

## PREVIOUS PRODUCTIONS

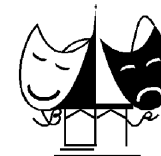
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|--|--|---|
| Of unknown date:-<br>Madame Louise<br>The Chiltern Hundreds<br>The Shop at Sly Corner<br>Dear Brutus<br>Bird In Hand<br>The Late Christopher Bean<br>Selected scenes from the Merchant of Venice | 1970 Little Red Riding Hood<br>They Don't Grow on Trees<br>The Rivals<br>Loot                              | 1993 Outside Edge<br>* The End Of The Picnic<br>Curtains<br>The Lover<br>Shakers<br>Season's Greetings                                |
| 1921 Scenes from School for Scandal  | 1971 The White Liars<br>Cinderella<br>One Way Pendulum   | 1994 A Woman's Wartime<br>Shadow of a Gunman<br>Save the Human**  |
| 1926 Tilly of Bloomsbury   | 1972 Not Now Darling   | *! Laundry & Bourbon<br>The Bic Vic etc. Show<br>On The Razzle  |
| 1927 Nothing but the Truth<br>The Importance of Being Earnest  | 1973 Dear Charles<br>Goodnight Mrs Puffin  | 1995 Local Affairs<br>Pitching to the Star<br>A Kind of Alaska  |
| 1930 The Master of the House   | 1974 Victorian Music Hall<br>Murder in Company   | *! Blue Remembered Hills<br>Goldilocks & The 3 Bears  |
| 1931 The Rivals<br>The Man at Six  | 1975 Victorian Music Hall<br>Nude with Violin  | 1996 Habeus Corpus<br>The Lion, The Witch &<br>The Wardrobe**   |
| 1932 The Middle Watch<br>The Prisoner of Zenda   | 1976 1066 And All That<br>The Philanthropist<br>End of the Pier Show                                       | *! The Song of Louise in the Morning<br>Confusions<br>The Crucible  |
| 1933 The Farmer's Wife<br>The Return of the Prodigal<br>Outward Bound  | 1977 The Best of British Jubilee Review  | 1997 The BFG**<br>Eternal Triangle<br>Chip in the Sugar<br>A Lady of Letters<br>Mrs Cage  |
| 1935 Yellow Sands<br>Spring Show<br>The Stepmother   | 1978 Rookery Nook<br>She Stoops to Conquer   | 1998 Toad of Toad Hall<br>*! Ghostwriter**<br>* Deep Blue Sea<br>It's Now or Never  |
| 1937 Fantastic Light<br>The Little Hen<br>Joint Owners in Spain  | 1979 Lock up Your Daughters<br>1980 Wait Until Dark<br>One Wild Oat  | 1999 James And The Giant Peach<br>Alice In Wonderland<br>The Imaginary Cuckold<br>The Man In The Bowler Hat                           |
| 1938 The Midshipman  | 1981 The Owl and the Pussycat  | *! A Coupla' White Chicks<br>Sitting Around<br>Talking<br>Oliver!   |
| 1939 Laburnum Grove  | 1982 Narrow Margins<br>The Enquiry   | 2000 *In The Blinking Of An Eye<br>The Chinese Pendant<br>Stepping Out  |
| 1940 The Ghost Train   | 1984 Night Must Fall<br>Mixed Doubles<br>Blithe Spirit   | 2001 Cinderella<br>*! Abigail's Party<br>Snow White And The Seven Dwarfs  |
| 1947 Winter Sunshine<br>The Happy Breed  | 1985 Jack and the Beanstalk<br>Bonadventure<br>The Princess and the Pea<br>The Importance of Being Earnest | 2002 A Tomb With A View<br>Fantastic Mr Fox**   |
| 1948 See How They Run<br>They Came to a City   | 1986 Cinderella<br>The Rape of the Belt<br>My Three Angels   | 2003 Neville's Island<br>* People Like Us<br>*! Me And My Friend<br>2004 Chorus of Disapproval<br>Charlie and the Chocolate Factory** |
| 1949 Ladies in Waiting<br>The Winslow Boy  | 1987 Ali Baba and the 40 Thieves<br>The Merry Regiment of Women<br>* The Hole<br>The Unexpected Guest      |   |
| 1950 Blithe Spirit<br>Suspect<br>The Girl who Couldn't Quite   | 1988 The Thwarting of Baron Bolligrew<br>* The Collection<br>Pastiche<br>The Parcel                        |   |
| 1951 The Guinea Pig<br>On Monday Night Next<br>Tilly of Bloomsbury   | 1989 Absent Friends<br>Dandelion Time**<br>Dick Whittington<br>* The Bear                                  |   |
| 1952 The Happiest Days of Your Life  | * The DIY Frankenstein Outfit**<br>Queen Elizabeth Slept Here<br>Animal Farm<br>Can't Pay! Won't Pay!      |   |
| 1954 Bonadventure  | 1990 Toad of Toad Hall**<br>A Midsummer Night's Dream  |   |
| 1955 Miranda<br>Waters of the Moon<br>Dear Brutus<br>George & Margaret   | * Birdsong<br>* Singing in the Wilderness**<br>Under Milk Wood   |   |
| 1956 The Secret Tent<br>Grand National Night   | 1991 Aladdin<br>Woman In Mind<br>James & the Giant Peach**<br>Tickle**                                     |   |
| 1957 Home at Seven   | The Browning Version<br>The Real Inspector Hound   |   |
| 1959 The Happy Prisoner  | 1992 Twelfth Night   |   |
| 1960 Alice in Wonderland   | * An Englishman Abroad<br>Shop For Charity<br>The Sleeping Beauty  |   |
| 1961 How Now Hecate  |  |   |
| 1963 Your Obedient Servant   |  |   |
| 1964 Babes in the Wood<br>Something to Hide  |  |   |
| 1966 Billy Liar  |  |   |
| 1967 The Amorous Prawn<br>Easy Money   |  |   |
| 1968 Babes in the Wood<br>Murder out of Time   |  |   |
| 1969 Ali Baba<br>The Rape of the Belt<br>Wanted One Body   |  |   |

\* Festival Entry (!=winner) \*\* Young Bovingdon Players Production



# BOVINGDON PLAYERS

Present



## ARTHUR MILLER'S



**24<sup>th</sup>, 26<sup>th</sup> & 27<sup>th</sup> March 2004**

**7:45**

**Bovingdon Memorial Hall**

**Programme 50p**

An Amateur Production by arrangement with Josef Weinburger Ltd.

# CHAIRMAN'S MESSAGE

Good Evening All

Welcome to tonight's show and thank you for coming. 'All My Sons' is a very challenging play to produce and perform at the best of times, but I think it is a testament to the dedication and hard work of John, Nicky and the team that they have produced such a great show despite the obstacles placed in their way in the last few months. Not

least of these was losing a month's rehearsal due to the postponement of our last show, and being displaced from the Hall for the Concrete Crusher Inquiry! I'd like to thank everyone involved for persevering through all this and reassure all our new members that things normally run a bit smoother...

Speaking of new members, we have another 4 joining us for this production: Patricia, Nicole, Phil and Neil. It's great to have done two productions in a row with new members in – but we still need more! Hopefully we can continue to attract new talent front- and backstage in the future. If you were considering getting involved, our upcoming Murder Mystery Evening would be an ideal opportunity to dip your toes in without a major commitment. Details are elsewhere in the programme and on the website (see below).

So thanks again for your support – without an audience all our work is wasted – and I hope you will continue to join us for future shows.

Enjoy the Show!

Iain King

## [www.bovingdonplayers.com](http://www.bovingdonplayers.com)

We now have a website which is open to visitors. On here you will be able to find details of past, present and future productions, auditions and ticket details. You can also find out more about the members of the group, and find links to other groups and sites that may be of interest. There is a message board and I would encourage you to leave a message telling us what you thought of the show and the site!

For Miller, that first production of "All My Sons" was a life-changer.

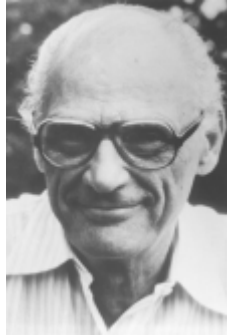
Having bombed with "The Man Who Had All the Luck," he remembered in his 1987 autobiography "Timebends," "I had vowed to abandon playwriting if 'All My Sons' failed." For two years, he wrote every day, working at a porcelain-topped kitchen table, until the play seemed "as tight as a drum." Kazan, whose personal style matched the fever of "All My Sons," "was eating fire in those days," Miller wrote. "By the time it opened in Boston and then New York, the production was like a bullet on a straight, clean trajectory that rammed the audience back into its seats."

In the 57 years since he finished the play, Miller says, he hasn't changed a word in the text of "All My Sons." What's changed, instead, is the cultural and financial climate for theater. "There are no plays at all on Broadway, simply musicals. The whole idea of theater for profit exclusively has taken over completely. And you can make money quicker with a musical and you're less likely to get killed by the critics."

In "Timebends," Miller wrote that "All My Sons" arrived at a time "when it was still imagined that, with the possible exception of a doctor saving a life, writing a play was the most important thing a human being could do."

"I'm sorry," he says now, "that the -- how should I put it? -- that the social importance of the theater has evaporated largely. Maybe it's been supplanted by the movies. But I tell you, I think the theater is here to stay. It's not going to go away and maybe, as time goes by, it will resume its former importance."

## Arthur Miller on "All My Sons"



*Below is an excerpt from an interview Miller gave recently in America*

At 88, Arthur Miller is not only America's greatest living playwright, but probably holds the record for the longest sustained career. Consider that his first play, "The Man Who Had All the Luck," premiered in 1944, factor in two new works that Miller currently has in the wings, and you've got a career spanning seven decades.

Miller's first success, "All My Sons", written when he was 32, has themes of greed, compromise and ethical responsibility that echo strongly in times of war. The play, which he calls "a very intense piece of work," has been staged frequently in recent months as the U.S. conflict with Iraq has escalated.

The spate of recent "All My Sons" productions, he's certain, are a response to President Bush's Iraq initiative and to the White House's ties to Halliburton, the oil services company contracted to rebuild Iraq. "Of course," Miller says, "the crime in 'All My Sons' is piddling compared to what's going on now, but the principle is the same. I mean, the overwhelming power of greed is everlasting. And we've got it in spades now."

Forged in fire, and structured with the unrestrained intensity of opera, "All My Sons" was first staged in 1947, with Elia Kazan directing, Ed Begley playing the father and Arthur Kennedy playing the son, Chris. Karl Malden, then unknown, was cast as George Deever, the brother of the girl that Chris hopes to marry.

## FORTHCOMING SHOWS

### Murder Mystery Evening

AUDITIONS April 21st  
PERFORMANCE May 22<sup>nd</sup>

Join us for an evening of skill, deduction, food, drink and fun. Try your hand at solving a crime performed while you watch!

Auditions will be held in this Hall at 8:15 on April 21<sup>st</sup>, if you would like to be involved in this light-hearted Production. Contact Iain on 01923 265973 for more details.

### November Musical Production

AUDITIONS June 23<sup>rd</sup>

We will be producing a predominantly musical show at the end of November (show to be decided); if you would like to come and have a sing, dance or help create the show backstage, put this date in your diary and come along.



### DIRECTORS WANTED

We are always looking for people who want to direct shows. Our award-winning team can help you transfer your vision to the stage! Contact Iain King (details elsewhere) to discuss it if you're interested.

## DIRECTOR'S NOTES

Directing 'All My Sons' has thrown up all sorts of challenges to keep us on our toes. There have been logistical difficulties, such as losing cast members, or manipulating the characters around a relatively small stage. The far greater challenge, however, has been to try to capture the range of emotions and character changes that helter-skelter through this wonderful play. Arthur Miller was inspired by 'the wonder of how people got to be the way they are' and it's this facet of the play that has interested me.



With a play short on laughs and high on emotions, a great deal of energy and commitment has been required by both the cast and the production team – I hope you enjoy the result of all their efforts.

**John Mower**

### Setting

The back yard of the Keller home, on the outskirts of an American town; Late 1940's

Please note - In the interest of audience enjoyment,

**PLEASE TURN OFF MOBILE PHONES, PAGERS & BEEPING WATCHES**

Please do not block the aisle and sides during the show

## CAST

*Joe Keller* ..... Jeff Prestedge  
*Kate Keller* ..... Imogen Roberts  
*Chris Keller* ..... Mike Lash  
*Anne Deever* ..... Nicole Wiseman  
*George Deever* ..... Neil Toone  
*Jim Bayliss* ..... Phil Waine  
*Sue Bayliss* ..... Pam Dawson  
*Frank Lubey* ..... Peter Moore  
*Lydia Lubey* ..... Patricia Choffel  
*Bert* ..... William Lane



## PRODUCTION TEAM

|                                      |                                |
|--------------------------------------|--------------------------------|
| <b>DIRECTOR</b>                      | <b>John Mower</b>              |
| <b>Producer</b>                      | <b>Nicky Woodward</b>          |
| <b>Set Design &amp; Construction</b> | Mike Aylward, Allan Saunders   |
| <b>Set Painting</b>                  | Gail Anthony, Jonathan Anthony |
| <b>Properties</b>                    | Patricia Choffel               |
| <b>Costumes</b>                      | Jan Burrows                    |
| <b>Lighting</b>                      | Tony Sidell                    |
| <b>Prompt</b>                        | Janet Aylward                  |
| <b>Front Of House</b>                | Iris Stanmore, Janet Aylward   |
| <b>Box Office</b>                    | Anneli Robinson                |
| <b>Poster</b>                        | Marie Fuller                   |
| <b>Publicity</b>                     | Marie Fuller, Nicky Woodward   |
| <b>Programme</b>                     | Iain King                      |