Frederic Wood Theatre

THE CRUCIBLE

NOVEMBER BOOK SALE

Once again this year we have an unusual selection of books in our sale, including:

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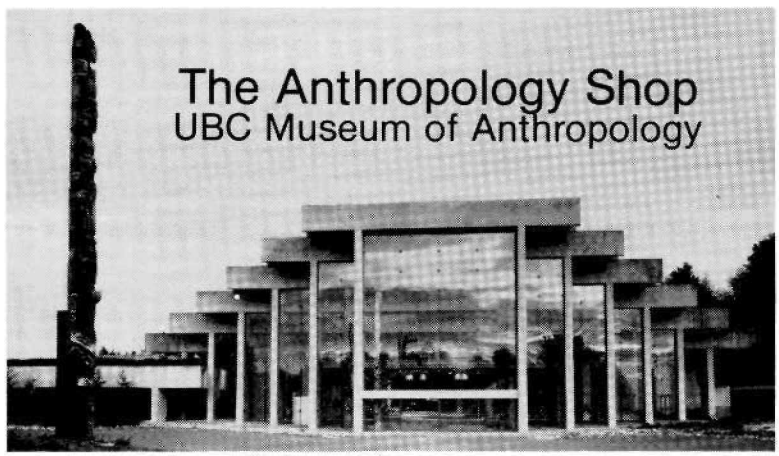

Special Pre-Christmas Sale

CRAFTS FROM AROUND THE WORLD!

Tuesday Nov. 18 11 a.m. - 8 p.m.

Wednesday Nov. 19 - Sunday Nov. 23
11 a.m. - 4 p.m.

Members Day:
Mon. Nov. 17 11:00 a.m. to 8 p.m.
15% Discount with Membership Card

THE ART OF THE POLISH POSTER
an Exhibit in the Lobby of the Frederic Wood Theatre

arranged by
CHRIS MIRSKI
and
The Department of Germanic Studies
The Department of Slavonic Studies
The Department of Theatre

The art of Polish posters has long been well known in Europe and in North America, mainly due to a number of group exhibitions. In Poland itself, poster art is considered just as important as the art of film and the art of theatre. A National Exhibit of Posters takes place annually in Warsaw, and the first Poster Museum was founded in Wilanow, a Renaissance palace near the Polish capital. Posters enjoy generous state support in Poland because of their efficiency in the government's propaganda efforts. Ironically, the government has never had much luck in imposing its dogma of socialist realism on poster art.

Even an inexperienced viewer can immediately notice that these posters from Poland are somehow different from what we are accustomed to. At first, one does not realize why this is so. Is it the rough and thin paper they are printed on? Or is it the colours, so bright and vivid? Or the lively, aggressive brushstroke? Perhaps Jan Lenica, one of the most prominent Polish poster artists, has answered this best: "A good poster sings."

Polish posters are meant to be works of art. Most of the designers have spent years at art schools, and have received specialized degrees. Franciszek Starowiejski, whose work can be seen in this exhibit, received his diploma from the Academy of Fine Arts in Warsaw, which has over the last two decades become the center of poster studies. One-man shows of Starowiejski's work were organized in Warsaw, New York, London, Rome, and many other cultural centers. At the International Exhibit of Paris in 1975 he received the Grand Prix in recognition for his entire work.

Eryk Lipinski, a graduate from the same Academy, is a graphic artist and founder of Poland's leading satirical weekly. His work has been presented at various exhibitions around the world.

Jan Mlodozeniec received his art diploma in 1955. He is internationally known as a book illustrator, and has had various exhibitions of his graphic work both in Poland and abroad.

Today, the art of the Polish poster is a lively and unique contribution to the world of graphic design. This exhibition shall help to understand its beauty and importance.

ARTHUR MILLER

Chronology of Important Dates

1915 Arthur Miller born in New York City.

1936 Attends University of Michigan. First play, *Honors at Dawn*, produced. Wins Avery Hopwood Award.

1938 *No Villain* wins Hopwood Award and Theatre Guild Prize. Miller graduates from Michigan and joins the Federal Theatre Project.

1940 Marries Mary Slattery.

1944 *The Man Who Had All The Luck* — his first Broadway production. *Situation Normal* published.

1945 His novel, *Focus*, published.

1947 *All My Sons* produced.

1949 *Death of a Salesman* produced and wins Pulitzer Prize.

1950 His adaptation of Ibsen's *An Enemy of the People* produced.

1953 *The Crucible* produced.

1955 *A Memory of Two Mondays* and the one-act version of *A View from the Bridge* produced.

1956 He appears before House Un-American Activities Committee and refuses to inform on others. The revised two-act version of *A View from the Bridge* produced in London. Receives an honorary doctorate from the University of Michigan. Divorces Mary Slattery and marries Marilyn Monroe.

1957 Convicted for contempt of Congress. *Collected Plays* published.

1958 Contempt conviction reversed. Elected to the National Institute of Arts and Letters.

1960 He and Marilyn Monroe divorced.

1961 *The Misfits* released.

1962 Marries Inge Morath; daughter Rebecca born.

1964 *After The Fall* is premiere production of Repertory Theatre of Lincoln Center. *Incident at Vichy* also produced there.

1965 Elected International President of P.E.N. (Poets, Essayists, and Novelists).

1967 *I Don't Need You Any More*, a collection of short stories, published.

1968 *The Price* produced.

1972 *The Creation of the World and other Business* performed in New York.

1977 *The Archibishop's Ceiling* performed in Washington, D.C.

University of British Columbia
FREDERIC WOOD THEATRE

THE CRUCIBLE
by Arthur Miller
Directed by Stanley Weese
November 12 - 22

THE SCHOOL FOR WIVES
by Moliere
Directed by
John Brockington
January 14 - 24

THE WINTER'S TALE
by William Shakespeare
Director to be announced
March 4 - 14

PHONE 228-2678

Frederic Wood Theatre Magazine

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Joseph G. MacKinnon

ADVERTISING CONSULTANT
Edward P. Rogers

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THE CR

by Arthu

Directed by S

Set and Lighting Design by
Robert Gardiner

Costume Design by
Brian H. Jackson

CAST

REVEREND PARRIS	Dennis Kuss
BETTY PARRIS	Cara Tekatch
TITUBA	Rhiannon Charles
ABIGAIL WILLIAMS	Susan Elworthy
SUSANNA WALCOTT	Vicki Maxwell
MRS. ANN PUTNAM	Laura Di Cicco
THOMAS PUTNAM	Neil K. Gallagher
MERCY LEWIS	Johnna Wright
MARY WARREN	Sarah Rodgers
JOHN PROCTOR	Bruce Dow
REBECCA NURSE	Janine Payne
GILES COREY	Michael Fera
REVEREND JOHN HALE	Lawrence Kagan-Ball
ELIZABETH PROCTOR	Cynthia Ford
FRANCIS NURSE	Anthony Davies
EZEKIEL CHEEVER	Neil Ingram
MARSHALL HERRICK	Mark Weatherley
JUDGE HATHORNE	Dave Wallace
DEPUTY GOVERNOR DANFORTH	Timothy Hyland
DEPUTY, HOPKINS	Phil Barnett
DEPUTY	Kevin S. O'Brien

Setting — Salem, Massachusetts — 1692

Act I — A small upper bedroom in the home of Reverend Samuel Parris — spring

Act II — The common room of the Proctor's house — eight days later

Act III — The vestry room of the Salem Meeting House, now serving as the anteroom of the General Court.

Act IV — A cell in Salem jail — that fall

There will be one intermission of 10 minutes.

RUCIBLE

ur Miller

tanley Weese

PRODUCTION

Technical Director ..... Ian Pratt
Properties Mistress ..... Sherry Darcus
Costume Supervisor ..... Rosemarie Heselton
Set Construction ..... Don Davis, Robert Eberle, Don Griffiths, John Henrickson
Cutter ..... Jean Driscoll-Bell
Seamstress ..... Lori Kenney, Ceferina Ofreneo
Wardrobe ..... Jannette Bijde-Vaate

Stage Manager ..... Kevin S. O'Brien
Lighting Board Operator ..... Elana Honcharuk
Assistant Stage Managers .... Laurence Koppe, Randall C. Plitt
Properties Assistant ..... Siobhan Ryan
Make-up ..... Cynthia Johnston
Hats ..... Kathleen Wright
Crew ..... Bonnie Beecher, Alan Brodie, Jill Buckham, Spencer Hutchins, Heather Kent, J. Cricket Price

House Manager ..... Kathleen Wright
Box Office ..... Michael Fera, Carol Fisher, Linda Humphries
Business Manager ..... Marjorie Fordham
Production ..... Norman Young

Vocal Coach ..... Rod Menzies

THE CRUCIBLE

is produced by special arrangement with
Dramatists Play Service Inc.
New York

ACKNOWLEDGEMENTS

The Vancouver Playhouse
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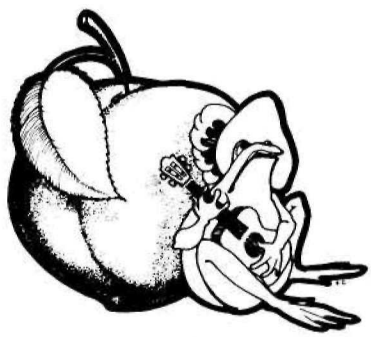

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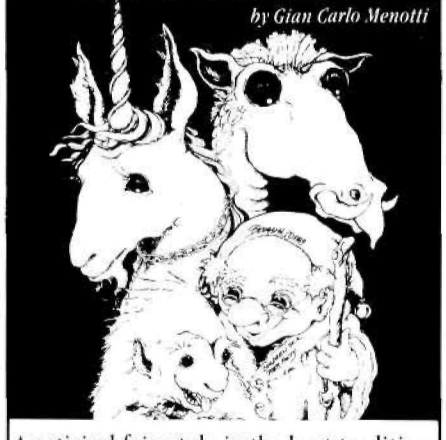

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Arthur Miller on *The Crucible*

I was drawn to write *The Crucible* not merely as a response to McCarthyism. It is not any more an attempt to cure witch hunts than *Salesman* is a plea for the improvement of conditions for traveling men, *All My Sons* a plea for better inspection of airplane parts, or *A View from the Bridge* an attack upon the Immigration Bureau. *The Crucible* is, internally, *Salesman*'s blood brother. It is examining the questions I was absorbed with before — the conflict between a man's raw deeds and his conception of himself; the question of whether conscience is in fact an organic part of the human being, and what happens when it is handed over not merely to the state or the mores of the time but to one's friend or wife. The big difference, I think, is that *The Crucible* sought to include a higher degree of consciousness than the earlier plays.

I believe that the wider the awareness, the felt knowledge, evoked by a play, the higher it must stand as art. I think our drama is far behind our lives in this respect. There is a lot wrong with the twentieth century, but one thing is right with it — we are aware as no generation was before of the larger units that help make us and destroy us. The city, the nation, the world, and now the universe are never far beyond our most intimate sense of life. The vast majority of us know now — not merely as knowledge but as feeling, feeling capable of expression in art — that we are being formed, that our alternatives in life are not absolutely our own, as the romantic play inevitably must presuppose. But the response of our plays, of our dramatic form itself, is to faint, so to speak, before the intricacies of man's wider relationships and to define him further and redefine him as essentially alone in a world he never made.

The form, the shape, the meaning of *The Crucible* were all compounded out of the faith of those who were hanged. They were asked to be lonely and they refused. They were asked to deny their belief in a God of all men, not merely a god each individual could manipulate to his interests. They were asked to call a phantom real and to deny their touch with reality. It was not good to cast this play, to form it so that the psyche of the hero should emerge so "commonly" as to wipe out of mind the process itself, the spectacle of that faith and the knowing will which these people paid for with their lives.

The "heat" infusing this play is therefore of a different order from that which draws tears and the common identifications. And it was designed to be of a different order. In a sense, I felt, our situation had thrown us willy-nilly into a new classical period. Classical in the sense that the social scheme, as of old, had reached the point of rigidity where it had become implacable as a consciously known force working in us and upon us. Analytical psychology, when so intensely exploited as to reduce the world to the size of a man's abdomen and equate his fate with his neurosis, is a re-emergence of romanticism. It is inclined to deny all outer forces until man is only his complex. It pre-supposes an autonomy in the human character that, in a word, is false. A neurosis is not a fate but an effect. There is a higher wisdom, and if truly there is not, there is still no aesthetic point in repeating something so utterly known, or in doing better what has been done so well before.

For me *The Crucible* was a new beginning, the beginning of an attempt to embrace a wider field of vision, a field wide enough to contain the whole of our current awareness. It was not so much to move ahead of the audience but to catch up with what it commonly knows about the way things are and how they get that way. In a word, we commonly know so much more than our plays let on. When we can put together what we do know with what we feel, we shall find a new kind of theater in our hands. *The Crucible* was written as it was in order to bring me, and the audience, closer to that theater and what I imagine can be an art more ample than any of us has dared to strive for, the art of Man among men, Man amid his works.

Photographs: Stuart Dee

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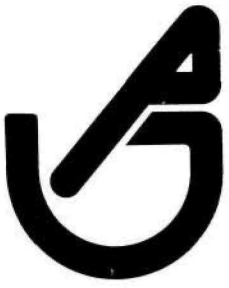

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