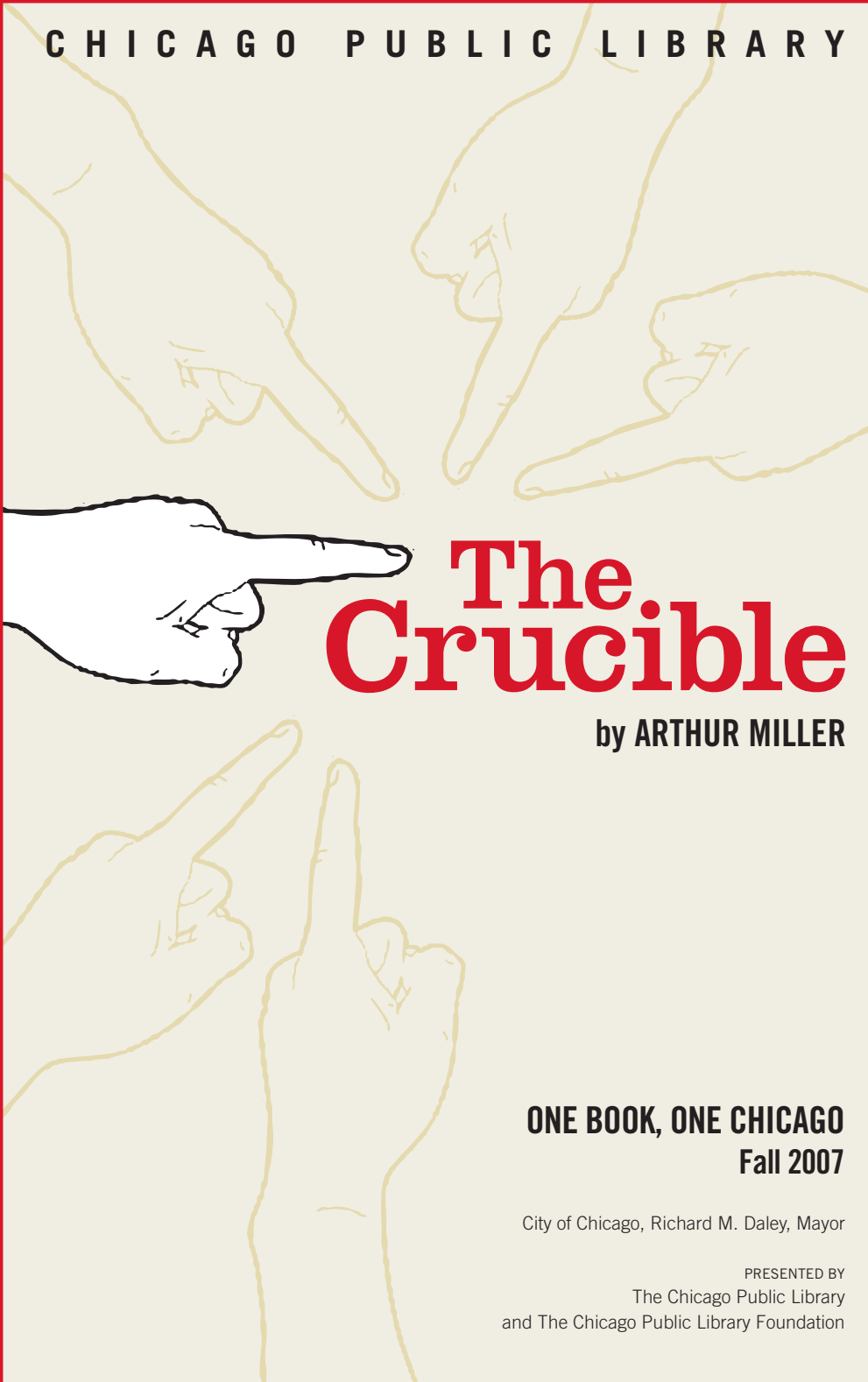


CHICAGO PUBLIC LIBRARY



The Crucible

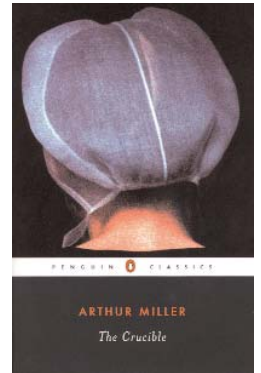
by ARTHUR MILLER

ONE BOOK, ONE CHICAGO
Fall 2007

City of Chicago, Richard M. Daley, Mayor

PRESENTED BY
The Chicago Public Library
and The Chicago Public Library Foundation

The Crucible by Arthur Miller is the latest selection for *One Book, One Chicago* (OBOC). Previous selections for the city-wide book club were: *To Kill a Mockingbird* by Harper Lee; *Night* by Elie Wiesel; *My Antonia* by Willa Cather; *A Raisin in the Sun* by Lorraine Hansberry; *The Things They Carried* by Tim O'Brien; *The Coast of Chicago* by Stuart Dybek; *In the Time of the Butterflies* by Julia Alvarez; *The Ox-Bow Incident* by Walter Van Tilburg Clark; *Pride and Prejudice* by Jane Austen; *One Day in the Life of Ivan Denisovich* by Aleksandr Solzhenitsyn; *Interpreter of Maladies* by Jhumpa Lahiri and *Go Tell it on the Mountain* by James Baldwin.



OBOC07



Greetings,

As Mayor and on behalf of the City of Chicago, I invite you to participate in the twelfth *One Book, One Chicago* program presented by the Chicago Public Library. This award-winning program encourages all Chicagoans to read the same book at the same time and to gather together in discussion with friends and neighbors.

This fall, we have selected *The Crucible*, by Arthur Miller. Steppenwolf Theatre will be presenting this important play on their stage this fall, and we are pleased to have them as a partner on this fall's *One Book, One Chicago*.

Miller is an icon of 20th century American theater and letters, and *The Crucible* is one of his most often read, taught and produced works. Miller's play reminds us that we must never forget the lessons of the past in order to understand the present. Just as *The Crucible* uses the Salem witch trials of 1692 to bring attention to the injustices of the McCarthy hearings of the 1950s, we must look at both eras as lessons in the dangers of fear, and the importance of understanding others in our community.

You can find a copy of *The Crucible* at your neighborhood Chicago Public Library or local bookstore. Please join in one of the many book discussions planned for libraries, bookstores, universities and theaters throughout September and October.

Sincerely,

A handwritten signature in black ink that reads 'Richard M. Daley'. The signature is written in a cursive, flowing style.

Richard M. Daley
Mayor

“I reflect what my heart tells me from the society around me. We are living in a time when there is great uncertainty in this country. . . I am trying to delve to the bottom of this and come up with a positive answer, but I have had to go to hell to meet the devil. You can't know what the worst is until you have seen the worst, and it is not for me to make easy answers and come forth before the American people and tell them everything is all right when I look in their eyes and I see them troubled.”

— ARTHUR MILLER, IN HIS TESTIMONY BEFORE THE U.S. HOUSE UN-AMERICAN ACTIVITIES COMMITTEE

A

Arthur Miller was born on October 17, 1915 and grew up in New York City's Harlem. He enjoyed a comfortable childhood until his father's business was lost during the Depression and the family faced financial hardship. This first-hand knowledge of the fragility of the American dream would become a recurring theme in his later work as a playwright.

Miller enrolled in the University of Michigan's journalism program in 1934. Despite his limited exposure to the theater, he began writing plays and won the prestigious Avery Hopwood Award for two consecutive years. After earning the Bachelor of Arts degree in 1938 and marrying his college sweetheart, Mary Slattery, Miller struggled to establish himself as a playwright. As his early plays were rejected by producers, Miller worked at the Brooklyn Navy Yard and wrote radio scripts to support his family.

With the production of *All My Sons* in 1947, Miller finally established himself. Directed by Elia Kazan, the play received immediate acclaim, running for 328 performances and winning the New York Drama Critics' Circle Award and two Tony Awards. This success was quickly followed by the

Broadway premiere of *Death of a Salesman* in 1949, again under the direction of Kazan. Although its "anti-American" themes sparked controversy, *Death of a Salesman* ran for 742 performances and won the Tony Award for Best Play, the Pulitzer Prize for Drama, and the New York Drama Critics' Circle Award.

By the 1950's, anti-Communist suspicion in the United States was everywhere, and Miller's next two plays, an adaptation of Henrik Ibsen's *An Enemy of the People* and *The Crucible*, criticized McCarthyism and confronted themes of mass hysteria, irrational fear and political persecution. *The Crucible* premiered in 1953 with a staging by Jed Harris, as Miller's friendship and close working relationship with director Elia Kazan had been severed after Kazan testified for the House Un-American Activities Committee (HUAC). Although *The Crucible* initially received mixed reviews from critics and audiences, it won the Tony Award for Best Play.

Following the divorce of his first wife and remarriage to actress Marilyn Monroe in 1956, Miller would not write another play for nearly a decade. He was subpoenaed to appear before HUAC and was charged with contempt of Congress for his refusal to provide names of colleagues who participated in Communist activities. Although Miller was never officially blacklisted and his conviction was overturned the following year, the experience affected him deeply. During this time, Miller wrote a screenplay adaptation of his short story "The Misfits" to give Monroe the opportunity to play a serious role, but the film was largely unsuccessful. The couple divorced in 1961.

In 1962, Miller married photographer Inge Morath and the couple collaborated on several

photo-journalistic projects. Miller also continued to concern himself with social and political issues: he actively spoke out against the Vietnam War; accepted the presidency of International PEN, an organization which defended the rights of politically oppressed writers; and served as a delegate to the 1968 Democratic National Convention in Chicago. *Timebends*, an autobiography, was published in 1987 to critical acclaim, and he collaborated on the 1996 screenplay adaptation of *The Crucible*. Miller's final play, *Finishing the Picture*, was based on the difficult filming of *The Misfits* (it premiered at Chicago's Goodman Theatre in 2004 under the direction of Robert Falls).

Arthur Miller is recognized as one of the most important figures in 20th Century American theater, as well as an activist who drew public attention to controversial political and social issues of his time. Frequent revivals of *The Crucible* and *Death of a Salesman* in both the United States and abroad, including such locations as Beijing and

Moscow, are truly a testament to the plays' enduring value and universal themes.

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"Arthur Miller." Contemporary Authors Online. Thomson Gale, 2006.

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Miller, Arthur. *Timebends: A Life*. New York: Penguin, 1995.

AUTHOR BIO



Arthur Miller Testifying Before House Subcommittee

Playwright Arthur Miller (right) testifies before the House Un-American Activities Committee. He said that he supported Communist causes in the late 1940's because "it suited the mood I was in," but denied that he was ever under "Communist discipline."

IMAGE DONATED BY BETTMANNCORBIS

EVENTS



PUBLIC PROGRAMS

Unless otherwise noted, the following programs are free and open to the public. No reservations necessary. For more information visit the web site at chicagopubliclibrary.org or call (312) 747-8191.

Theater Thursday Lunchbreak

Thursday, September 27, 12:15 p.m.

Chicago Cultural Center's Randolph Café
77 E. Randolph St.

Join Lookingglass Theatre for a reading of selections from *The Crucible*.

Listening Room

Wednesday, October 10, 7 p.m.

1624 N. Halsted St.

Admission is \$5, reservations are encouraged.

Email info@thirdcoastfestival.org or call (312) 948-4682

The Chicago Public Library partners with Third Coast International Audio Festival and Steppenwolf Theatre Company on an evening that asks, through performance and audio documentary, what it means to be American and how that idea has shifted over time. The evening includes a live reading from *The Crucible* and unforgettable short audio documentaries, all rich in sound and imagery, exploring everything from what Americans today say they'd live and die for to the story of one man's childhood, growing up as the son of a blacklisted screenwriter.



BRIGITTE LACOMBE

Panel: Nothing but the Truth

Thursday, October 11, 6 p.m.

Harold Washington Library Center
Cindy Pritzker Auditorium
400 S. State St.

On both sides of the red/blue divide, Americans can at least all agree that they want the truth. But how is the truth defined, and who controls it? Is the law built to defend the people's right to the truth or the government's purpose and responsibility in seeking it? How do the media, business, and personal belief play a role? Join a panel of prominent Chicagoans as they take a step back from Arthur Miller's *The Crucible* to look at the themes of the work as they relate to truth. Panelists include **Rob Warden**, Northwestern University's Center on Wrongful Convictions; **Steve Huntley**, *Sun-Times* columnist; **Bernardine Dohrn**, from Northwestern's Children & Family Justice Center; and moderator, U.S. District Court **Judge David Coar**.

Frank Rich in Conversation with John Calloway

Monday, October 29, 6:30 p.m.

Harold Washington Library Center
Cindy Pritzker Auditorium
400 S. State St.

< **Frank Rich**, former long-time theater critic at the *New York Times*, is now best known for his commentary on politics and the media in his weekly *Times* Op-Ed column. Join **John Calloway**, former host of *Chicago Tonight*, when he asks Rich: what do we all—from the government to the media to the American people—have to learn from witch hunts and McCarthyism?

Performance and Discussion: Us vs. Them

In Salem in 1692, fear of the devil was so great that if you didn't believe in witches, you were accused of being one. In 50s America, if you questioned the direction of the country you were labeled a Communist. Are we still living in an "us vs. them" society?

The Chicago Public Library is pleased to be partnering with Steppenwolf Theatre on a series of four public programs taking place at a variety of CPL branches. These one-hour programs will begin with a performance of *The Crucible* with actors from Steppenwolf Theatre. Then we'll hear from prominent community leaders on how the themes of *The Crucible* relate to their communities—from the impact of fear on civil rights to questions of what liberties we might trade for safety. These programs will look at how we define not only "American" but also "un-American."

Wednesday, September 19, 6 p.m.

Avalon Branch
8148 S. Stony Island Ave.
(312) 747-5234

Discussion participants include **Lee Walker**, president of The New Coalition for Economic and Social Change; and former Illinois State Senator **Alice Palmer**.

Thursday, October 4, 6 p.m.

Blackstone Branch
4904 S. Lake Park Ave.
(312) 747-0511

Discussion participants include **Waldo Johnson** from the University of Chicago Center for Study of Race, Politics and Culture; and **Sylvia Rivera**, manager at Radio Arte.

Monday, October 15, 6 p.m.

Harold Washington Library Center
Cindy Pritzker Auditorium
400 S. State St.

(312) 747-8191

Moderated by **Martha Lavey**, Artistic Director at Steppenwolf Theatre, participants include **Ahmed Rehab**, executive director of the Council on American Islamic Relations; **Jean Fujii**, executive director of the Japanese American Service Committee; and **C.C. Carter**, director of community and cultural programming at The Center on Halsted. Steppenwolf Ensemble members **James Meredith**, **Sally Murphy** and **Alana Arenas** will perform.

Wednesday, October 24, 6 p.m.

Northtown Branch
6435 N. California Ave.
(312) 744-2292

Discussion participants include **Wahaj Ahmed**, owner of Iqra Book Center, Commander **Bruce Rotner** from the Chicago Police Department, and **Vimal Prajapati** from the West Ridge Chamber of Commerce.



TEEN DISCUSSIONS AND PROGRAMS

Teen Volume Book Discussion

Make some noise at the library! Join teens from throughout your library district in a lively Teen Volume Book Discussion of *The Crucible*. Make new friends, share opinions or argue about opinions that aren't shared. Love it? Hate it? We want to know.



EVENTS

FILM SCREENINGS

Join us for a screening of the 1996 film of *The Crucible* starring Daniel Day-Lewis, Joan Allen and Winona Ryder, with a screenplay by Arthur Miller himself.

Wednesday, October 3, 6:30 p.m.

Sulzer Regional Library
4455 N. Lincoln Ave.
(312) 744-7616

Wednesday, October 10, 6:30 p.m.

Woodson Regional Library
9525 S. Halsted St.
(312) 747-6921

Saturday, October 20, 1 p.m.

Harold Washington Library Center
400 S. State St.
Video Theater, Lower Level
(312) 747-8191
A discussion of the book and film follows this screening.

DISCUSSION GROUPS

Barnes & Noble Webster Place
Presented by the Great Books Foundation
Tuesday, October 16, 7:30 p.m.
1441 W. Webster
(773) 871-3610

Barnes & Noble Skokie Old Orchard
Presented by the Great Books Foundation
Tuesday, October 23, 7:30 p.m.
55 Old Orchard Center, Skokie
(847) 676-2230

Loyola University Chicago Book Discussion
Wednesday, October 24, 2:00 p.m.
Lewis Library, Water Tower Campus
25 E. Pearson, Room 713
(773) 508-2641

Gerber/Hart Library
Thursday, October 25, 7 p.m.
1127 W. Granville Ave.
(773) 381-8030



Monday, October 8, 6-7:30 p.m.

Roden Branch
6083 N. Northwest Highway
(312) 744-1478

Monday, October 8, 4:30-6 p.m.

Thurgood Marshall Branch
7506 S. Racine Ave.
(312) 747-6082

Tuesday, October 9, 3:30-5 p.m.

McKinley Park Branch
1915 W. 35th St.
(312) 747-6082

Teen Volume Reader's Theatre Performance

Tuesday, October 9, 6 - 7 p.m.

Harold Washington Library Center
Cindy Pritzker Auditorium
400 S. State St.

We're bringing books to life through dramatic readings performed by the Teen Volume Reader's Theatre Project. Listen to how themes of current young adult literature relate to those of *The Crucible*. For more info and to pre-register groups of 10 or more, call (312) 747-4780 or email teenvolume@chipublic.org.

ONE BOOK, ONE CHICAGO AT DEPAUL UNIVERSITY

The following course and free events are sponsored by DePaul University's College of Liberal Arts and Sciences. For more information, please call (773) 325-7839 or visit www.depaul.edu/~oboc.

DePaul University Course on "The Crucible"

Enroll in the interdisciplinary, graduate-level course "Topics in Literature: Chicago's One Book—Issues and Perspectives." DePaul University invites adults to take this opportunity to read the city's book selection, Arthur Miller's *The Crucible*, in a setting that reaches beyond the limits of a book discussion group. This ten-week course meets on Monday evenings, beginning September 10 (Prerequisite: Bachelor's Degree). For more information, including course tuition, please visit www.depaul.edu/~oboc or call (773) 325-7839.

"Good Night and Good Luck": A Film Screening and Discussion

Tuesday, October 16, 6 p.m.

DePaul University
2250 North Sheffield Ave.
Student Center, Room 120

Come to DePaul to enjoy a screening of the 2005 Academy-Award nominated film directed by George Clooney which raises questions about media responsibility and governmental control amid the McCarthy hearings in the mid-twentieth century. This film explores the role television journalist Edward R. Murrow played in this controversial period. A discussion will follow, led by a prominent member of DePaul's journalism faculty.



Putting a Face on Evil: Exploring Arthur Miller's "The Crucible" — A Panel Discussion.

Tuesday, October 23, 6 p.m.

DePaul University
2250 N. Sheffield Ave.

Student Center, Room 120

Join a panel of distinguished faculty from DePaul who will explore *The Crucible* from literary, historical and political perspectives. How have historians interpreted the Salem witch trials? What might we learn by considering Miller's play alongside other literary texts that examine the Puritan past? Since the McCarthy era of the 1950s has faded, what makes *The Crucible* worth reading? What are the contemporary connections with the current political climate that make Miller's play still relevant and thought-provoking?

EVENTS



< Steppenwolf

ensemble members
Ian Barford, Alan Wilder
and Francis Guinan

The Crucible

By Arthur Miller

directed by
ensemble member
Anna D. Shapiro

September 13 - November 11, 2007

In the Steppenwolf Downstairs Theatre
1650 N. Halsted St.

steppenwolf

Featuring ensemble members

Alana Arenas, Ian Barford, Francis Guinan,
Ora Jones, Tracy Letts, James Vincent Meredith,
Sally Murphy and Alan Wilder

Steppenwolf Theatre Company is proud to partner with Chicago Public Library on this fall's *One Book, One Chicago*, and will co-present a series of four public discussions at various CPL locations. Steppenwolf is thrilled that this partnership encourages Chicagoans to not only read Miller's much-admired work, but to see it on the stage. *The Crucible* launches Steppenwolf's 2007-08 Season, an exploration of the question "what does it mean to be an American?"

For tickets and more information, visit www.steppenwolf.org or call (312) 335-1650.

A CONVERSATION WITH MARY DEMPSEY AND MARTHA LAVEY

Mary Dempsey >

is Commissioner of the Chicago Public Library .
She was named Public Official of the Year by
Governing magazine in 2006.



MD: We are thrilled to be joining forces with you this fall to bring attention to *The Crucible* through *One Book, One Chicago* and your production at Steppenwolf. The themes that Miller explores so wonderfully—the dangers of fear, the tension between personal conviction and societal norms, etc.—are timeless, and consistently important whether at the time of the founding of this country, or during the 1950's, or today in the 21st century.



< Martha Lavey has been the Steppenwolf Artistic Director since 1995. She is a recipient of the Sarah Siddons Award and an Alumni Merit Award from Northwestern University.

ML: I spoke with Anna Shapiro, the director of our production of *The Crucible* and a member of the Steppenwolf ensemble, about how she, as director, has chosen to approach these characters as people living within a *system* that is weakening. The human actions in *The Crucible* are a product of the system in which the characters are operating.

These are people who made a break from the country of their origin in pursuit of religious freedom. Religion is a hugely animating force in their lives and they are surrounded by wilderness and the unknown. Abigail, the young girl who initiates the witch hunt of Salem, watched her parents be murdered by the indigenous people of the America onto whose land the Puritans migrated to make their new home. (In this sense, the Puritans were simultaneously a refugee population and an occupying force). Fear was real. The only possible refuge in this atmosphere of hardship was a deep, unwavering conviction in the religious principles and practices that motivated their exodus from the country of their birth. The settlement they created in Salem was infused at every level—legal, social, interpersonal—by the religiosity that gave them the bravery to sacrifice their lives and dare a new start.

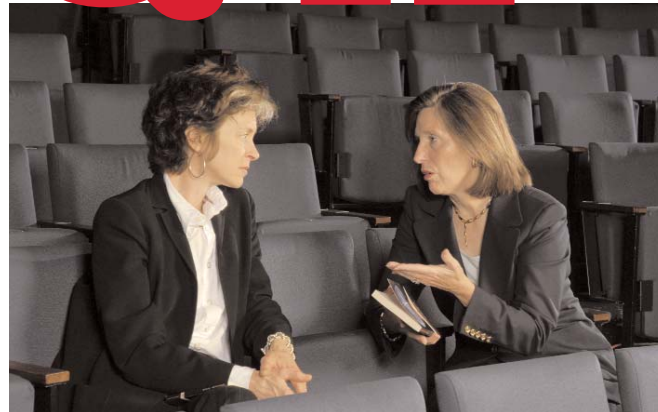
But, as Anna points out, the rigidity of that system was exhausting itself. The young girls in *The Crucible* were, like young, vital people everywhere, in search of their own lives. They are in rebellion against the strictures of the Puritan ethic on social

life. John Proctor, too, is in rebellion against the institution of the church, against a power that he perceives as having grown decadent and self-preserving. The *system* of religion has exhausted its contact with the people it was born to serve.

Anna's take on the play—this interrogation into a social system which, authentic, useful, necessary in its original form—offers real insight into our current social and political moment. I would tender our response to the events of 9/11 as a valuable point of comparison. Our country was invaded, we were vulnerable. We felt the need to protect ourselves. We felt besieged by an enemy. And, like the Puritans of 17th century Salem, we sought to make ourselves safe by exorcising this demonic force. Perhaps, however, like the denizens of Salem, our fear makes us susceptible to methods and means of security that no longer serve. Perhaps these strictures on our civil discourse and individual freedom have exhausted themselves and are now cannibalizing the freedoms they were intended to preserve. Again, in Anna's astute view, we need not demonize the enforcers of civil order—either then or now. We are simply given, through the vehicle of this play, an opportunity to witness and to evaluate how fear, while a legitimate response to threat, might outlive its purpose in providing cohesion and tribal/national identity, and begin to quash the vitality of the freedoms and joy that animate all authentic life.

MD: The more you read and re-read *The Crucible*, what do you discover about the play and about

Q&A



across time. In its ambition and scale, and the accomplishment of its playwrighting, it is regarded as one of the greatest of American plays.

MD: How is Steppenwolf's current production a fresh take on the play?

ML: Steppenwolf is blessed to have a core group of artists—our ensemble—who have worked together repeatedly and for years. The community of our theater provides a rich, complex basis for a play about community. We have cast the play with a rich mix of both Caucasian and African-American actors—our ensemble member, James Merideth, an African American actor—plays John Proctor. While the Puritan citizen of 17th century Salem would not, in fact, have been African American (with a Caucasian wife, Elizabeth, played in our production by our ensemble member, Sally Murphy), our casting of these roles was guided by whom, among our artists, was best suited for the roles. The fact of having a multi-cultural cast in our production amplifies the play's universality.

Arthur Miller that you did not previously know or realize?

ML: I first read, and saw a production of the play, while in high school. At the time, I was thrilled by the story, intrigued by the drama of one man, John Proctor, fighting the forces of a repressive society, and, at the same time, struggling with the vulnerabilities and failures in his own character. As I re-read the play, these dramatic forces in the play continue to compel me. But I am continually impressed by Arthur Miller's profound insight into the core personal and social forces that will recur when and wherever people live in community. By making the play accurate and specific to 17th century Salem, Miller touches the truth of his characters' lives—and the universality of the play emerges from those essential truths.

MD: *The Crucible* is the second play chosen as a *One Book, One Chicago* selection (the first was *A Raisin in the Sun*). It's an important work, one that deserves to be read among the canon of great American literature. Where do you place *The Crucible* in the annals of American theater and within the context of American literature?

ML: *The Crucible* is a signature work of American dramatic literature. Its reach is huge: it is a play that is read and produced in schools and by professional theaters around the world. The reach of the play's ideas—personal and political—has relevancy

MD: By choosing *The Crucible* for *One Book, One Chicago*, the Library is honoring not just the play but an influential, even iconic, literary figure in Arthur Miller. What can you say about Miller's importance as a playwright of the 20th century?

ML: Arthur Miller stands with Eugene O'Neill and Tennessee Williams as one of the most influential and important American playwrights of the 20th century. Miller's devoted concentration on the political and social forces that shape our lives, along with his astute understanding of the personal psychology that shapes and nuances character, is his enduring legacy. Arthur Miller spent his professional career and devoted his considerable artistry to investigating and explicating our American character. *The Crucible* is a signature work in that artistic project.

Spring, 1952 Arthur Miller visits Salem, Massachusetts and finishes his script for *The Crucible* soon after. Meanwhile, Miller's friends and colleagues are called for testimony before the House Un-American Activities Committee. Among them is Elia Kazan, Miller's longtime collaborator. Kazan supplies names of Communists to the Committee.

January 22, 1953 World premiere of *The Crucible* at the Martin Beck Theatre, NYC. It opens to a lukewarm reception from critics and audiences alike, but receives the Tony Award for Best Play.

1954 Miller is denied a passport by the State Department when he attempts to attend the Brussels opening of *The Crucible*.

January 23, 1955 First Chicago production of *The Crucible* at the Goodman Theatre.

June 21, 1956 Arthur Miller is called before HUAC and refuses to name names.

1958 *The Crucible* is revived Off Broadway with a cast of amateur actors and receives high praise. This production runs for more than six hundred performances and establishes *The Crucible* as an important piece of American theater.



April 26, 1957

A film version of *The Crucible* is released in France with the title *Les Sorcières de Salem*, subsequently released in the US on December 8, 1958 as *The Crucible*. It stars Yves Montand, with a screenplay by Jean-Paul Sartre.

1967 *The Crucible* makes its way to television, starring George C. Scott and Colleen Dewhurst. Both actors are nominated for an Emmy Award.



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THE CRUCIBLE HISTORY

< 1996 *The Crucible* is made into a major motion film directed by Nicholas Hytner and starring Daniel Day-Lewis, Joan Allen, and Winona Ryder. Miller writes the screenplay and is nominated for an Academy Award.

2002 A revival premieres at The Virginia Theater in New York, starring Liam Neeson and Laura Linney. It is nominated for the Tony Award for Best Revival.

2002 Chicago's Timeline Theatre Company revives the play to much acclaim, directed by Nick Bowling.

September, 2007 *The Crucible* opens at Steppenwolf Theatre Company in Chicago.

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 Disch, Thomas M. *The Nation*; May 21, 1990; 250, 20; pg. 716

IMAGE DONATED BY BETTMANN/CORBIS



Jo Mielziner, Arthur Miller and Elia Kazan

(July 20, 1963) Left to right: Jo Mielziner, building designer; playwright Arthur Miller; Elia Kazan, co-director of Lincoln Theater with Robert Whitehead.

With the 1947 Federal Employee Loyalty Program, federal employees were dragged before loyalty boards on murky charges, their names often cleared only to be charged again and again. Eventually 8000 employees were forced to resign. At least seven committed suicide.

FROM SALEM TO MCCARTHY

were dragged before loyalty boards on murky charges, their names often cleared only to be charged again and again. Eventually 8000

employees were forced to resign. At least seven committed suicide. That same year the House Un-American Activities Committee (HUAC) began investigating communist activity in Hollywood in what critics considered an outrageous infringement of First Amendment rights, labeling the hearings a "witch hunt."

In a 1950 speech to a Women's Republican Club, Senator Joseph McCarthy claimed he had a list of 205 Communists in the State Department.



Witchcraft Trial at Salem Village

Widely covered in the media, McCarthy's oft-changing claims were never substantiated, but his influence grew. His heavy-handed style of interrogation and notorious tactic of questioning the loyalty of anyone who criticized his agenda gave rise to the term McCarthyism.

Two decades prior, during the Depression, it had not been uncommon for the many who were disillusioned with the failing capitalist system to show interest in the Communist Party. The attrac-

In 17th Century America, the belief in witches was so commonplace that anything out of the ordinary, from odd weather to a cow's milk going sour, was explained away as "witchcraft." In the Puritan colony of Massachusetts Bay, fear of witches was rampant. In 1692, a group of young girls accused three women of working with the devil. The accusations soon multiplied, as those who stood accused would only be saved from hanging if they admitted guilt and provided the names of others who conjured the devil alongside them.

The witch hunt in Salem, Massachusetts lasted much of 1692 and resulted in the executions of 20 people and the imprisonment of approximately 200 others. The accused were not allowed access to legal counsel by the court, and the judges were able to set aside jury verdicts. Many cases relied on "spectral evidence"—the belief that the devil would assume a person's form in order to carry out his deeds. The hysteria came to an end when Governor William Phips ordered the trials halted and the court disbanded. All remaining accused prisoners were freed by May 1693.

A similar paranoia would take hold of America during the Cold War, when fears of Communist infiltration into US government only increased after the Soviet Union tested its first nuclear weapon in 1949. With the 1947 Federal Employee Loyalty Program, federal employees



Mother and Son Watching McCarthy Hearings on TV
Mother holds her son while watching the televised McCarthy-Army hearings on April 22, 1954.

tion didn't last, and by the late 1940s, Communism became associated with Stalin-era atrocities and many moved on. Once HUAC hearings began, however, anyone who had ever shown the slightest interest in Communism would face persecution. This included Arthur Miller.

Armed with FBI intelligence, HUAC pressured witnesses to recant wayward political beliefs and to provide names of Communists and sympathizers. These hearings created an omnipresent fear that permeated everyday life. The prospect of being subpoenaed had loomed over Arthur Miller. His concern for the common man and his "indictment" of McCarthy was presented through his play, *The Crucible*, written in 1952. Meanwhile, HUAC, McCarthy and the subsequent paranoia were growing stronger by the day. In 1956 Miller was subpoenaed to appear before HUAC. He adamantly refused to provide names and was convicted of contempt. In 1958, the US Court of Appeals overturned Miller's contempt conviction.

In the end, McCarthy failed to produce substantial evidence of treason or domestic subversion. In 1953, McCarthy's subcommittee held televised hearings concerning McCarthy's unwarranted investigation of an Army dentist, Major Irving Peress. These hearings showed McCarthy's true arrogance and irresponsibility, and his popularity waned. In 1954, McCarthy was censured by the Senate, but he never repented.

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<http://www.worldbookonline.com/wb/Article?id=ar350760>.

Monday, October 1, 6:30 p.m.
Albany Park Branch
5150 N. Kimball Ave.
(312) 744-1933

Monday, October 1, 7:00 p.m.
McKinley Park Branch
1915 W. 35th St.
(312) 747-6082

Thursday, October 4, 7 p.m.
Walker Branch
11071 S. Hoynes Ave.
(312) 747-1920

Saturday, October 6, 11 a.m.
Edgewater Branch
1210 W. Elmdale Ave.
(312) 744-0718

Saturday, October 6, 11 a.m.
Humboldt Park Branch
1605 N. Troy St.
(312) 744-2244

Monday, October 8, 11 a.m.
Near North Branch
310 W. Division St.
(312) 744-0991

Monday, October 8, 7 p.m.
Oriole Park Branch
7454 W. Balmoral Ave.
(312) 744-1965

Monday, October 8, 7 p.m.
Independence Branch
3548 W. Irving Park Rd.
(312) 744-0900

Tuesday, October 9, 7 p.m.
Beverly Branch
2121 W. 95th St.
(312) 747-9673

Wednesday, October 10, 3:30 p.m.
Midwest Branch
2335 W. Chicago Ave.
(312) 744-7788

Wednesday, October 10, 6:30 p.m.
Avalon Branch
8148 S. Stony Island Ave.
(312) 747-5234

Wednesday, October 10, 7 p.m.
Sulzer Regional Library
4455 N. Lincoln Ave.
(312) 744-7616

Thursday, October 11, 7 p.m.
Canaryville Branch
642 W. 43rd St.
(312) 747-0644



Thursday, October 11, 7 p.m.
Lincoln Park Branch
1150 W. Fullerton Ave.
(312) 744-1926

Thursday, October 11, 7:30 p.m.
Hegewisch Branch
3048 E. 130th St.
(312) 747-0046

Saturday, October 13, 11 a.m.
Bezazian Branch
1226 W. Ainslie St.
(312) 747-0019

Saturday, October 13, 11 a.m.
Brainerd Branch
1350 W. 89th St.
(312) 747-6291

Saturday, October 13, 11 a.m.
Near North Branch
310 W. Division St.
(312) 744-0991

Saturday, October 13, 2 p.m.
Logan Square Branch
3030 W. Fullerton Ave.
(312) 744-5295

Saturday, October 13, 3 p.m.
Douglass Branch
3353 W. 13th St.
(312) 747-3725

Saturday, October 13, 3 p.m.
Rogers Park Branch
6907 N. Clark St.
(312) 744-0156

Monday, October 15, 1 p.m.
Vodak/East Side Branch
3710 E. 106th St.
(312) 747-5500

Monday, October 15, 6:30 p.m.
North Austin Branch
5724 W. North Ave.
(312) 746-4233

Monday, October 15, 7 p.m.
Portage-Cragin Branch
5108 W. Belmont Ave.
(312) 744-0152

Tuesday, October 16, 6:30 p.m.
West Chicago Branch
4856 W. Chicago Ave.
(312) 743-0260

Tuesday, October 16, 7 p.m.
Austin-Irving Branch
6100 W. Irving Park Rd.
(312) 744-6222

Tuesday, October 16, 7 p.m.
Clearing Branch
6423 W. 63rd Place
(312) 747-5657

Tuesday, October 16, 7 p.m.
West Pullman Branch
830 W. 119th St.
(312) 747-1425

Wednesday, October 17, 2 p.m.
Northtown Branch
6435 N. California Ave.
(312) 744-2292

Wednesday, October 17, 7 p.m.
Jefferson Park Branch
5363 W. Lawrence Ave.
(312) 744-1998

Wednesday, October 17, 7 p.m.
Mt.Greenwood Branch
11010 S. Kedzie Ave.
(312) 747-2805

Thursday, October 18, 1 p.m.
Whitney Young Branch
7901 S. King Dr.
(312) 747-0039

Thursday, October 18, 6:30 p.m.
Roosevelt Branch
1101 W. Taylor St.
(312) 746-5656

Thursday, October 18, 7 p.m.
Lincoln Belmont Branch
1659 W. Melrose St.
(312) 744-0166

Saturday, October 20, 1 p.m.
Blackstone Branch
4904 S. Lake Park Ave.
(312) 747-0511

Join us for discussions of “The Crucible” at these Chicago Public Library locations in October. Discussions are arranged chronologically, and are free and open to the public. No reservations are required.

DISCUSSION GROUPS

Saturday, October 20, 11 a.m.
Bucktown-Wicker Park Branch
1701 N. Milwaukee Ave.
(312) 744-6022

Saturday, October 20, 11 a.m.
Budlong Woods Branch
5630 N. Lincoln Ave.
(312) 742-9590

Saturday, October 20, 11 a.m.
Jeffrey Manor Branch
2401 E. 100th St.
(312) 747-6479

Saturday, October 20, 1 p.m.
Galewood Mont-Clare Branch
6969 W. Grand Ave.
(312) 746-5032

Saturday, October 20, 1 p.m.
Uptown Branch
929 W. Buena Ave.
(312) 744-8400

Saturday, October 20, 3 p.m.
Harold Washington Library Center
400 S. State St.
Video Theater, Lower Level
This discussion follows a 1 p.m.
screening of the film.

Saturday, October 20, 1:30 p.m.
Mayfair Branch
4400 W. Lawrence Ave.
(312) 744-125

Saturday, October 20, 2 p.m.
Altgeld Branch
950 E. 132nd Place
(312) 747-5952

Saturday, October 20, 2 p.m.
South Shore Branch
2505 E. 73rd St.
(312) 747-5281

Saturday, October 20, 3:00 p.m.
Merlo Branch
644 W. Belmont Ave.
(312) 744-1139



Saturday, October 20, 11 a.m.
Chicago Lawn Branch
6120 S. Kedzie Ave.
(312) 747-0639

Tuesday, October 23, 7 p.m.
Roden Branch
6083 N. Northwest Highway
(312) 744-1478

Tuesday, Oct. 23, 7 p.m.
West Belmont Branch
3104 N. Narragansett Ave.
(312) 746-5142

Wednesday, October 24, 10 a.m.
Brighton Park Branch
4314 S. Archer Ave.
(312) 747-0666

Wednesday, October 24, 2 p.m.
Tuley Park Branch
501 E. 90th Place
(312) 747-7608

Wednesday, October 24, 4 p.m.
Mabel Manning Branch
6 S. Hoyne Ave.
(312) 746-6800

Wednesday, October 24, 7 p.m.
Archer Heights Branch
5055 S. Archer Ave.
(312) 747-9241

DISCUSSION GROUPS

Wednesday, October 24, 6 p.m.
Hall Branch
4801 S. Michigan Ave.
(312) 747-2541

Thursday, Oct. 25, 11 a.m.
West Belmont Branch
3104 N. Narragansett Ave.
(312) 746-5142

Thursday, October 25, 12 p.m.
Harold Washington Library
Center/Talking Book Center
400 S. State St., 5N
(312) 747-4001

Thursday, October 25, 6 p.m.
South Chicago Branch
9055 S. Houston Ave.
(312) 747-8065

Thursday, October 25, 6:30 p.m.
Back of the Yards Branch
4650 S. Damen Ave.
(312) 747-8367

Thursday, October 25, 6:30 p.m.
Bessie Coleman Branch
731 E. 63rd St.
(312) 747-7760

Thursday, October 25, 7 p.m.
Edgebrook Branch
5331 W. Devon Ave.
(312) 744-8313

Thursday, October 25, 7 p.m.
Scottsdale Branch
4101 W. 79th St.
(312) 747-0193

Thursday, October 25, 7 p.m.
Woodson Regional Library
9525 S. Halsted St.
(312) 747-6921

Friday, October 26, 3 p.m.
Eckhart Park Branch
1330 W. Chicago Ave.
(312) 746-6069

Saturday, October 27, 10 a.m.
Pullman Branch
11001 S. Indiana Ave.
(312) 747-2033

Saturday, October 27, 10:15 a.m.
Thurgood Marshall Branch
7506 S. Racine Ave.
(312) 747-5927

Saturday, October 27, 10:30 a.m.
Martin Luther King, Jr. Branch
3436 S. King Dr.
(312) 747-7543

Tuesday, October 30, 2 p.m.
Vodak/East Side Branch
3710 E. 106th St.
(312) 747-5500

Tuesday, October 30, 6:30 p.m.
Chicago Bee Branch
3647 S State St.
(312)747-6872

Tuesday, October 30, 7 p.m.
Rudy Lozano Branch
1805 S. Loomis St.
(312) 746-4329



Book Club in a Bag

Use your Chicago Public Library card to check out a tote bag filled with eight copies of *The Crucible*, resource guides and tips for your book club. Book Club in a Bag is available at:

Beverly Branch, 2121 W. 95th St.
Douglass Branch, 3353 W. 13th St.
Harold Washington Library Center,
400 S. State St., Popular Library
Rogers Park Branch, 6907 N. Clark St.
Sulzer Regional Library, 4455 N. Lincoln Ave.
Woodson Regional Library, 9525 S. Halsted St.

For details, please call (312) 747-8191.

DISCUSSION QUESTIONS

1 What is the state of the community at the beginning of the play, as the play progresses, and at the end of the play? How are insiders and outsiders defined during these times?

2 What elements existed or were created within the community to allow Abigail and the other girls to gain power?

3 What role did fear play in creating authority? How did some people choose to resist authority? Who are they and what form did their resistance take?

4 John and Abigail's affair serves as a catalyst for the events of the play, yet historically no such affair ever took place. Why did Arthur Miller use his dramatic license to invent this relationship?

5 Give an example from *The Crucible* that demonstrates that certainty can be dangerous.

6 Judge Danforth says "a person is either with this court or he must be counted against it, there be no road between" (Act 3, Scene 1). What happens to a society where there is no "road between"?



Elizabeth Proctor's costume design for Steppenwolf's "The Crucible"

7 At the end of the play, John Hale has changed his opinion of the trials. What brings about this change?

8 John Proctor comes very close to admitting guilt so that he may live, and it's at this moment that Reverend Parris tells him that his refusal to confess is vanity. John could lie, and confess, and stay alive for his wife and children. Do you agree with Parris?

9 How is it different reading the play, versus attending a performance on stage? How do Miller's comments within the text of the play inform the reading of it?

*The Chicago Public Library would like to thank **Facing History and Ourselves** for their contributions to the One Book, One Chicago discussion questions.*

BY MILLER

Plays

After the Fall: a Play. Viking Press, 1964.

All My Sons: a Drama in Three Acts. Penguin Books, 2000.

Broken Glass: a Play. Penguin Books, 1994.

Death of a Salesman. Penguin Books, 1976.

The Price: a Play. Viking Press, 1968.

The Ride Down Mt. Morgan. Penguin Books, 1992.

A View From the Bridge: a Play in Two Acts. Bantam Books, 1961.

Fiction

Presence: Stories. Viking Books, 2007.

Homely Girl, a Life, and Other Stories. Viking Books, 1995.

I Don't Need You Any More; Stories. Viking Press, 1967.

Nonfiction

Echoes Down the Corridor: Collected Essays, 1944-2000. Penguin Books, 2001.

The Theater Essays of Arthur Miller. Viking Press, 1978.

Timebends: a Life. Grove Press, 1987.

ABOUT MILLER

Arthur Miller. ed. By Harold Bloom. Chelsea House Publishers, 2003.

Gottfried, Martin.

Arthur Miller: his life and work. Da Capo Press, 2003.

Readings on Arthur Miller. ed. by Thomas Siebold. Greenhaven Press, 1997.

WRITINGS BY & ABOUT MILLER





CPL RESOURCES

“Arthur Miller” *Contemporary Authors Online*, Thomson Gale, 2007. Available through Biography Resource Center.*

An in-depth profile of Miller.

Cerjak, Judith A. “Beware the Loss of Conscience: ‘The Crucible’ as Warning for Today.” *The English Journal* 76, no. 5 (Sept. 1987): 55-57. Available through JSTOR. ‡

Discussion of how *The Crucible* remains relevant.

Chapman, John. “Miller Drama about Salem is Vivid Theater” *Chicago Daily Tribune*. Feb. 1, 1953: p. G2. Available through Chicago Tribune Historical Archive.*

Theater review when play debuted.

Ferris, William R. “A Conversation with Arthur Miller.” *Humanities* 22, no. 2 (Mar/Apr 2001): 4-6, 40-43. Available through ProQuest.*

Ferris interviews Miller about morality and the public role of the artist.

McGill, William J., Jr. “The Crucible of History: Arthur Miller’s John Proctor.” *The New England Quarterly* 54, no. 2 (June 1981): 258-264.

Available through JSTOR. ‡ Examination of main character of “The Crucible”.

Schwartz, Stephen. “The Moral of Arthur Miller.” *The Weekly Standard* 10, no. 22 (Feb. 2005): 31-33. Available through ProQuest.*

An examination of Miller’s life and works.

Smith, Wendy. “Miller’s Tale.” *The American Scholar* 74, no. 2 (Spring 2005): 121-124. Available through ProQuest.*

Discussion of Miller’s work as a playwright.

*Biography Resource Center, ProQuest Research Library and *Chicago Tribune* Historical Archive are databases available at all Chicago Public Library locations and from home, school, or work with a valid Chicago Public Library card. To access these databases outside of the library, go to the library’s home page (chicagopubliclibrary.org) and click on Find It!. Click on the “advanced search” tab, and then scroll down to see an alphabetical list of available databases.

‡JSTOR is available at all Chicago Public Library locations. An expanded resource list is available at the Library’s website chicagopubliclibrary.org



FURTHER READING

Eye in the Door by Pat Barker
Dutton, 1994

Psychological damage suffered by WWI English soldiers is compounded by national hysteria, instigated by the military, against gays and lesbians suspected of conspiring with the Germans to undermine the British government and way of life.

Fahrenheit 451 by Ray Bradbury
Ballantine, 1952

The classic science fiction story of betrayal and censorship is as alarming today as it was when first published in 1953.

Fellow Travelers by Thomas Mallon
Pantheon, 2007

Paranoia in the political world of 1950s Washington, D. C. threatens a gay State Department employee and an assistant to a senator.

I Married a Communist by Philip Roth
Houghton Mifflin, 1998

A wife exposes her husband’s Communist activities in the 1950s.

I, Tituba, Black Witch of Salem
by Maryse Condé

University Press of Virginia, 1992
A historical novel in which this major character in the Salem witch trials is elevated from Barbadian slave and conjurer to a voice for women and revolution in her country.

Kirinyaga by Mike Resnick
Ballantine, 1998

Individual rights and access to technology are denied to all but the leader in this science fiction fable set on a futuristic utopian planet.

FICTION

1984 by George Orwell
Harcourt Brace, 1949

Guard against the evils of totalitarian utopias at all costs.

Blacklist by Sara Paretsky
G.P. Putnam’s Sons, 2003

Private investigator V.I. Warshawski solves a mystery focused on free speech issues and characters devastated by events from the HUAC hearings to the USA Patriot Act of 2001.

The Book of Daniel by E. L. Doctorow
Random House, 1971

How does a son raised to believe in American ideals of social justice make sense of his life after the tragedy of his parents’ politically-motivated execution? This historical novel is related to the Julius and Ethel Rosenberg conspiracy to commit treason case that resulted in the couple’s execution in 1953 during the Communist scare years in the U.S.

Brothers Karamazov by Fyodor Dostoyevsky
various, first published 1880

Arthur Miller was influenced by Dostoyevsky’s unwavering belief in the right of individuals to question society’s rules as depicted in this classic novel.

PLAYS

A Man for All Seasons by Robert Bolt
Random House, 1962
Sir Thomas More, statesman at the court of King Henry VIII, faces a moral dilemma similar to John Proctor's in *The Crucible*. When faced with an unreasonable governmental demand that would compromise his integrity, More refuses, preserving what is left in his power to preserve his good name.

Angels in America by Tony Kushner
Theatre Communications Group, 1993
A stunning and complex American epic, this Pulitzer Prize-winning drama depicts the gay community's response to the AIDS crisis of the 1980s to early 90s—another example of an artist addressing moral responsibilities during politically repressive times.

Inherit the Wind by Jerome Lawrence and Robert E. Lee
Random House, 1955
An exploration of conflicts between ignorance and knowledge based on the 1925 trial of teacher John Scopes, accused of teaching evolution.

NON FICTION

The Age of Anxiety: McCarthyism to Terrorism
by Haynes Johnson
Harcourt, 2005

The Age of McCarthyism by Ellen Schrecker
Bedford Books of St. Martin's Press, 1994

American Theocracy by Kevin P. Phillips
Viking, 2006



The Bill of Rights edited by Tom Head
GreenHaven, 2004

Many Are the Crimes: McCarthyism in America by Ellen Schrecker
Little, Brown, 1998

A Shadow of Red: Communism and the Blacklist in Radio and Television
by David Everitt
Ivan R. Dee, 2007



The Witch of Blackbird Pond

by Elizabeth George Speare
Houghton, 1958;
Ages 9-13
After being raised by her grandfather in the Caribbean in this classic story, Kit Tyler arrives at her Puritan aunt and uncle's home in Connecticut in 1687 only to learn that her own ideas of how to dress, what to think and who to befriend are dangerous now that she's surrounded by hate and suspicion.

FURTHER READING

KIDS AND TEENS

The Chocolate War by Robert Cormier
Pantheon, 1974; Ages 12 and up
Daring to "disturb the universe" and challenge the status quo mentality upon which society seems to agree may not be an easy thing to do, but is it the right thing?

Nothing But the Truth by Avi
Orchard, 1991; Ages 12 and up
The truth can quickly become distorted in both history and in high school, and Phillip's experiences prove that in this book about patriotism and power, honesty and loyalty.

The Salem Witch Trials: An Unsolved Mystery from History by Jane Yolen and Heidi Elisabeth Yolen Stemple, illustrated by Roger Roth
Simon & Schuster, 2004; Ages 9-12
With pages like those from an investigator's notebook, this is a dramatic guide through the many aspects of the story of the Salem witchcraft trials which allows readers to draw their own conclusions . . . if they can.

Tituba of Salem Village by Ann Petry
HarperTrophy, 1991; Ages 9-13
When Tituba, a woman enslaved by a Salem minister, isn't able to find her own reflection in a watering trough it may be that what she actually is seeing is her own future and that of those around her.

Witch-hunt: Mysteries of the Salem Witch Trials

by Marc Aronson
Atheneum, 2003; Ages 14 and up
Aronson's original research and fascinating narrative will make readers question what they think they already know about this curious time in America's history, ponder if they will ever know the truth and consider Salem's implications in our world today.

Witness the Salem Witchcraft Trials

by Elaine Landau
Enslow, 2006; Ages 9-13
Pull up a seat with esteemed author Elaine Landau for a front row view of a scary, bizarre, fascinating, and powerful moment in colonial America.

Witches' Children: A Story of Salem

by Patricia Clapp
Puffin, 1987; Ages 9-13
Were their fits caused by the devil? Were their strange visions the work of witches? Were their screams the call of evil? The only sure thing is that the actions and accusations of a group of young people changed history forever.



The Crucible

by ARTHUR MILLER

ONE BOOK, ONE CHICAGO
Fall 2007

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EVALUATION PAGE

How did you hear about *One Book, One Chicago*?

Have you participated in *One Book, One Chicago* before? If not, why did you participate this time?

How did you participate?

- Read the book
- Attended a special program
- Attended a book discussion group
- Other

Please share your thoughts on the selection of *The Crucible* for One Book, One Chicago.

If you'd like to be sent emails regarding *One Book, One Chicago* and other Chicago Public Library programs and events, please include your email address:

Please share your suggestions for future *One Book, One Chicago* selections:

Completed forms will be entered
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