Why I Wrote The Crucible:

An artist's answer to politics.

by Arthur Miller

As I watched "The Crucible" taking shape as a movie over much of the past year, the sheer depth of time that it represents for me kept returning to mind. As those powerful actors blossomed on the screen, and the children and the horses, the crowds and the wagons, 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 clearly. In a way, there is a biting irony in this film's having been made by a Hollywood studio, something unimaginable in the fifties. But there they are – Daniel Day-Lewis (John Proctor): scything his sea-bordered field, Joan Allen (Elizabeth) lying pregnant in the frigid jail, Winona Ryder (Abigail) stealing her minister-uncle's money, majestic Paul Scofield (Judge Danforth) and his righteous empathy with the Devil-possessed children, and all of them looking as inevitable as rain.

I remember those years – they formed "The Crucible's" skeleton – but I have lost the dead weight of the fear I had then. Fear doesn't travel well; just as it can warp judgment, its absence can diminish memory's truth. What terrifies one generation is likely to bring only a puzzled smile to the next. I remember how in 1964, only twenty years after the war, Harold Clurman, the director of "Incident at Vichy," showed the cast a film of a Hitler speech, hoping to give them a sense of the Nazi period in which my play took place. They watched as Hitler, facing a vast stadium full of adoring people, went up on his toes in ecstasy, hands clasped under his chin, a sublimely self-gratified grin on his face, his body swiveling rather cutely, and they giggled at his overacting.

Likewise, films of Senator Joseph McCarthy are rather unsettling – if you remember the fear he once spread. Buzzing his truculent sidewalk brawler's snarl through the hairs in his nose, squinting through his cat's eyes and sneering like a villain, he comes across now as nearly comical, a self-aware performer keeping a straight face as he does his juicy threat-shtick.

McCarthy's power to stir fears of creeping Communism was not entirely based on illusion, of course; the paranoid, real or pretended, always secretes its pearl around a grain of fact. From being our wartime ally, the Soviet Union rapidly became an expanding empire. In 1949, Mao Zedong took power in China. Western Europe also seemed ready to become Red – especially Italy, where the Communist Party was the largest outside Russia and was growing. Capitalism, in the opinion of many, myself included, had nothing more to say, its final poisoned bloom having been Italian and German Fascism. McCarthy – brash and ill-mannered but to many authentic and true –
boiled it all down to what anyone could understand: we had "lost China" and would soon lose Europe as well, because the State Department — staffed, of course, under Democratic Presidents — was full of treasonous pro-Soviet intellectuals. It was as simple as that.

If our losing China seemed the equivalent of a flea's losing an elephant, it was still a phrase — and a conviction — that one did not dare to question; to do so was to risk drawing suspicion on oneself. Indeed, the State Department proceeded to hound and fire the officers who knew China, its language, and its opaque culture — a move that suggested the practitioners of sympathetic magic who wring the neck of a doll in order to make a distant enemy's head drop off. There was magic all around; in politics of alien conspiracy soon dominated political discourse and bid fair to wipe out any other issue. How could one deal with such enormities in a play?

"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.

In any play, however trivial, there has to be a still point of moral reference 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 abrogations 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. The days of "J'accuse" were gone, for anyone needs to feel right to declare someone else wrong. Gradually, all the old political and moral reality had melted like a Dali watch. Nobody but a fanatic, it seemed, could really say all that he believed.

President Truman was among the first to have to deal with the dilemma, and his way of resolving it — of having to trim his sails before the howling gale on the right — turned out to be momentous. At first, he was outraged at the allegation of widespread Communist infiltration of the government and called the charge of "coddling Communists" a red herring dragged in by the Republicans to bring down the Democrats. But such was the gathering power of raw belief in the great Soviet plot that Truman soon felt it necessary to institute loyalty boards of his own.

The Red hunt, led by the House Committee on Un-American Activities and by McCarthy, was becoming the dominating fixation of the American psyche. It reached Hollywood when the studios, after first resisting, agreed to submit artists' names to the House Committee for "clearing" before employing them. This unleashed a veritable holy terror among actors', directors, and others, from Party members to those who had had the merest brush with a front organization.

The Soviet plot was the hub of a great wheel of causation; the plot justified the crushing of all nuance, all the shadings that a realistic judgment of reality requires.
Even worse was the feeling that our sensitivity to this onslaught on our liberties was passing from us—indeed, from me. In "Timebends," my autobiography, I recalled the time I'd written a screenplay ("The Hook") about union corruption on the Brooklyn waterfront. Harry Cohn, the head of Columbia Pictures, did something that would once have been considered unthinkable: he showed my script to the F.B.I. Cohn then asked me to take the gangsters in my script, who were threatening and murdering their opponents, and simply change them to Communists. When I declined to commit this idiocy (Joe Ryan, the head of the longshoremen's union, was soon to go to Sing Sing for racketeering), I got a wire from Cohn saying, "The minute we try to make the script pro-American you pull out." By then—it was 1951—I had come to accept this terribly serious insanity as routine, but there was an element of the marvelous in it which I longed to put on the stage.

In those years, our thought processes were becoming so magical, so paranoid, that to imagine writing a play about this environment was like trying to pick one's teeth with a ball of wool: I lacked the tools to illuminate miasma. Yet I kept being drawn back to it.

I had read about the witchcraft trials in college, but it was not until I read a book published in 1867—a two-volume, thousand-page study by Charles W. Upham, who was then the mayor of Salem—that I knew I had to write about the period. Upham had not only written a broad and thorough investigation of what was even then an almost lost chapter of Salem's past but opened up to me the details of personal relationships among many participants in the tragedy.

I visited Salem for the first time on a dismal spring day in 1952; it was a sidetracked town then, with abandoned factories and vacant stores. In the gloomy courthouse there I read the transcript of the witchcraft trials of 1692, as taken down in a primitive shorthand by ministers who were spelling each other. But there was one entry in Upham in which the thousands of pieces I had come across were jogged into place. It was from a report written by the Reverend Samuel Parris, who was one of the chief instigators of the witch-hunt. “During the examination of Elizabeth Procter, Abigail Williams and Ann Putnam”—the two were "afflicted" teen-age accusers, and Abigail was Parris's niece—"both made offer to strike at said Procter; but when Abigail's hand came near, it opened, whereas it was made up, into a fist before, and came down exceeding lightly as it drew near to said Procter, and at length, with open and extended fingers, touched Procter's hood very lightly. Immediately Abigail cried out her fingers, her fingers burned..."”

In this remarkably observed gesture of a troubled young girl, I believed, a play became possible. Elizabeth Proctor had been the orphaned Abigail's mistress, and they had lived together in the same small house until Elizabeth fired the girl. By this time, I was sure, John Proctor had bedded Abigail, who had to be dismissed most likely to appease Elizabeth. There was bad blood between the two women now. That Abigail started, in effect, to condemn Elizabeth to death with her touch, then stopped her hand, then went through with it, was quite suddenly the human center of all this turmoil.

All this I understood. I had not approached the witchcraft out of nowhere or from purely social and political considerations. My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That
John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul. Moving crabwise across the profusion of evidence, I sensed that I had at last found something of myself in it, and a play began to accumulate around this man.

But as the dramatic form 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 mere partisan purpose. Inevitably, it was no sooner known that my new play was about Salem than I had to confront the charge that such an analogy was specious — 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 minds in Europe and America; and even lawyers of the highest eminence, like Sir Edward Coke, a veritable hero of liberty for defending the common law against the king’s arbitrary power, believed that witches had to be prosecuted mercilessly. 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. (And the irony is that klatches of Luciferians exist all over the country today; there may even be more of them now than there are Communists.)

As with most humans, panic sleeps in one unlighted corner of my soul. When I walked at night along the empty, wet streets of Salem in the week that I spent there, I could easily work myself into imagining my terror before a gaggle of young girls flying down the road screaming that somebody’s “familiar spirit” was chasing them. This anxiety-laden leap backward over nearly three centuries may have been helped along by a particular Upham footnote. At a certain point, the high court of the province made the fatal decision to admit, for the first time, the use of “spectral evidence” as proof of guilt. Spectral evidence, so aptly named, meant that if I swore that you had sent out your “familiar spirit” to choke, tickle, poison me or my cattle, or to control my thoughts and actions, I could get you hanged unless you confessed to having had contact with the Devil. After all, only the Devil could lend such powers of invisible transport to confederates, in his everlasting plot to bring down Christianity.

Naturally, the best proof of the sincerity of your confession was your naming others whom you had seen in the Devil’s company — an invitation to private vengeance, but made official by the seal of the theocratic state. It was as though the court had grown tired of thinking and had invited in the instincts: spectral evidence — that poisoned cloud of paranoid fantasy — made a kind of lunatic sense to them, as it did in plot-ridden 1952, when so often the question was not the acts of an accused but the thoughts and intentions in his alienated mind.

The breathtaking circularity of the process had a kind of poetic tightness. Not everybody was accused, after all, so there must be some reason why you were. By denying that there is any reason whatsoever for you to be accused, you are implying, by virtue of a surprisingly small logical leap, that mere chance picked you out, which in
turn implies that the Devil might not really be at work in the village, or, God forbid, even exist. Therefore, the investigation itself is either mistaken or a fraud. You would have to be a crypto-Luciferian to say that — not a great idea if you wanted to go back to your farm.

The more I read into the Salem panic, the more it touched off corresponding images of common experiences in the fifties: the old friend of a blacklist person crossing the street to avoid being seen talking to him; the overnight conversions of former leftists into born-again patriots; and so on. Apparently, certain processes are universal. When Gentiles in Hitler’s Germany, for example, saw their Jewish neighbors being trucked off, or farmers in Soviet Ukraine saw the Kulaks vanishing before their eyes, the common reaction, even among those unsympathetic to Nazism or Communism, was quite naturally to turn away in fear of being identified with the condemned. As I learned from non-Jewish refugees, however, there was often a despairing pity mixed with “Well, they must have done something.” Few of us can easily surrender our belief that society must somehow make sense. The thought that the state has lost its mind and is punishing so many innocent people is intolerable. And so the evidence has to be internally denied.

I was also drawn into writing “The Crucible” by the chance it gave me to use a new language — that of seventeenth-century New England. The plain, craggy English was liberating in a strangely sensuous way, with its swings from an almost legalistic precision to a wonderful metaphoric richness. “The Lord doth terrible things amongst us, by lengthening the chain of the roaring lion in an extraordinary manner, so that the Devil is come down in great wrath,” Deodat Lawson, one of the great witch-hunting preachers, said in a sermon. Lawson rallied his congregation for what was to be nothing less than a religious war against the Evil One — “Arm, arm, arm!” — and his concealed anti-Christian accomplices.

But it was not yet my language, and among other strategies to make it mine I enlisted the help of a former University of Michigan classmate, the Greek-American scholar and poet Kimon Friar (He later translated Kazantzakis.) The problem was not to imitate the archaic speech but to try to create a new echo of it which would flow freely off American actors’ tongues. As in the film nearly fifty years later, the actors in the first production grabbed the language and ran with it as happily as if it were their customary speech.

“The Crucible” took me about a year to write. With its five sets and a cast of twenty-one, it never occurred to me that it would take a brave man to produce it on Broadway, especially given the prevailing climate, but Kermit Bloomgarden never faltered. Well before the play opened, a strange tension had begun to build. Only two years earlier, the “Death of a Salesman” touring company had played to a thin crowd in Peoria, Illinois, having been boycotted nearly to death by the American Legion and the Jaycees. Before that, the Catholic War Veterans had prevailed upon the Army not to allow its theatrical groups to perform, first, “All My Sons,” and then any play of mine, in occupied Europe. The Dramatists Guild refused to protest attacks on a new play by Sean O’Casey, a self-declared Communist, which forced its producer to cancel his option. I knew of two suicides by actors depressed by upcoming investigation, and every day seemed to bring news of people exiling themselves to Europe: Charlie
Chaplin, the director Joseph Losey, Jules Dassin, the harmonica virtuoso Larry Adler, Donald Ogden Stewart, one of the most sought-after screenwriters in Hollywood, and Sam Wanamaker, who would lead the successful campaign to rebuild the Old Globe Theater on the Thames.

On opening night, January 22, 1953, I knew that the atmosphere would be pretty hostile. The coldness of the crowd was not a surprise; Broadway audiences were not famous for loving history lessons, which is what they made of the play. It seems to me entirely appropriate that one the day the play opened, a newspaper headline read “ALL 13 REDS GUILTY” – a story about American Communists who faced prison for “conspiring to teach and advocate the duty and necessity of forcible overthrow of government.” Meanwhile, the remoteness of the production was guaranteed by the director, Jed Harris, who insisted that this was a classic requiring the actors to face front, never each other. The critics were not swept away. “Arthur Miller is a problem playwright in both senses of the word,” wrote Walter Kerr of the Herald Tribune, who called the play “a step backward into mechanical parable.” The Times was not much kinder, saying, “There is too much excitement and not enough emotion in The Crucible.” But the play's future would turn out quite differently.

About a year later, a new production, one with younger, less accomplished actors, working in the Martinique Hotel ballroom, played with the fervor that the script and the times required, and “The Crucible” became a hit. The play stumbled into history, and today, I am told, it is one of the most heavily demanded trade-fiction paperbacks in this country; the Bantam and Penguin editions have sold more than six million copies. I don’t think there has been a week in the past forty-odd years when it hasn’t been on a stage somewhere in the world. Nor is the new screen version the first. Jean-Paul Sartre, in his Marxist phase, wrote a French film adaptation that blamed the tragedy on the rich landowners conspiring to persecute the poor. (In truth, most of those who were hanged in Salem were people of substance, and two or three were very large landowners.)

It is only a slight exaggeration to say that, especially in Latin America, “The Crucible” starts getting produced wherever a political coup appears imminent, 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 furies of fanaticism and paranoia that goes on repeating itself forever as though imbedded in the brain of social man.

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. (Nien Cheng, the author of “Life and Death in Shanghai,” has told me that she could hardly believe that a non-Chinese – someone who had not experienced the Cultural Revolution – had written
the play.) 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. The film, by reaching a broad American audience as no play ever can, may well unearth still other connections to those buried public terrors that Salem first announced on this continent.

One thing more—something wonderful in the old sense of that world. I recall the weeks I spent reading testimony by the tome, commentaries, broadsides, confessions, and accusations. And always the crucial damning event was the signing of one's name in "the Devil's book." This 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 on? Nobody seems even to have thought to ask. But, of course, actions are as irrelevant during cultural and religious wars as they are in nightmares. The thing at issue is buried intentions— the secret allegiances of the alienated heart, always the main threat to the theocratic mind, as well as its immemorial quarry.
Act 3—Why I Wrote *The Crucible*

**ACTIVITY**

Keep track of the following topics as you read Miller's essay:

<table>
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<tr>
<th>What are Miller's feelings about McCarthyism?</th>
<th>What was Hollywood's and society's response to McCarthyism?</th>
<th>Why was Miller fascinated by the witch trials?</th>
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<td>What is the connection between witchcraft and communism?</td>
<td>Critical and public reaction to <em>The Crucible</em> and other Miller plays?</td>
<td>What is the lasting legacy of <em>The Crucible</em>?</td>
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Summarize Miller's answer to the title of his essay: Why did he write *The Crucible*?
In 1953, Arthur Miller's play "The Crucible" ran on Broadway at the Martin Beck. Despite being a box office success and acclaimed by critics and audiences alike, it was considered second-best to his prior "Death of a Salesman." As Brook Atkinson for the New York Times reported the day after the opening, "[T]he theme does not develop with the simple eloquence of 'Death of a Salesman.'"

Although the events of the play are based on the events that took place in Salem, Massachusetts in 1692, Miller was liberal in his fictionalization of those events. For example, many of the accusations of witchcraft in the play are driven by the affair between farmer, husband, and father John Proctor (Arthur Kennedy), and the Minister's teenage niece Abigail Williams (Madeleine Sherwood); however, in real life Williams was probably about eleven at the time of the accusations and Proctor was over sixty, which makes it most unlikely that there was ever any such relationship. Miller himself said, "The play is not reportage of any kind .... [n]obody can start to write a tragedy and hope to make it reportage .... what I was doing was writing a fictional story about an important theme."

The "important theme" that Miller was writing about was clear to many observers in 1953 at the play's opening. It was written in response to Senator McCarthy and the House Un-American Activities Committee's crusade against supposed communist sympathizers. Despite the obvious political criticisms contained within the play, most critics felt that "The Crucible" was "a self contained play about a terrible period in American history."

The Crucible (The Movie)

Over twenty years after the opening of the play, the eighty-one-year-old Miller wrote the screenplay for the production of a movie version of "The Crucible." As was the play, the movie is a fictionalized version of the events of Salem in
1692. Additionally, the movie was been changed from the play in some minor respects. For example, the movie opens with a scene of the town girls sneaking into the woods and participating in a ritualistic dance with the slave woman Tituba—until they are all caught by the minister. In the play this scene was referred to, but not performed. Another change is that the Slave woman Tituba is portrayed as black, when she was actually an Indian.

Although hailed by some, the movie was not as well received as was the play. One critic stated, "This filmic redux of Miller's theatrical parable is somewhat out of place on the modern landscape. What was no doubt a powerful and emotive effort in the 1950s, when it was written as a scathing critique of Senator McCarthy's crusade against supposed communist sympathizers, falls flat in the '90s." Even the star-studded cast was not enough to save the film for some. "Winona Ryder and Daniel Day-Lewis star in this two-hour yelling match between good and evil. Not recommended for those with a low tolerance for '50s-style misogyny and moralistic posturing." Not all were so harsh. Another reviewer stated, "With a head on its shoulders and the rawest emotions in its craw, Miller's stage hit "The Crucible" has become a cinematic grabber for grown-ups (**** out of four)."

For a complete list of the cast and clips from the 1996 film, see http://movieweb.com/movie/thecrucible/index.html.
The Crucible: Arthur Miller’s classic still scalds

By Richard Adams
29 June 2012


Ever since American playwright Arthur Miller’s The Crucible premiered on Broadway in 1953, the play has been seen as a parable for the political witch-hunts of the McCarthyite era. Miller used the religious hysteria of the witch trials that convulsed the town of Salem, Massachusetts in the 1690s to throw light on the infamous hearings conducted by the House Un-American Activities Committee (HUAC) and related events in the late 1940s and early 1950s.

Miller wrote his play at the height of the Red Scare just as the Hollywood blacklist was tearing apart the lives of many of his colleagues and peers. State Department official Alger Hiss had just been convicted of perjury, and physicist Klaus Fuchs of the Manhattan Project and Ethel and Julius Rosenberg convicted of espionage. Fuchs was sentenced to fourteen years in prison; horrifyingly, the Rosenbergs would be executed on June 19, 1953. The Crucible opened in January 1953.

As a result of these state-sponsored purges, hundreds of U.S. citizens were imprisoned and over ten thousand lost their jobs. McCarthyism and its enduring impact have been examined in greater depth elsewhere in these pages, but to put this play in some context, it is worth remembering that the Hollywood studios instituted the blacklist against suspected Communists in November 1947. (The anti-communist purge of the American film industry)

Eventually, the film industry blacklist included some three hundred screenwriters, directors, actors and composers (named in publications such as the pamphlet “Red Channels”), their careers curtailed or ended outright. The abject capitulation of the entertainment industry took its toll on the lives and careers of such notables as Edward G. Robinson, Paul Robeson, Lillian Hellman, Charlie Chaplin, Aaron Copland, Dashiell Hammett, John Garfield, Ruth Gordon, Edward Dmytryk and Miller himself.

Out of this cauldron of intimidation, cowardice and betrayal came The Crucible.

While Miller’s characters share names with historical figures in Salem in 1692-93, many are composites. And while he based his narrative on the actual events, in which some twenty innocent people were eventually executed for witchcraft, the dramatist took liberties with the ages and number of people swept up in what has come to be called the Salem witch trials.

There are different theories about what really happened in Salem in the last decades of the seventeenth century. One compelling explanation sees the trials as the culmination of disputes over property lines in a far-flung community still wrestling control of land and woodlots from the surrounding forest and native population. Salem was a particularly litigious place with many documented instances of suits for libel and slander, typically among neighbors arguing over land ownership.
Another theory views the trials as an expression of tensions between town and country, between those seeking to establish communities that aped British models, but whose religious norms would be enforced by theocratic rule, a Calvinist Geneva in the American wilderness.

Yet another sees the Salem trials as a public battle between theological factions that were ripping apart the local congregations. Still another sees it as a form of religious revivalism, a precursor of the First Great Awakening typically identified with Jonathan Edwards, as the third generation of New Englanders sought to address the lapsing of religious fervor and commitment to rigorous Puritan mores. A corollary to this theory claims that the trials were an exercise in self-definition as ties to the settlers’ native England became ever more attenuated after the end of the Cromwellian era and the restoration of a king with Catholic sympathies.

For those who know this history, Miller’s play is extremely rich in subtext. Each and every one of those theories finds some expression in a narrative detail of the script, an element of character or pivotal reference. While Miller was not attempting to write a history play as such, much less deliver a lecture, he had clearly done his homework, and his incorporation of historical, economic and class conditions in the world of his play enrich it far beyond the easy and often cliché labeling of The Crucible as merely a parable about McCarthyism.

Bill Voorhees, who directed, produced and stars as John Proctor—a farmer and the play’s protagonist—in this production, was hampered, I suspect, by having worn too many hats. Certain scenes, however, especially the big courtroom scene that climaxes the play, absolutely soar, capturing the simultaneous struggles between gullibility and skepticism, superstition and reason, the intellectual prison of religious dogma and common sense empiricism, personal revenge and public animus, as well as the plight of those falsely accused facing the inflexible state machinery.

Voorhees has wisely decided to include the moonlit encounter in the forest scene between Abigail (Jessica Neufeld) and John Proctor (Voorhees), a scene that is often omitted from productions of Miller’s play. Abigail, the teenaged girl who loves/lusts after small-homesteader Proctor and with whom she’s had an affair, has accused Proctor’s wife of the capital crime of witchcraft. Proctor gives Abigail a chance to admit that her accusations are false and that she has simply made up the claims of witchcraft, before he himself exposes them both as criminals. Extra-marital sex, “jechery,” was a crime punishable by imprisonment in puritan New England. This is an emotionally charged and complicated scene, Neufeld and Voorhees’ best; it examines the smoldering relationship that sparks the entire narrative. Why anyone would omit this scene is beyond me.

David Ross Paterson nearly steals the show as Deputy Governor Danforth. Patterson brings the heft of a classical actor to his portrait of a man intoxicated with embodying the power of the state, blinded by arrogance and vanity, consumed with exerting authority even if it means destroying the very community it is intended to govern and savoring his personal power over life and death. The contrast between Danforth’s archly superior and very British airs and the more common speech and demeanor of the locals boldly underscores the play’s theme of the potential horrors of a centralized authority as deluded by personality cult as the town’s hysterical collaborators.

The minor roles—and there are many in this cast of twenty-one—are played by some of L.A.’s finest actors, many of them members of the acclaimed Theater of NOTE ensemble (Lynn Odell, Lorraine Hill, Brad Light, Ashley Morey, Trevor Olsen, Michael Rhea, Rebecca Sigl, in addition to Ms. Neufeld), so many that this could be considered a Theatre of NOTE co-production.
Bernadette Speakes as Tituba (from the Elephant Theatre Company), Anthony Backman (from the Sacred Fools Company) who delivers a solid portrait of Rev. John Hale, the clergyman who eventually comes to his senses and Doug Burch’s Giles Corey also stand out.

While it takes time for Voorhees’s Proctor to find his footing in the early acts, by the end, in the big scenes for which this play is so justly celebrated, Voorhees excels, carrying us into that dark troubled place where the unjustly accused must choose between honorable conviction and expedient surrender to the overwhelming powers of state power run amok.