4-27-1989

The Crucible

Follow this and additional works at: https://pillars.taylor.edu/playbills

Part of the Acting Commons, Dance Commons, Higher Education Commons, Playwriting Commons, and the Theatre History Commons

Recommended Citation
https://pillars.taylor.edu/playbills/312

This Book is brought to you for free and open access by the Campus Events at Pillars at Taylor University. It has been accepted for inclusion in Taylor Theatre Playbills by an authorized administrator of Pillars at Taylor University. For more information, please contact pillars@taylor.edu.
Taylor Theatre

presents

Arthur Miller's

THE

CRUCIBLE

April 27-30 and May 4-7, 1989
Little Theatre
Taylor University
From the Director:

We are all familiar with the Ruskin quotation which has been engraved in granite slabs on the face of the Zondervan Library "All books are divisible into two classes. The books of the hour and the books of all time."

As it is with books, so also with plays. Arthur Miller’s The Crucible must certainly be included among those plays which are "for all time." In fact, it is the amazing quality of universality and timelessness which makes the experience so powerful for audiences in this the last quarter of the twentieth century. It's durability is perhaps particularly remarkable since the play deals with a relatively minor episode in our national history, the Salem witch trials which were conducted in the spring of 1692. For a period of several months, this placid rural Massachusetts town was walked through a fire refining and purifying some while devastating and destroying others. The village was caught up in a wave of mass hysteria where "no one knew at what hour the harlot’s voice" would cry out his or her name. If one was "cried out" the only options were either to be condemned to death as a witch or wizard or "to sign" a false confession of guilt. The confessions were only considered valid if they also implicated their friends and neighbors in the "conspiracy to topple Christ’s kingdom in Massachusetts."

Miller has been very clear in communicating the fact that he chose to write about the Salem witch hunts because in the early fifties he found himself living in a nation embroiled in yet another politically motivated witch hunt—one in which he himself would eventually be "cried out." One in which he would have to choose to participate in the new political reality and call out his friends or suffer the consequences of condemnation. In the Introduction to his Collected Plays which appeared in 1957 Miller wrote of The Crucible:

I saw forming a kind of interior mechanism of confession and forgiveness of sins...New sins which were being created monthly...I saw accepted the notion that conscience was not...a new private matter but one of state administration. I saw men handed conscience to other men and thanking other men for the opportunity of doing so.

For many of us living today the political witch hunts of the fifties are no more immediate than the Salem witch hunts. Why then do we still find ourselves so deeply moved by Miller’s drama? How do we account for the play’s enduring ability to move us at the deepest levels of our psyches? The critic John Ferres writing in 1972 answered the question this way.

Miller believes a man must be true to himself and to his fellows, even though being untrue may be the only way to stay alive. Out of the ordeal of his personal crucible, each of the principal characters comes to know the truth about himself. In order to confront his essential self, to discover that self in the void between being and seeming, a man must strip away the disguises society requires him to wear.

Admittedly, Miller faces us with a hard vision. Perhaps many of us are more comfortable with Danforth’s vision of the social order—a simpler society in which the lines of demarcation between good and evil are clearly articulated for all to see. A society in which it is immediately clear whose "book" we have signed. The Crucible calls this comfortable polarized world into question. Miller confronts us with the very real possibility that at some time we too may be called upon to walk through the ring of fire. Will we gain or lose our souls in our private Crucible.

The Crucible

Directed by Dr. Jessica Rousselow
Set Design by Eddie Judd
Lighting Design by Steve Barron

CAST

(in order of appearance)

Betty Parris..................................................Ann Calkins
Reverend Samuel Parris..............................Toby Shope *
Tituba..........................................................Tracy Tobey
Abigail Williams...............................Elsabeth YarnHagen
Susanna Wallcott...............................Lynne Kinzer
Ann Putnam...........................................Dawn Bartow
Thomas Putnam..................................David Benjamin *
Mercy Lewis.............................Jennifer Voskuil
Mary Warren..................................Heather Long *
John Proctor....................................Jack Lugar
Rebecca Nurse..........................Leigh Evink
Giles Corey.........................................Tom Halleen
Reverend John Hale..............Brent Croxton
Elizabeth Proctor............................Valerie Flower *
Francis Nurse..............................Wally Campbell *
Ezekiel Cheever...............Eddie Judd *
John Willard..............................David Benjamin *
Judge Hathorne.............................Dan Kett
Deputy-Governor Danforth............Tad Atkinson *
Sarah Good..................................Don Hoesel
Hopkins.........................................Alyson Flynn

ACT I
Scene 1: A bedroom in Reverend Samuel Parris’ house, Salem Massachusetts, in the spring of the year, 1692.
Scene 2: The common room of Proctor's house, eight days later.

ACT II
Scene 1: Five weeks later. A wood.
Scene 2: The vestry of the Salem Meeting House, two weeks later.
Scene 3: A cell in Salem jail, three months later.

ACKNOWLEDGMENTS
Our special thanks to Hahn’s Little Colonial Shop, Pony Post Antiques, Linda Bennett, Mark Hess, and Pat McCoy for their help with this production.

A Communication Arts Department Production
Thanks for your support—see you next season!

As a courtesy to the actors, please do not use cameras during the performance.

*denotes Alpha Psi Omega membership
Assistant Directors ............................................... Steve Barron
Gretchen Burwick *

Technical Director ................................................... Dr. Oliver Hubbard

Set Crew .......................................................... EDDIE JUDD
Steve Barron *
Mike Hamsher
David Hughey
Jeff Jacobson
Bud Kay
Jack Lugar
Jason Powell

Lighting Design ...................................................... Steve Barron

Light Crew ......................................................... THOM VERRATTI
David Abraham
Shawn Denny
Lauri Mullens
Mike Risher
Jason Wolf

Music Consultant ................................................... Barbara Dickey

Music Preparation .................................................. Gretchen Burwick

Audio Technicians .................................................. JIM JURGENSEN
Stacey Groen
Andy Winters *
Jim Church *

Make-up Crew ....................................................... HEATHER LONG
Juli Chandler *
Kala Craig
Melinda Flynn
Dawn Hanlin
Tammy Hittle *
Cindy Jahn
Patricia Mumme
April Ward

Properties ............................................................ JEFF BENNETT
MANDY HESS *
Beth Belt
Jim Church *
Jeff Kiger
Lori Mashburn
Kurt Stout

Costumes ............................................................. KIM EVANS
ELYCE ELDER *
Carol Lynn Anderson
Sherri MacFadyen
Amy Robins
Candy Sellers
Deanna Slough

House Crew ........................................................ DIANE DROOGER
Shelly Litwiller
Eric Manko
Michelle Matheny
Darcy Schmachtenberger
Matt Schmidt
Kyle Schroeder
Traci Southern
K. T. Strong
Krista Zajkowki

Program Cover Design ............................................ Steve Baarendse