

## PRODUCTION NOTE: Why I Wrote "The Crucible" by Arthur Miller

"The Crucible" was an act of desperation. Much of my desperation branched out, I suppose, from a typical Depression-era trauma—the blow struck on the mind by the rise of European Fascism and the brutal anti-Semitism it had brought to power. But by 1950, when I began to think of writing about the hunt for Reds in America, I was motivated in some great part by the paralysis that had set in among many liberals who, despite their discomfort with the inquisitors' violations of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.

...I am not sure what "The Crucible" is telling people now, but I know that its paranoid center is still pumping out the same darkly attractive warning that it did in the fifties. For some, the play seems to be about the dilemma of relying on the testimony of small children accusing adults of sexual abuse, something I'd not have dreamed of forty years ago. For others, it may simply be a fascination with the outbreak of paranoia that suffuses the play—the blind panic that, in our age, often seems to sit at the dim edges of consciousness. Certainly its political implications are the central issue for many people; the Salem interrogations turn out to be eerily exact models of those yet to come in Stalin's Russia, Pinochet's Chile, Mao's China, and other regimes. ...But below its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation, a combination not unfamiliar these days."

—Arthur Miller

The above is an excerpt from a longer essay published in *The New Yorker*, October 21, 1996, written in response to the release of the contemporaneous film version of that time. Now, some twenty years after this essay, and almost seventy years after the original theatrical production, Miller's words continue to resonate in new and troubling ways. Thank you for joining us, as we explore these themes.

—David Legore

## COMING SOON

### I AND YOU

by Lauren Gunderson

April 5 & 6 @ 7:30 PM

April 7 @ 2:30 PM

The Studio Theatre, Weston Center for the Performing Arts

A TheatreXpress Student Production

One afternoon, Anthony arrives unexpectedly at classmate Caroline's door bearing a beat-up copy of Walt Whitman's "Leaves of Grass", an urgent assignment from their English teacher. Homebound due to illness, Caroline hasn't been to school in months, but she is as quick and sardonic as Anthony is athletic, sensitive, and popular. As these two let down their guards and share their secrets, this seemingly mundane poetry project unlocks a much deeper mystery that has brought them together. *I AND YOU* is an ode to youth, life, love, and the strange beauty of human connection.

"A stunning exploration of cosmic interconnectedness... a testimonial to the power of intimate theatre."

—Los Angeles Time

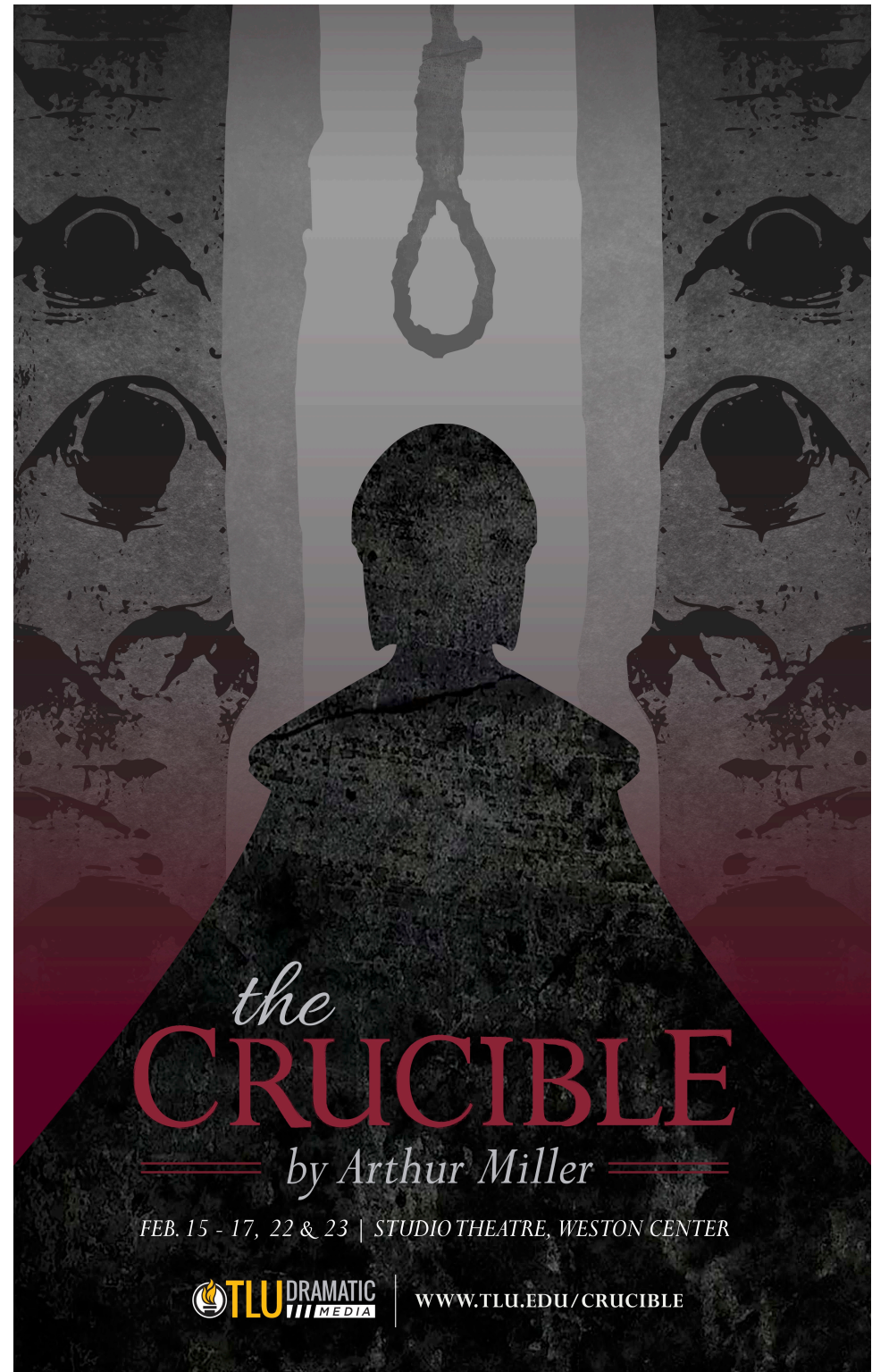
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Audience Survey QR



# the CRUCIBLE

by Arthur Miller

FEBRUARY 15-17, 22-23  
STUDIO THEATRE, WESTON CENTER



THE CRUCIBLE is presented through special arrangement with Dramatists Play Service, Incorporated

## CAST (in order of appearance)

Ian McGinnis  
Delani Chambers  
Marlaena Dobbins  
Seana Watson  
Kelsey Gillman  
Annelise Leifeste  
Jonathan Tucker  
Rachel Pelayo  
Alysyn Andrews  
Daniel Saunders  
Caroline Bower  
Devin A. Taylor  
Carter Montgomery  
Brianna Gaetz  
Nathan Elkins  
Corey Wilder  
Aaron Strey  
Nico Cruz Jung  
Van Eljuan II  
Nicole Shelton  
Emma Taylor  
Nicholes Hernandez

REVEREND SAMUEL PARRIS  
BETTY PARRIS  
TITUBA  
ABIGAIL WILLIAMS  
SUSANNA WALCOTT  
ANN PUTNAM  
THOMAS PUTNAM  
MERCY LEWIS  
MARY WARREN  
JOHN PROCTOR  
REBECCA NURSE  
GILES COREY  
REVEREND JOHN HALE  
ELIZABETH PROCTOR  
FRANCIS NURSE  
EZEKIEL CHEEVER  
MARSHAL HERRICK  
JUDGE HATHORNE  
GOVERNOR DANFORTH  
MARTHA COREY  
SARAH GOOD  
HOPKINS

The play features four acts, and will be performed with one intermission following the second act.  
The story contains mature subject matter that may be disturbing to young audience members.

## ARTISTIC STAFF

DIRECTOR  
PRODUCTION DESIGNER/TECHNICAL DIRECTOR  
STAGE MANAGER  
ASSISTANT STAGE MANAGERS

ASSISTANT DIRECTOR  
COSTUME DESIGNERS

STUDENT COSTUME DESIGNER  
ACTING COACH  
ASSISTANT LIGHTING DESIGNER  
SOUND DESIGNER  
ASSISTANT SOUND DESIGNER  
MASTER CARPENTER  
CARPENTER  
PROPERTIES

SCENIC PAINTERS

MASTER ELECTRICIAN  
DRAMATURG  
LIGHT BOARD OPERATOR  
SOUND BOARD OPERATOR  
PHOTOGRAPHY  
BOX OFFICE MANAGEMENT  
BOX OFFICE & HOUSE MANAGEMENT STAFF

ADDITIONAL CREW

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