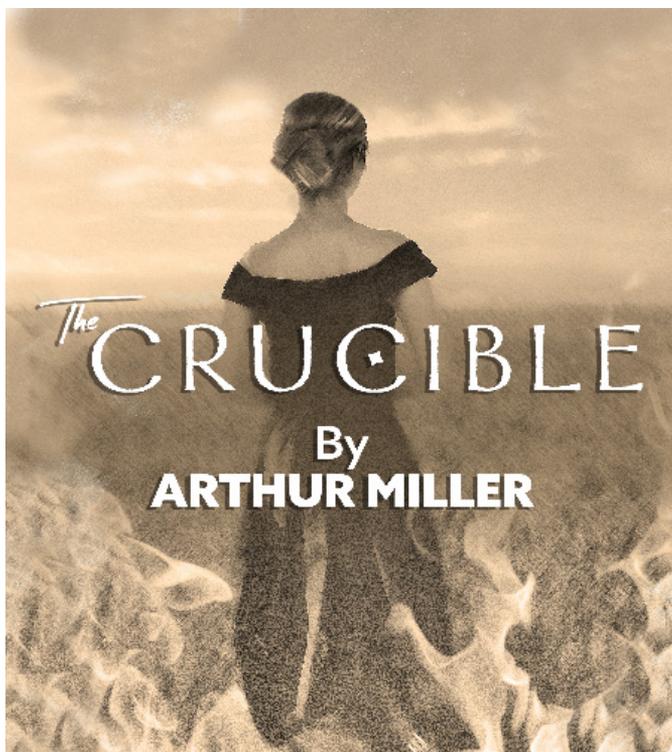


# The Ephrata Performing Arts Center Clark Associates & 12:34 MicroTechnologies

proudly present:



**June 16-25**

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**Directed by  
Edward R. Fernandez**

**Stage Manager**  
Karey Getz

**Assistant Stage Manager**  
Halligan Upton

**Sound Designer**  
Grant Patrick

**Lighting Designer**  
Steph Witman

**Scenic Designer**  
Jordan Janota

**Technical Director**  
Alec Skwara

**Costume Designer**  
Stacey Burdick

**Costume Designer**  
Kate Willman

**Light Board Operator**  
David Tyson

**Master Electrician**  
Thomas Hudson

**Master Carpenter**  
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**Properties**  
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**Original Score**  
Zach Smith

**Fight Choreographer**  
Preston Cuer

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# TECHNOLOGY SPONSOR



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# AUDIENCE SERVICES

## **COVID-19 Protocols:**

We request that non-vaccinated patrons kindly wear a mask while inside the theater. All other patrons, masks are optional but strongly suggested.

## **Coats:**

A coat rack is available within the main lobby of the theater. EPAC is not responsible for any lost property. Please do not hang any personal property from railings in the theater.

## **Electronics:**

PLEASE TURN OFF ALL CELL PHONES AND ELECTRONIC DEVICES, WHICH MAY INTERRUPT A PERFORMANCE. THE USE OF CAMERAS, VIDEO CAMERAS, AND OTHER RECORDING DEVICES IS STRICTLY FORBIDDEN.

Violators may be asked to leave at the discretion of Management.

## **Fire Notice:**

In the event of a fire, please exit the theater in a calm and orderly manner, making your way to any available exit.

Please walk; do not run.

## **Inclement Weather Policy:**

EPAC makes every effort to remain open during the winter and hurricane season. However, we are aware that at times the weather makes this impossible. Please check EPAC website and social media pages to check on any inclement weather closings. Additionally, EPAC will be announced on the WGAL Closings and Delays Website.

## **Late Seating:**

Latecomers will be seated at the discretion of Management.

## **Lost & Found:**

Please see the Box Office for lost and found items.

## **Medical Emergencies:**

Please report any medical emergency to the Management in the lobby or box office area. An AED machine is on premises.

## **Safety Notice:**

For your safety, please do not leave your seat until the house lights come up.

## **Smoking Policy:**

EPAC is a non-smoking facility; there is NO SMOKING within 15 feet of the building. Thank you!

## **Ticket Sales & Exchange Policy:**

All sales are final, no refunds. Exchanges may be made no later than 24 hours before a performance. Non-subscribers will be charged a \$5 per ticket exchange fee. No exchanges will be made after curtain time for that performance.

# CAST OF THE CRUCIBLE

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Abigail Williams.....Rachel Faust  
John Proctor.....Timothy Riggs  
Elizabeth Proctor.....Megan Riggs  
Reverend Samuel Parris.....Tim Spiese  
Mary Warren.....Maya Burdick  
Judge Danforth.....Elizabeth Pattey  
Judge Hathorne.....Preston Cuer  
Reverend John Hale.....Duane Hespell  
Rebecca Nurse.....Michele King  
Giles Corey.....John Kleimo  
Francis Nurse.....Larry Gessler  
Thomas Putnam.....Anthony Zbrzezny  
Ann Putnam.....Lynne DeMers-Hunt  
Tituba.....Michael Roman  
Betty Parris.....Maeve Sasse  
Ezekiel Cheever.....Jeremy Ebert  
Mercy Lewis.....Maya Bowman  
Susanna Walcott.....Zoe Ennis  
Sarah Good/Martha Corey.....Karey Getz  
Willard.....David Martin

## **Trial Girls:**

Nahla Samuel, Angela Beebe,  
Maddi Lewis, Keturah Jackson

## **Guards:**

Eric Hemsley, Joel Wiebner

## **Understudies:**

Jordon Ross Weinhold (Reverend John Hale)

# PRODUCTION TEAM

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**Edward R. Fernandez**, Director

**Karey Getz**, Stage Manager

**Halligan Upton**, Assistant Stage Manager

**Preston Cuer**, Fight Choreographer

**Stacey Burdick**, Costume Designer

**Kate Willman**, Costume Designer

**Jordan Janota**, Scenic Designer

**Alec Skwara**, Technical Director

**Steph Whitman**, Lighting Designer

**Thomas Hudson**, Master Electrician

**Grant Patrick**, Sound Designer

**David Tyson**, Light Board Operator

**Keith Eyrich**, Properties

**Steve Schelling**, Master Carpenter

**Zach Haines**, Social Media Manager

**Zach Smith**, Original Score

# DIRECTOR'S NOTE

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Let me begin by saying that I have had a love/hate relationship with *The Crucible* over the years. When I was young, I adored the play. I loved the melodrama and the scariness of it. *The Crucible* played to me like a heightened horror movie, and I enjoyed the high drama. As I got older though, I became a quasi-history buff and wanted to research certain historical events in depth. One of the events that intrigued me was the Salem Witch Trials. I have read almost everything about that period in American history. I then fell out of favor with *The Crucible* because I came to realize that a lot of it was inaccurate, and the characters were changed. John Proctor, for example, was not a farmer, he was a tavern keeper, and he was 30 years older than his wife Elizabeth. Giles Corey and he were arch enemies and not good friends. The more I read about the Salem Witch Trials, the more I realized that parts of the history were more interesting than what Miller wrote in *The Crucible*. However, once I accepted the fact that Arthur Miller's play was a dramatization based on real-life events, I came to peace with *The Crucible* and fell in love with it once again. In fact, I believe it has become my favorite Miller play.

So, why am I doing *The Crucible* at EPAC? Why am I doing this play in this stylized production? Several years ago, while I was looking over scenic designers' portfolios, I came across a few designers who had designed modern interpretations of *The Crucible* - setting the play everywhere from topical present times to the 1950s during the actual McCarthy hearings. And it struck me at the time that I would love to do a production of *The Crucible* at EPAC that was different - that I would like to set in modern times or take it out of the historical Puritan period the play is set in.

After re-reading the play several times, I realized that there is so much about *The Crucible* that can be related to the current times that we are living through in this country. Miller wrote the play in 1953 as a direct metaphor for the Communist witch hunts of the McCarthy era. As a timeless classic, it embodies, metaphorically, so much more of the 21st century. So many of the lines of the play jumped out at me and I felt as if they were talking about the present state of this country. I decided to take the play out of its Puritan context so that audiences could not sit back and say to themselves, "Oh, *The Crucible*...I have seen this a hundred times and I know what it is about." Likewise, I do not want audiences to leave feeling, "Well that took place 300 years ago, we are more advanced than that". I do not want our audiences to be comfortable. I want them to either like or dislike the production and its stylization of it. By removing the play from the context that we are used to seeing it in, the audience is forced to listen to the words of the play. It is a Brechtian device.

I do not want the audience to become emotionally involved with the characters. I want you to sit back, and actively, intellectually, participate by listening to the play and not come in with any assumptions about what the play is about or how you might have seen the play staged before.

# DIRECTOR'S NOTE

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I also want to address the language. Yes, the language in the play is stylized. Miller wrote the language as an approximation of the way that the Puritans spoke during that period. While rehearsing this play, I thought of the works by Shakespeare that I have directed in the past. Shakespeare is typically taken out of the Elizabethan period when it is performed. I figured if I, and others, could take Shakespeare out of its Elizabethan context, and that people would accept the language of Shakespeare in a modern context, that audiences would be able to accept the language of the Puritans in a modern context as well. Think of it not as naturalism, but rather, as a stylized poetry that the characters are speaking.

It was also important to me, and to the Arthur Miller estate, that I did not change any of the wonderful dialogue that Miller had written. I wanted to present the play as he wrote it. Therefore, I realize, I am asking the audience to take a leap with me at times. For example, the characters will talk about a money system that will sound weird to our modern ears. You would never pay someone six pounds for a year's work in 2022. Again, like Shakespeare there are many things that characters might say that are not topically relevant to modern times. I invite you to use your imagination. You will notice that I have made the artistic decision to present some of the characters as gender fluid. I wanted this production to be inclusive and represent the fluidity of current and future gender identities.

So, where does this production of *The Crucible* take place? Well, I would personally think it takes place in either the future or the past with a rewritten history, but I will leave that up to you, dear viewer. There is no longer any separation between church and state in this setting. The ultimate power in this society comes from a combination of government and religion. Ironically, this country was founded on freedom of religion, and yet, the separation of church and state is still one of the things that this country continues to battle about. Wherever this *Crucible* takes place, the subject matter, what the characters are going through, and the decisions they must make, are not specific to any time. They are things that we are going through now, they are thoughts that we are having now - no matter what side of the political spectrum you might stand on.

So, again, I hope you will take this leap with me. I hope you will listen to Miller's dialogue. I hope you will find this production interesting. I know that I am taking a chance. Some people might dig it. Some people might hate it. Some people might not understand what I am doing or the artistic risks I have taken. I have been an artistic director for 30 years. At 63 years old, and after doing this my entire life, if I cannot take a chance, then what is the point of the whole thing? but I have been doing this with how long I have been directing, and at my current age, if I cannot take a chance at this point, then why bother. - So, I hope you find it interesting, and I hope you enjoy this production of Arthur Miller's *The Crucible*.



# **SYNOPSIS OF SCENES**

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**The events of this play take place in various locations in Salem, Massachusetts.**

**The play is performed in Two Acts.**

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# CAST OF THE CRUCIBLE

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**Angela  
Beebe**



**Maya  
Bowman**



**Maya  
Burdick**



**Preston  
Cuer**



**Lynne  
DeMers-Hunt**



**Jeremy  
Ebert**



**Zoe  
Ennis**



**Karey  
Getz**



**Rachel  
Faust**



**Larry  
Gessler**



**Duane  
Hespell**



**Keturah  
Jackson**



**Michele  
King**



**John  
Kleimo**



**Madi  
Lewis**



**David  
Martin**



**Elizabeth  
Pattey**



**Megan  
Riggs**



**Timothy  
Riggs**



**Michael  
Roman**



**Nahla  
Samuel**



**Maeve  
Sasse**



**Tim  
Spiess**



**Jordon  
Ross Weinhold**



**Anthony  
Zbrzezny**

# MEET THE CAST

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**Angela Beebe (Trial Girl)** - Angela (they/them) is absolutely ecstatic to be a part of EPAC's production of *The Crucible*! Having only been in two Kids4Kids productions in the past here at EPAC, Ang is thrilled to make their debut on a main stage "big kid" production. Their favorite roles consist of Miss Sherman (*Fame*, HHS musical), and Sister Mary Lazarus (Creative Pursuits Academy Camp). In their spare time, Ang has acted at Field of Screams for five going on six seasons, and currently takes voice lessons with Jeanette Wehye at Creative Pursuits Academy. In school, Ang was inducted into Tri-M Honor Society in sophomore year, partook in LLMEA County and PMEA District Chorus, and sang one semester in Hempfield High School's Chamber Choir. Ang works part time with The Enchanted Teapot, a local party princess company, and has played the roles of Belle, Ariel, Wonder Woman, and the Red Queen. Ang would like to thank Ed, Karey, the EPAC staff, their family, Jeanette, and Adam Paradise and Steven Lied, two Hempfield English teachers who've had Ang as a student and Ang had as a mentor. A special shout-out goes to Mr. Paradise, who let Ang sleep through the *Crucible* unit in 11th grade.

**Maya Bowman (Mercy Lewis)** - Maya is thrilled to be back onstage at EPAC! She has most recently performed at EPAC in *Les Misérables: School Edition* (Eponine) and at Susquehanna Stage in *Pippin* (Berthe). She is a recent graduate of L-S High School and will be attending NYU Tisch for a BFA in Drama this Fall. Special thanks for my family and friends for their love and encouragement.

**Maya Burdick (Mary Warren)** - Maya is thrilled to perform among this amazing cast! She just finished her freshman year at Albright College and was most recently seen on the EPAC stage in *A Gentleman's Guide to Love and Murder* as Phoebe. Some of her favorite past roles include Miss Honey (*Matilda*), Audrey (*Little Shop of Horrors*), Penny (*Hairspray*), Molly (*Peter and the Starcatcher*), and Morticia (*The Addams Family*). She sends her thanks to her friends, family, and mentors for the endless support and she hopes you enjoy the show!

**Preston Cuer (Judge Hathorne)** - Preston has been part of EPAC for almost 10 years. He has appeared in many productions at EPAC, most recently *Matilda* and *Something Rotten*. He has also been on stage at the Fulton, most recently the *Hunchback of Notre Dame* and *Treasure Island*. Preston is a Stage Combat Choreographer in the Lancaster area and continues to do combat choreography both in Lancaster and New York. [SwordAndShieldProductions.com](http://SwordAndShieldProductions.com)

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# MEET THE CAST

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**Lynne DeMers-Hunt (Ann Putnam)** - Lynne is excited to have her 15th production at EPAC be Arthur Miller's *The Crucible*. This classic allows Lynne to play among some of the best actors she's come to know and love! Ed's vision in the 2022 shows allows the boundaries of storytelling to be stretched and reimagined, and she's thankful to be part of it. Also knowing this is one of her son's favorite pieces, gives her the extra incentive to tell a great story! Lynne served on the board and helped lead marketing efforts for many years but spends these days as the Divisional Director of Marketing at Fenner Precision Polymers. She thanks her friends and family for their continued love and support, so that she can have the time to enjoy acting on the EPAC stage.

**Jeremy Ebert (Ezekiel Cheever)** - Jeremy is extremely excited to be back once again on the EPAC stage. Since he was in high school he has been on this stage doing what he loves and this show is no different. Having missed the opportunity in high school, instead doing *Spring Awakening* at EPAC, to get the chance now is amazing and humbling. Thank you to everyone who supports EPAC and the work that they achieve, I hope you enjoy what comes next.

**Zoe Ennis (Susanna Walcott)** - Zoe is incredibly excited to make her EPAC stage debut in *The Crucible*. Her previous credits include Lizzy Bennet in *Pride & Prejudice*, Hermia in *A Midsummer Night's Dream*, Glory in *Almost, Maine*, and Belle in *A Christmas Carol*. She has trained in acting for the screen at NorthStar Management & Media and trained in stage acting at The Yocum Institute for Arts Education. Zoe will be joining Ithaca College's Department of Theatre Arts this fall to major in Theatre Studies B.A. In her free time, she manages and creates content for the online social media presence @Basically\_Broadway, and has worked with numerous brands and entities to help promote the arts. Zoe would like to thank Ed Fernandez for this opportunity and the wonderful cast and crew of the production. She would also like to extend thanks to her family for always supporting her theatrical endeavors.

**Karey Getz (Sarah Good/Martha Corey)** - Karey is happy to be back at EPAC to perform in and stage manage *The Crucible*. No stranger to the stage or behind the scenes, she was last seen here as the SM for *Les Miserables; School Edition* last Christmas. She is excited to be working on her first play as SM! Also this summer, she is super pumped to be belting her face off as "Grizabella" in *Cats the Musical* at Susquehanna Stage Company. Many thanks to Ed for this opportunity, this fantastic cast and production team, her EPAC family and her "non-theatre" friends and family for all of their love and support.

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# MEET THE CAST

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**Rachel Faust (Abigail Williams)** - Rachel is positively delighted to be returning to the EPAC stage in this bucket list role. Audiences may recognize her from EPAC's *Hedda Gabler* earlier this season. Rachel graduated from Millersville University where she studied Communications and Theatre. Favorite roles include Emma Woodhouse (*The Matchmaker*), Megan Jones (*Puffs*), and Chris Hargensen in EPAC's *Carrie: The Musical*. She would like to thank Ed, the entire cast and crew, as well as her support system for their continued love and encouragement.

**Larry Gessler (Francis Nurse)** - Larry is just grateful to be back on hallowed ground with old friends. Thank you all for the opportunity. My next role will be that of 'The Monsignor' in *Doubt*.

**Eric Hemsley (Guard)**

**Duane Hespell (Reverend John Hale)** - After decades of soaking in the EPAC experience from in front of its illustrious, albeit elusive curtain, Duane is finally crossing over to the dark side and for that, he could not have picked a better show! Some of Duane's highlights locally have included *Amazing Grace*, *First Date*, *A Christmas Carol*, *The Importance of Being Earnest*, *Big Fish*, *Eurydice*, *Twelfth Night*, countless shows on the Sight and Sound stage and the role of *The Crucible's* other Reverend (Parris) in a recent production of this same Arthur Miller classic. Hmm...maybe he just looks good in a collar. Duane is thankful to Ed and the team for the opportunity to explore this profound story once again and to his wife, Becky, for her patience and support along the way.

**Keturah Jackson (Trial Girl)** - Keturah is excited to join the cast of *The Crucible*. Some of Keturah's favorite performances have been playing Jane Banks in *Mary Poppins Jr.* at EPAC, performing in *Joseph and the Technic Colored Dreamcoat* at Dutch Apple, *Don't Rock the Jukebox* with Servant Stage, and many more. Keturah also enjoys dancing and has been trained in tap, hip hop & musical theater style dance as well. She is entering her sophomore year of highschool and plans to graduate with an emphasis on performing arts and to continue her study of performing arts in college.

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# MEET THE CAST

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**Michele King (Rebecca Nurse)** - Michele is very happy to be making her EPAC debut, having recently moved to this area. She began acting in dinner theaters in the Philadelphia area as a teen, playing many ingenue roles in musicals. Favorite "adult" roles include Kate Keller (*All My Sons*), Amanda Wingfield (*The Glass Menagerie*), Sister Aloysius (*Doubt*), Bessie Berger (*Awake and Sing*), Belinda/Flavia (*Noises Off*), Kathy/Bev (*Clybourne Park*), and Queen Aggravain (*Once Upon a Mattress*). Thank you Ed for giving me the opportunity to do another play by my favorite playwright and to join this terrific theater. Thanks to Randall for your love and support.

**John Kleimo (Giles Corey)** - John has been playing old men since before he became an old man. This being the 11th season he's worked with EPAC, roles have included crazy people, drunks, the town gossip, a couple of bad salesmen, and one great and powerful wizard. He died a couple of times, but it didn't stick, so he's back, and delighted to be part of this collection of great talents. Thanks to Ed for the opportunities, and to all cast and crew for the support. Love as always to Holly, Em, and Jon.

**Maddi Lewis (Trial Girl)**- Madi (she/her) is so, so grateful to be making her EPAC debut in one of her dream shows! Her favorite role she ever played was Beth in *Little Women* (Lancaster Catholic High School). When she's not on stage, she loves reading, writing, and hanging out with her friends. She is going to study English and theatre with a psychology minor this fall at University of Richmond. Special thanks to her friends for their unending love and support, even when she's annoying; her grandparents for all that they've done in her growing up; Ms Kinsey for helping her be the actress she is today; God for giving her a passion for theatre; and most of all, her mom, who has been her foundation and biggest fan for forever.

**David Martin (Willard)** - David is thrilled to be making his debut at the Ephrata Performing Arts Center! He has previously performed at the Forge Theater (*Leading Ladies*) and the Baltimore Shakespeare Factory (*Othello in Original Pronunciation*, *The Sea Voyage*). Thanks to the cast and crew of EPAC for making him feel so welcome, and Quinn and the rest of his family for their constant support.

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# MEET THE CAST

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**Elizabeth Pattey (Judge Danforth)** - Elizabeth first appeared at EPAC in the 1993 production of *Sweeney Todd (Beggars Wife)* and her most recent role was this spring in *A Gentleman's Guide to Love and Murder (Miss Shingle)*. Favorite productions in between include *The Humans (Deirdre Blake)*, *The Cripple of Inishmaan (Kate)*, *August: Osage County (Violet Weston)*, *Death of a Salesman (Linda Loman)*, *Assassins (Sara Jane Moore)*, and *Angels in America (Hannah Pitt, Ethel Rosenberg, et al.)*.

**Megan Riggs (Elizabeth Proctor)** - Megan is happy to be returning for her first planned performance since her role as Amy in *The Humans*. Megan also made a brief appearance as Siobahn in *The Curious Incident of the Dog in the Night-time*, which was also her directorial debut at EPAC. Proud to call EPAC home, some previous roles include Catherine in *The Heiress*, Regan in *King Lear*, Laura in *The Glass Menagerie*, Jill in *Equus*, and Mrs. Kendal in *The Elephant Man*. Another favorite role was Maggie the Cat in *Cat on a Hot Tin Roof*, at SSC. Next up, Megan will be directing *The SpongeBob Musical* appearing on stage in July. Megan would like to thank her family for all their love and support.

**Timothy Riggs (John Proctor)** - Timothy is eager to experience audience reaction to this important piece, produced in his theater home. Tim's most recent EPAC credit is *Hedda Gabler (Lovborg)*. Love to Cozy, Hailey, Mya, and his wife Megan, whom he met and proposed marriage in the first two rows of the East Section of this very theater.

**Michael Roman (Tituba)** - Michael is thrilled to be joining this stellar cast, and returning to the EPAC Stage, which is one of his favorite places to be! When he is not onstage, or in the wig room (another happy place!!), you can find Michael behind his chair, at Dream & Co Beauty Salon! He is so grateful that his career and passions for hair and theater, meld so beautifully together, and are so incredibly supported!! Some past EPAC credits include: *Something Rotten*, *Boys In The Band*, *Pippin*, *Ragtime*, *Peter and the Starcatcher*, *Hair*, *Heathers*, *Shrek: The Musical!* Michael sends so much love to his Mom and Dad for the immense amounts of love and countless acts of support over the years. You guys are my rock. And to the fabulous Dream Team, who's belief and support and love of the arts in all forms, I love you! And to this fabulous cast, crew, and creative team, thank you for this opportunity. Storytelling is truly a gift with all of you! Much love!

**Nahla Samuel (Trial Girl)** - Nahla is thrilled to be back onstage at EPAC. Most recently she played Gavroche in *Les Misérables* at EPAC. She has also been in *Matilda*, *Frozen Jr* and *Beauty and the Beast* at EPAC. She would like to thank her voice teacher Mike Truitt and her family for always supporting her.

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# MEET THE CAST

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**Maeve Sasse (Betty Parris)** - Maeve is so excited to be back at Ephrata Performing Arts Center! She was most recently seen on EPAC's stage in *Les Miserables, School Edition* (Ensemble) and in *Matilda* (Hortensia). Some of her other favorite past performances include *Matilda Jr.* (Matilda), *Annie Jr.* (Annie), *Charlotte's Web* (Fern), and *A Christmas Carol* (Fan). Maeve would like to thank Mr. Fernandez and the entire production team for giving her this opportunity! Also, shout out to Karey for your support and for being one of her biggest cheerleaders! Break legs, everyone!

**Tim Spiese (Reverend Parris)** - Tim has been hanging around EPAC's stage for over forty years. Needless to say he has done quite a few shows with Ed and company. Although he might not remember them all, no doubt they are all memorable. In addition to playing the role of construction superintendent for Speedwell Construction during the day, he's also a member of an acoustic trio called Three of a Kind. If you see them playing out and about, stop by and give them a listen. Being a part of *The Crucible* gives Tim a chance to work with some old friends (you know who you are) and make some new acquaintances as well. He's grateful to EPAC, once again, for the opportunity.

**Jordon Ross Weinhold (Reverend John Hale U/S)** - Jordon was last seen in EPAC's production of *A Gentleman's Guide to Love & Murder*. Previous EPAC credits: *Something Rotten!*, *The Boys in the Band*, *The Man Who Came to Dinner*, *Sweeney Todd*, *Peter and the Starcatcher*, *Hairspray*. Education: Point Park University. Up next: Antonio Salieri in *Amadeus* at EPAC. @jordonrweinhold

**Joel Wiebner (Guard)**

**Anthony Zbrzezny (Thomas Putnam)** - Anthony is thankful to return to the stage after an over 30-year hiatus. After graduating from Fredonia State University in 1979, Anthony proceeded to become a resident artist with Tri-Cities Opera, where he sang roles from various composers, including singing the title roles in *Don Pasquale* and *Marriage of Figaro*. Over his 13 years of singing, Anthony had the pleasure to sing in various companies throughout the United States, in addition to participating in the world premiere of *Harriet, The Woman Called Moses* by Thea Musgrave at the Virginia Opera. After pursuing a business career and spending time with his wife, Grace, and two daughters, is excited to be part of the cast of *The Crucible*, and wants to thank EPAC for giving him the chance to perform with this great cast.

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# MEET THE PRODUCTION TEAM

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**Stacey Burdick (Costume Designer)** is thrilled to be costuming this show with her partner in crime, Kate. Thank you to Kate, Ed, Megan and the entire staff and Board of Directors for trusting my talents. And thank you to my amazing family and friends for your continued support and for believing in me, nothing can be done without you. Past credits include EPAC's *A Gentleman's Guide to Love and Murder* and *Les Miserables: School Edition*.

**Preston Cuer (Fight Choreographer)** See cast bio.

**Keith Eyrich (Properties)**

**Edward R. Fernandez (Director)** See EPAC Artistic Director page.

**Karey Getz (Stage Manager)** See cast bio.

**Thomas Hudson (Master Electrician)** serves as the Purchasing Agent at 4Wall Entertainment in Rock Lititz handling procurement for their Northeast locations. Most recently he has designed *Gentleman's Guide* and *Hedda Gabler* at EPAC as well as *The Wizard of Oz* at Ephrata High School. He also owns Scary Good Productions in Ephrata, which specializes in Lighting Design, Rentals, Sales and Installations. Previously, he served as the Master Electrician at American Music Theater from 2018 to 2019. Thomas currently serves as EPAC's Master Electrician and Technical Consultant. If you are interested in checking out any of his work please visit [www.thomashudsonlighting.com](http://www.thomashudsonlighting.com) or [scarygoodpro.com](http://scarygoodpro.com).

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# MEET THE PRODUCTION TEAM

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**Jordan Janota (Scenic Designer)** is thrilled to be back at Ephrata Performing Arts Center. Past EPAC Designs Include: *Hedda Gabler*, *The Boys in the Band*, *The Guys*, *The Glass Menagerie*, *Death of a Salesman*, *Fun Home*, *Peter and the Starcatcher*, and *Doubt*. Prior design credits include, *Buyer and Cellar*, *Noises Off*, *Hound of the Baskervilles*, and *Into the Woods* at Northern Stage, *Kinky Boots*, *The Scottsboro Boys*, *Once*, *In the Heights*, and *Carrie the Musical* with Baldwin-Wallace at The Beck Center for the Arts in Cleveland OH, the TYA World Premier of *Madagascar: Live and Beat Bugs, the Musical* as well as the World Premier of *Becoming Martin* at The Coterie Theatre in Kansas City.  
[www.jordanjanota.com](http://www.jordanjanota.com)

**Grant Patrick (Sound Designer)** has been the Sound Designer at EPAC for the past three years. Graduating from Millersville with a degree in Music Production, he has brought a plethora of knowledge to our theater. Since starting here he has run the audio console for all of our shows.

## **Steve Schelling (Master Carpenter)**

**Alec Skwara (Technical Director)** is delighted to be managing the technical aspects of *The Crucible*, his first show as a member of the EPAC production team. Alec has experience as a lighting designer on stages across New Jersey and Pennsylvania, including designing lights for *Theory of Relativity* at the Players Club of Swarthmore and Shakespeare 70's recent production of *Our Town* at Kelsey Theater in West Windsor. He has also worked as a set designer, carpenter, electrician, props manager, and stage manager, alongside his stage acting credits. Most recent credits include Orsino in *Twelfth Night* and Adult Male in *Spring Awakening* at TCNJ. Alec is honored and excited to continue using his talents to make EPAC's productions that much more spectacular! Special thanks to his friends, parents, and brother for their unwavering support through both good and tough times.

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# MEET THE PRODUCTION TEAM

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## **Zach Smith (Original Score)**

**David Tyson (Light Board Operator)** has a Bachelor's Degree in Theatre and has been in numerous plays/musicals, and now, a film. He is also the Master Electrician at EPAC and a Lighting Designer. He has designed *Seussical Jr.* at EPAC and at Open Stage Harrisburg. He would like to thank his girlfriend and his family/friends for all their continued support!

**Halligan Upton (Assistant Stage Manager)** is so excited to be a part of *The Crucible*. She was recently the ASM for *A Gentleman's Guide to Love and Murder* along with EPAC's upcoming production of *The Color Purple*. Over the years, she has participated in EPAC's Kids4Kids productions and most recently, *Les Miserables: School Edition*. When she isn't on our backstage, she can be found in the art studio or at her bakery job. She would like to thank her parents for giving her the confidence and support she needs to be active in the theatre community.

## **Steph Whitman (Lighting Designer)**

**Kate Willman (Costume Designer)** For almost 10 years Kate has been costuming at EPAC, most often on large musical productions. It's been a treat to work on such a special and truly collaborative project. Thanks to the production team, cast, and community for bringing this show to the stage.



# EPAC ARTISTIC DIRECTOR

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**Edward R. Fernandez (Artistic Director)** This is Ed's 26th year as Artistic Director of the Ephrata Performing Arts Center. A native of New York City, Ed studied theatre arts at the Leonard Davies Center for the Performing Arts at the City College of New York, as well as Acting and Scene Study with the renowned acting teacher and theorist Herbert Berghof at his studio in Manhattan. In 1987, he came to Lancaster to perform in the EPAC (Ephrata Performing Arts Center) production of *The Mousetrap*, fell in love with EPAC, and decided to move to Lancaster County. After two years of acting in the Lancaster and Berks County area, Ed was asked to perform the leading role in Edward Albee's *The Man Who Had Three Arms* at the Albee Festival at Albright College. The production was moved to the Edinburgh Fringe Festival (Scotland), where it took the First Fringe Award. Upon returning to Lancaster County, Ed directed his first show at EPAC, *Golddust*, and a western musical based on Moliere's *The Miser*. After the opening of *Golddust*, Ed went on to become one of the most prolific directors of musical theatre in the Lancaster Area. In 1996, Ed took over the reins as Artistic Director at the Ephrata Performing Arts Center. His EPAC directing credits are too numerous to mention, besides producing all the productions over his 26 years as Artistic Director, he has directed most of them. In addition, he has directed *Pacific Overtures*, *Macbeth* and *Oedipus Rex* for Theatre of the Seventh Sister, *Cinderella*, *Pippin*, *Wizard of Oz*, *Man of La Mancha*, *Fiddler on the Roof* and *Peter Pan* for the Fulton Opera House, and *Bus Stop* and *Dancing at Lungasha* for the York Little Theatre, now known as The Belmont. Ed's commitment to theatre education is reflected in the classes he has taught, including Basic Acting Technique, Advanced Scene, Monologue workshops, and Musical Theatre Technique. Ed has seen the Ephrata Performing Arts Center grow incredibly over the 35 years that he has been here, from a small hot barn to the beautiful year-round facility you are sitting in tonight. It was a long hard road but a wonderful, fun one as well, filled with laughter, love, creativity, and great memories. Ed would like to thank all the people, especially those who believed in him and the impossible dream that is EPAC 2022.

# ABOUT THE AUTHOR

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**Arthur Miller** (1915-2005) was born in New York City and studied at the University of Michigan. His plays include *THE MAN WHO HAD ALL THE LUCK* (1944), *ALL MY SONS* (1947), *DEATH OF A SALESMAN* (1949), *THE CRUCIBLE* (1953), *A VIEW FROM THE BRIDGE* and *A MEMORY OF TWO MONDAYS* (1955), *AFTER THE FALL* (1964), *INCIDENT AT VICHY* (1964), *THE PRICE* (1968), *THE CREATION OF THE WORLD AND OTHER BUSINESS* (1972), *THE ARCHBISHOP'S CEILING* (1977), *THE AMERICAN CLOCK* (1980) and *PLAYING FOR TIME*. Later plays include *THE RIDE DOWN MT. MORGAN* (1991), *THE LAST YANKEE* (1993), *BROKEN GLASS* (1994), *MR. PETERS' CONNECTIONS* (1998), *RESURRECTION BLUES* (2002), and *FINISHING THE PICTURE* (2004). Other works include *Focus*, a novel (1945), *The Misfits*, a screenplay (1960), and the texts for *In Russia* (1969), *In the Country* (1977), and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include *Salesman in Beijing* (1984) and *Timebends*, an autobiography (1988). Short fiction includes the collection *I Don't Need You Anymore* (1967), the novella *Homely Girl, a Life* (1995) and *Presence: Stories* (2007). He was awarded the Avery Hopwood Award for Playwriting at University of Michigan in 1936. He twice won the New York Drama Critics Circle Award, received two Emmy awards and three Tony Awards for his plays, as well as a Tony Award for Lifetime Achievement. He also won an Obie award, a BBC Best Play Award, the George Foster Peabody Award, a Gold Medal for Drama from the National Institute of Arts and Letters, the Literary Lion Award from the New York Public Library, the John F. Kennedy Lifetime Achievement Award, and the Algur Meadows Award. He was named Jefferson Lecturer for the National Endowment for the Humanities in 2001. He was awarded the 2002 Prince of Asturias Award for Letters and the 2003 Jerusalem Prize. He received honorary degrees from Oxford University and Harvard University and was awarded the Prix Moliere of the French theatre, the Dorothy and Lillian Gish Lifetime Achievement Award, and the Pulitzer Prize.

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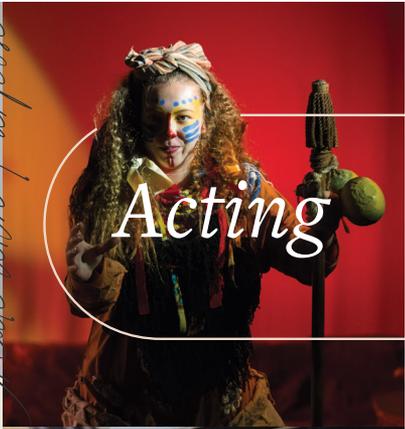
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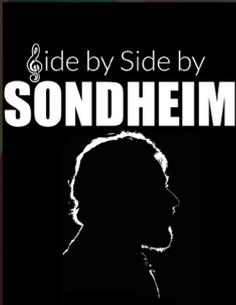
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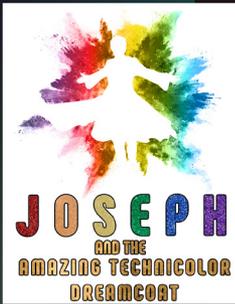
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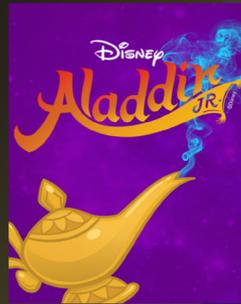
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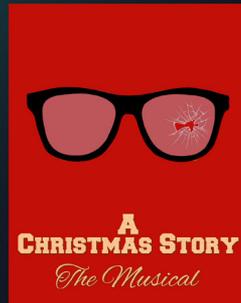
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