

26/27 USC School
of Dramatic Arts
presents

The Crucible

by Arthur Miller

Directed by Anita Dashiell-Sparks

Bing Theatre

October 1-4, 2026

USC School of Dramatic Arts presents

The Crucible

by Arthur Miller

With

Jayden Adams-Ruiz Mark Andris Enrique Aguilar Douglas Bangura
Kaylee Bennett Lara Botha Rhys Ecker Aaron Eichenlaub
Zeniah Fagbuyi Tai A. Griffin Fabián Gutiérrez Zúñiga Henry Keogh
Brayden Mierek Sarah Mwangi Kyla Palmer Nash Rahman
Yara Raymond Alexxa Riley Kevin Rome Jackson Simone
Jordin Symoné Barbara Valent Lisa Yao

Scenic Design

Mia Murillo *She/Her*
BFA Theatrical Design Senior

Co-Costume Design

Danae Iris McQueen

Co-Costume Design

Catherine DeCristofaro
*BA Dramatic Arts,
Emphasis in Design Junior*

Lighting Design

Yelena Babinskaya *She/Her*

Sound Design

Genevieve Perry *She/Her*
BFA Sound Design Junior

Technical Director

Sophia Pollacchi *She/Her*
BFA Technical Direction Senior

Production Stage Manager

Sara Gutierrez *She/Her*
BFA Stage Management Senior

Directed by **Anita Dashiell-Sparks**

Bing Theatre October 1-4, 2026

THE CRUCIBLE is presented by arrangement with Concord Theatricals on behalf of the Dramatists Play Service.

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<https://www.concordtheatricals.com/resources/protecting-artists>

CAST (In alphabetical order)



Jayden Adams-Ruíz,
He/Him Deputy Gov. Danforth
BFA Acting for Stage &
Screen Senior



Mark Andris *He/Him*
Ezekiel Cheever
BFA Acting for Stage &
Screen Sophomore



Enrique Aguilar *He/Him*
*Ensemble of Townspeople/
Jailkeeper • BA in Theatre,*
Emphasis in Acting Senior



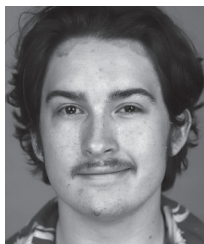
Douglas Bangura *He/Him*
Reverend Parris
BFA Acting for Stage &
Screen Senior



Kaylee Bennett *She/Her*
Tituba/Rebecca Nurse
BFA Acting for Stage &
Screen Senior



Lara Botha *She/Her*
Mary Warren
BFA Acting for Stage
& Screen Senior



Rhys Ecker *He/Him*
Judge Hathorne
BA Dramatic Arts, Emphasis
in Acting Sophomore



Aaron Eichenlaub *He/Him*
John Proctor
BFA Acting for Stage
& Screen Senior



Zeniah Fagbuyi *She/Her*
*Ensemble of Townspeople/
Martha Corey* | BFA Acting for
Stage & Screen First-Year



Tai A. Griffin *He/Him*
Francis Nurse
BA Dramatic Arts Junior



Fabián Gutiérrez Zúñiga
Thomas Putnam
BA Theatre, Emphasis
in Acting Senior



Henry Keogh *He/Him*
Marshal Willard
BA Theatre Senior



Brayden Mierek *He/Him*
Giles Corey
BFA Acting for Stage & Screen
Sophomore



Sarah Mwangi *She/Her*
*Betty/Ann Putnam/
Sarah Good*
BFA Acting for Stage
& Screen Senior



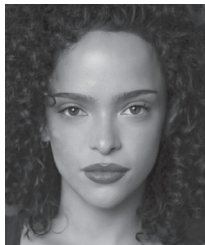
Kyla Palmer *She/Her*
Susanna Walcott
BA Dramatic Arts Sophomore



Nash Rahman *She/Her*
Abigail Williams
BFA Acting for Stage
& Screen Senior

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CAST (continued)



Yara Raymond *She/Her*
Elizabeth Proctor
BFA Acting for Stage & Screen
Senior



Alexxa Riley *She/Her*
Mercy Lewis
BA Theatre, Emphasis
in Acting Senior



Kevin Rome *He/Him*
Reverend Hale
BFA Acting for Stage
& Screen Senior



Jackson Simone *He/Him*
*Ensemble of Townspeople/
Hopkins* | BFA Acting for Stage
& Screen First-Year



Jordin Symoné *She/Her*
*Ensemble of Townspeople/
Girls/Betty's Spirit*
BFA Acting for Stage
& Screen Sophomore



Barbara Valent *She/Her*
*Ensemble of
Townspeople/Girls*
BA Dramatic Arts Junior



Lisa Yao *She/Her*
Ensemble of Townspeople
BA Dramatic Arts, Emphasis
in Acting Sophomore

This performance contains a 15-minute intermission.

CONTENT WARNING Please be advised that this production includes brief nudity and depictions of physical and emotional abuse, bullying, religious extremism, death and execution by hanging. It also includes discussions of death, execution, pregnancy loss, infant death, infidelity and a power-imbalanced sexual relationship, as well as racism and outdated gender and social norms.

ADDITIONAL THE CRUCIBLE PRODUCTION STAFF

Choreography Sabina Zúñiga Varela | *Fight Choreography* Jamie Cline | *Intimacy Choreography* Joy DeMichelle | *Vocal Coach* Kathleen Dunn-Muzingo | *Dance Captains* Kyla Palmer, Alexxa Riley | *Production Deputies* Kaylee Bennett, Alexxa Riley, Genevieve Perry | *Assistant Stage Managers* Syd Iino, Brooke Carmody | *Production Manager* Tony Shayne | *Stage Management Mentor* Megan Crockett | *Scenic Design Assistants* Cameron Eyanson, Meredith Ziegler | *Lead Props* Auburn D'Artell | *Scenic Mentor* Sibyl Wickersheimer | *Costume Design Assistant* Thomas Wilmer | *Costume Supervisor* Nicole Baik | *1st Hand/Cutter/Draper* Duck Brown | *Crafts & SFX* Sofia Hussain | *Shoes & Accessories* Yingtong Jin | *Hair & Makeup Consultant* Jackie Weiss | *Hair & Makeup Assistant* Chloe Phelps | *Wardrobe Supervisor* Nate Reil | *Costume Mentor* Ann Closs-Farley | *Lighting Design Assistant* Summer Hipper | *Sound Design Assistant* Leah Holbrook | *Sound Mentor* Philip G. Allen | *Technical Direction Mentor* Duncan Mahoney | *Assistant Technical Director* Lucas Cruz | *Technical Crew* Abigail Bushman, Annabel Dominguez, Bethan Elliott, Beckett Ferguson, Christopher Lettich, Ivey Memorin, Cailin Paul, León Romagosa, Archer Schmidt, Gavin Shams, Adele Stokke, Ryan Torres

SPECIAL THANKS: Azmera Hammouri-Davis and Sarah Anindo Marshall for sharing Afro-Indigenous cultural rituals, ceremonial practices, chants, and drumming/music.



The director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

NOTE FROM THE ARTISTIC TEAM

“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.”

—Arthur Miller

“Why I Wrote ‘The Crucible’: An Artist’s Answer to Politics,”
The New Yorker

Inspired by real events and people, Arthur Miller’s timeless play about the witch hunts and trials in 17th century Salem, Massachusetts is a cautionary tale about the past and the present. Written in 1953, *The Crucible* is an allegorical mirror to reflect the anticommunist hysteria inspired by Senator Joseph McCarthy’s “witch hunts” in the United States that affected and blacklisted actors, producers, and writers including Miller himself. The play’s themes of fear versus reason; truth versus propaganda; justice versus authority; integrity versus self-preservation; and individual conscience versus group pressure continue to resonate today in 2026. It challenges us to explore and consider recurring patterns in human behavior rather than in a single historical event. The play provides a framework for examining and questioning how societies and communities respond when engulfed by fear, uncertainty, and polarization.

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Asst. Technical Theatre Manager Christopher Paci

Costume Shop Floor Manager Charlotte Stratton

Costume Technician Francisnelli Santost

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ABOUT THE SCHOOL

The USC School of Dramatic Arts fosters the talents of artist-scholars who are dramatically different — who are willing to imagine the future of the entertainment industry and bring it to life. Through an interdisciplinary, entrepreneurial education students develop the skills necessary to discover their unique voice and are exposed to diverse styles and multiple media. Students and recent alumni are supported by the School's unique Professional Development Center which offers career services and professionalization opportunities to help students establish and sustain successful careers as creators, performers and cultural innovators. *For more information, visit dramaticarts.usc.edu.*

LAND ACKNOWLEDGMENT

USC is built on the unceded land of the Tongva, Chumash and Kizh people. We at SDA acknowledge and honor the Tongva, Chumash and Kizh people/communities and wish to amplify that they are still here. We encourage everyone to find out whose ancestral land you live on and commit to our shared responsibility to be agents of change, and for each of us to consider our roles in reconciliation, decolonization and allyship.

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this next generation
of SDA artists is
industry-ready
for any screen
or stage!



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