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All My Sons

Arthur Miller

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Little Theatre Soc.

JOHN CARROLL

UNIVERSITY THEATRE

LEONE MARINELLO, *Director*

presents

"ALL MY SONS"

BY ARTHUR MILLER

JANUARY 6, 7, 1951

Notes on the Play

A year ago the Broadway season erupted suddenly into life—at least as far as serious drama is concerned—with the opening of Arthur Miller's *DEATH OF A SALESMAN*. The play inspired raptures among even the toughest and tireddest critics, both the cliché-mongers of the daily press and the possibly more thoughtful reviewers of the magazines. Whether Arthur Miller is as great a playwright as some of these gentlemen suggest may be debatable; the important thing is, it has been a long time since the American Theatre saw so competent a serious dramatist. Given this fact some of the critical ecstasies may be forgiven.

Miller's present success was closely foreshadowed by the reception three years ago of *ALL MY SONS*, which won the New York Drama Critics' award for 1947. Like *DEATH OF A SALESMAN*, the earlier play is a highly intelligent attempt to deal honestly and unsentimentally with important individual and social issues. Both plays treat of failure and tragedy within a family; both of them take in at the same time a wide range of American life; both of them give to the immediate facts the sort of comprehensive, symbolic implications to which good drama inevitably attains. While Miller, like the vast majority of playwrights, good and bad, these many years past, works within the familiar framework of prose realism and the well-made play, he manages to pack a good deal more meaning than most of the others do into these frequently thin and lifeless conventions.



Catholic Reviews of *All My Sons*

Arthur Miller has attempted and delivered a tragedy: time—now; place—a suburban backyard in an American town . . . In a morally anarchical world what order is one to follow? Here is a man defending the basest of human actions out of love for his family; and accused by another man (his son) . . . Throughout, the only thing wholly shared by the protagonists of this play is fear and guilt . . . But the play is good because it does not solve itself. If what is thrown in our laps at the final curtain, in spite of the resolution of all interior action, is questions rather than answers, this will be because these are the big inescapable questions and their statement and reiteration in terms of theater is the current point. Mr. Miller has dared and done. This is a grave, wholly absorbing, inevitable play.—*Commonweal*.

Arthur Miller concentrates upon the theme—the indestructible brotherhood of man . . . The play is tautly constructed with characters who are individual and real . . . Clurman, Kazan and Fried are a new producing firm and their first production is a play which makes for discussion and interest. It deserves a run.—*Catholic World*.

The Characters

(In the order in which they speak)



Dr. Jim Bayliss.....	Gene Perme
Joe Keller.....	Robert Rancour
Frank Lubey	James De Chant
Sue Bayliss.....	Eleanor Raper
Lydia Lubey.....	Carolejean Velotta
Chris Keller.....	Richard Bauhof
Kate Keller.....	Mary Budd
Ann Deever.....	Eileen Casey
George Deever.....	Michael Gallagher



The Scenes

The action of the play takes place in the backyard of the Keller home on the outskirts of an American town. The time is August, 1946.

ACT ONE

Late Sunday morning.

Intermission—7 minutes.

ACT TWO

The same evening.

Intermission—7 minutes.

ACT THREE

Two o'clock the following morning.

THE LITTLE THEATRE SOCIETY

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Acknowledgments

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