

Taylor University

## Pillars at Taylor University

---

Taylor Theatre Playbills

Ongoing Events

---

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

"The Crucible" (1989). *Taylor Theatre Playbills*. 312.  
<https://pillars.taylor.edu/playbills/312>

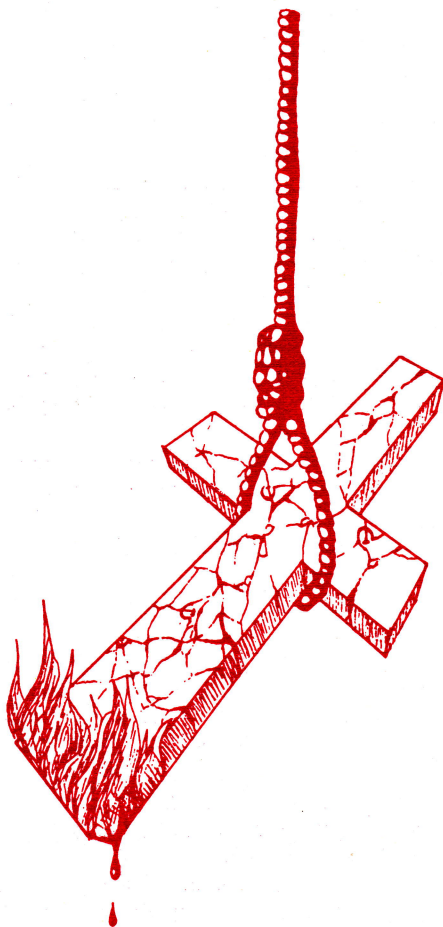
This Book is brought to you for free and open access by the Ongoing Events at Pillars at Taylor University. It has been accepted for inclusion in Taylor Theatre Playbills by an authorized administrator of Pillars at Taylor University. For more information, please contact [pillars@taylor.edu](mailto:pillars@taylor.edu).

**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 no longer a private matter but one of state administration. I saw men handing 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.....	Elisabeth VarnHagen
Susanna Wallcott.....	Lynne Kinzer
Ann Putnam.....	Dawn Bartow
Thomas Putnam.....	David Benjamin *
Mercy Lewis.....	Jenifer 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.....	Dan Kett
Judge Hathorne.....	Tad Atkinson *
Deputy-Governor Danforth.....	Don Hoesel
Sarah Good.....	Alyson Flynn
Hopkins.....	Kurt Stout

## 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

## PRODUCTION STAFF

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 \*  
CarolLynn Anderson  
Sherri MacFadyen  
Amy Robins  
Candy Sellers  
Deanna Slough

House Crew..... DIANE DROOGER  
Shelly Litwiller Chris Brooks  
Eric Manko Jenna Clark  
Michelle Matheny Carmen Conley  
Darcy Schmachtenberger Elyce Elder \*  
Matt Schmidt Jenny Harville  
Kyle Schroeder Lynn Howe  
Traci Southern Susan Johnson  
K. T. Strong LeeAnn Kern  
Krista Zajkowski

Program Cover Design.....Steve Baarendse