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The Crucible

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FIT THEATRE PRESENTS

THE CRUCIBLE

BY ARTHUR MILLER • DIRECTED BY THEALD TODD

The Wonders of the Invisible World:

TRYALS OF
Several Witches
Lately Executed in
NEW-ENGLAND:

And of several remarkable Curiosities therein Occurring.

Together with,

I. Observations upon the Nature, the Number, and the Operations of the Devils.
II. A short Narrative of a late outrage committed by a few of Witches in New-England, very much resembling that under which New-England has laboured.
III. Some Councils directing a due Improvement of the Terrible things lately done by the unfruitful and amazing Reign of Evil-State in New-England.
IV. A brief Discourse upon those Temptations which are the more ordinary Devices of Satan.

NOVEMBER 8 - 11 AND 15 - 18, 2001
FLORIDA INTERNATIONAL UNIVERSITY
WERTHEIM PERFORMING ARTS CENTER
MAINSTAGE THEATRE
MIAMI, FL
In preparing to write my thoughts about The Crucible and its perpetual relevance to contemporary events, as well as the environment in which it was written, I re-read an article Miller wrote for the New Yorker in 1996 while he was working on the screen play for the film version of the play. I found that what he said then was much more eloquent than anything I could write. The following are some of the most pertinent of his ideas:

"I thought again about how I came to cook all this up nearly fifty years ago, in an America almost nobody I know seems to remember. I remember those years how they formed The Crucible's premise but I have lost the dead weight of the fear I had then. Fear doesn't travel well, just as it can warp 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 inquisitor's violation of civil rights, were fearful, and with good reason, of being identified as covert Communists if they should protest too strongly.

In any play, however trivial, there has to be a still point of moral defense against which to gauge the action. In our lives, in the late nineteen-forties and early nineteen-fifties, no such point existed anymore. The left could not look straight at the Soviet Union's abrogation of human rights. The anti-Communist liberals could not acknowledge the violations of those rights by congressional committees. The far right, meanwhile, was licking up all the cream. Nobody but a fanatic, it seemed, could really say all that he believed.

As the dramatic form of the play became visible, one problem remained unyielding: so many practices of the Salem trials were similar to those employed by the congressional committees that I could easily be accused of skewing history for a were partisan purpose. Inevitably, it was no sooner known that my new play was about Salem that I had to confront the charge that such an analogy was suspicious that there never were any witches but there certainly are Communists. In the seventeenth century, however, the existence of witches was never questioned by the loftiest mind in Europe and America. Of course, there were no Communists in 1692, but it was literally worth your life to deny witches or their powers, given the exhortation in The Bible, "Thou shalt not suffer a witch to live." There had to be witches in the world or the Bible lied. Indeed, the very structure of evil depended on Lucifer's plotting against God.

The play stumbled into history, became my most performed play, and today, I am told, it is one of the most heavily demanded trade-fiction paperbacks in this country. It is only a slight exaggeration to say that, especially in Latin America, The Crucible starts getting produced wherever a political coup seem eminent, or a dictatorial regime has just been overthrown. From Argentina to Chile to Greece, Czechoslovakia, China, and a dozen other places, the play seems to present the same primeval structure of human sacrifice to the forces of fanaticism and paranoia that goes on repeating itself forever as though imbedded in the brain of social man.

I'm 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 and 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 Chine, and other regimes.

I recall the weeks I spent reading testimony by the tome, commentaries, broadsides, confessions, and accusations. And always the crucial damming event was the signing of one's name in "the Devil's book." The Faustian agreement to hand over one's soul to the dreaded Lord of Darkness was the ultimate insult to God. But what were these new inductees supposed to have done once they'd signed-off? Nobody seems to have thought to ask. But, of course, actions are as irrelevant during cultural and religious wars are they are in nightmares. The thing at issue is buried intentions and the secret allegiances of the alienated heart is always the main threat to the theocratic mind, as well as its immemorial quarry."

THE CRUCIBLE
By Arthur Miller

Director ............................................................... Therald Todd
Costume Designers ...................... Marilyn R. Skow and Marina Pareja
Set Designer .........................Ann Cadaret
Light Design and Technical Director .................Joel Eis
Voice and Speech ........................................... Lesley-Ann Timlick
Costumer ............................................................ Marina Pareja

BETTY PARRIS ................................................... Minette Perez
ABIGAIL WILLIAMS ....................................... Christina Perdomo
SUSANNA WALCOTT ........................................ Jacquelyn Joyce
MERCY LEWIS.................................................... Alissa Rodriguez
MARY WARREN................................................... Melissa Almaguer
TITUBA ......................................................... Stacey Anderson
ANN PUTNAM..................................................... Rossana Morales
REBECCA NURSE ............................................ Jeanette Taylor
ELIZABETH PROCTOR ............................... Lesley Sorzano
SARAH GOOD ...................................................... Pinelopi Georgiadis
REVEREND PARRIS ........................................... Danny Suarez
THOMAS PUTNAM ............................................. Ian Migil Lausell
GILES COREY .................................................... Jimmy Allen
REV. JOHN HALE ............................................. Mashaun Arnold
JOHN PROCTOR .............................................. Joe Llorens
EZEKIEL CHEEVER ......................... Robert Friedman
JUDGE HATHORN ............................................. Michael Nunez
JOHN WILLIARD ............................................ Matt Szymanski
HOPKINS ....................................................... Emilio Rivas
DANFORTH ....................................................... Ricky Waugh
FRANCIS NURSE ............................................... Ramon Vuenes

SETTING
Salem, Massachusetts 1692

THERE WILL BE ONE INTERMISSION

"Man seeks for drama and excitement: which he cannot get satisfaction on a higher level, he creates for himself the drama of destruction."
- Erich Fromm

"It doesn't matter what you believe, so long as you don't believe it completely."
- Bertand Russell
The Theatre program offers two degrees: a Bachelor of Arts (BA) and a Bachelor of Fine Arts (BFA). The program is ideal in size, large enough to be able to offer a wide range of courses taught by varied, well-qualified faculty and to support an active production program, yet small enough that every student receives personal attention.

The Theatre and Dance Department has an active production program. We currently present four Main Stage and two Second Stage productions a year plus one Main Dance Presentation consisting of choreography by FIU Dance Faculty and several guests. In addition to the Department productions there are student produced shows presented by the Showcase Players.

The Herbert and Nicole Wertheim Performing Arts Center is home to both the Department of Music and the Department of Theatre and Dance it includes a beautiful 250-seat proscenium theatre, a large black box Studio Theatre, a costume shop, a scene shop, 2 dressing rooms and a green room.

If you are interested in learning more about the program or becoming a friend of FIU Theatre, please call or write for more information.

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Wertheim Performing Arts Center
University Park Campus, PAC 131
Miami, Fl 33199
Phone (305) 348-2895  Fax (305)348-1803
Theatre Box Office: (305) 348-3789

Vanities
By Jack Heifner. Directed by Daniel Moralez
Nov. 29-Dec. 2, 2001
DM150 (Second Stage Production)

New Works
A collection of one-act plays written and directed by FIU Students
February 7-10, 2002
DM150 (Second Stage Production)

LES BELLES SOUERS: SISTERS OF HIALEAH
By Michael Tremblay. Directed by Lesley-Ann Timlick
February 14-17 & 21-24, 2002
Studio Theatre
This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2002.

Last year more than 1,200 productions and 198,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

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