KELLER	Anne Grant
ANN DEEVER	Kay Carr
GEORGE DEEVER	Bert Berdis

SYNOPSIS OF SCENES

The backyard of the Keller home in the outskirts of an ACT I: American town. August of our era.

Scene, as before. The same evening, as twilight falls. ACT II:

Scene, as before. Two o'clock the following morning. ACT III:

CREDITS

THE CENTRE DAILY TIMES

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SPOTLIGHTS . . .

HAROLD FISHBEIN — has been absent from the stage for 9 years, but many still remember him as the brilliant star of "Light Up the Sky" in 1951. Harold spent four seasons with the Coach House Players of Chicago, appearing in such plays as "Behind the Beyond," under the direction of Elisha Cook, and "Pierre Patelin." In private life, he is a lecturer and has addressed over 300 organizations.

JOHN C. MUNTONE — plays his first leading role in this play. He made his acting debut as Brasset in our season opener, "Charley's Aunt." Although new to the stage, John has represented Penn State as a dramatic reader in both the Pennsylvania and the National Reading Festivals in 1956.

ANNE GRANT — has a particular talent for playing a mother, as anyone who saw "The Great Big Doorstep," "Yes, My Darling Daughter," "Dark at the Top of the Stairs," or "Middle of the Night" can testify. Although this is her first appearance at the Boal Barn, her community experience includes roles in "The Night of January 16th" and "Blithe Spirit" with the old "Town and Nine" Theatre. Next February Anne gets her degree in Business Education at Penn State.

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MORE SPOTLIGHTS . . .

BERT BERDIS — a seasoned comedian, makes his debut as a dramatic actor. Bert makes his debut as a dramatic actor. Bert spent last summer at the Bucks County Playhouse, appeared in "Shadow and Substance" and "The Detective Story" last winter and has delighted this season's audiences as Jack in "Charley's Aunt," and as the mealy-mouthed milksop, Truand as the mealy-mouthed milksop, Truand as the "mealy-mouthed milksop," Truand milksop," Truand milksop, "Truand milksop," Truand milksop," Truand milksop, "Truand milksop," Truand milksop, "Truan man Pendennis, in "Love Rides the Rails."

KAY CARR — also plays her first leading role in this play. She made her acting debut on this stage as Rosey Violet in "Shadow and Substance." Kay received her M.S. in education from Penn State and is currently teaching second graders at the Summer Instructional Improvement Workshop. Kay has been active in "From the Bookshelf," an educational television program.

GIL ABERG — writer of plays, director of plays ("Candida"), actor ("The Hasty Heart," "Tovarich," "Merchant of Venice"), radio and television producer —

this guy does everything!

JACK BRILHART — takes time once again from his outdoor pleasures and his academic duties to appear in his third play of the summer. Jack has previously been seen in "Charley's Aunt" and "The Hasty Heart." Last summer he acted in "Candida" and "Tovarich," our only two productions that accepts. ductions that season.

PAT TERRY - active in Penn State dramatics as a graduate student in Speech and Theatre, Pat has appeared in many Players productions. This summer she has been seen as a French maid in "Private Lives" and as a can-can girl in "Love Rides the Rails."

JOAN HIPSH — plays her first "role" with this play. A secretary at the University, Joan delighted Barn audiences earlier

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with her vivacious can-can in "Love Rides the Rails.

IIM AVEY — rapidly becoming a seasoned veteran at the age of 8. Jim made his stage debut as both a pirate and an Indian in our recent production of "Peter Pan." This fall, Jim will enter the 4th grade at the Pleasant Gap elementary school.

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