

CEDARVILLE UNIVERSITY PRESENTS



THE CRUCIBLE

BY ARTHUR MILLER





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Matthew M. Moore

Director

Robert L. Clements

Set Designer

Donald N.C. Jones

Costume Designer

Robert L. Clements

Lighting Designer

Timothy Phipps

Production Manager

Keely Heyl

Stage Manager

Rebecca Baker

Vocal Coach

Benjamin Isaac Scheerschmidt

Dramaturg

Diane Conrad Merchant

Dramaturgy Coordinator

FROM THE DIRECTOR

Thanks for coming! Your presence means a lot to the cast and crew, and I'm so glad you took the time to share this experience with us.

I'll be honest; *The Crucible* makes me uncomfortable. It always has. I played the role of Judge Hathorne as a very green freshman when Cedarville last produced this play and now, playing the "role" of middle-aged director, the play challenges me even more as I've become a little less idealistic and more realistic. At both stages of my life, I've watched John Proctor at the end of the play and wondered — what would I do? How tough is the stuff I'm made of? What am I willing to die for?

Perhaps similar questions will be stirred in your heart. I hope so. The Salem witch trials are a truly disturbing chapter of American history, but the questions those events stir are precisely what make *The Crucible* not just an uncomfortable play but an important one.

— Matthew M. Moore, Director

Please silence all pagers, cellphones, and watch alarms. As a courtesy to the actors and those around you, do not text or instant message during the performance. Please, no photography or recording of any kind.

There will be one ten-minute intermission. Concessions are available in the lobby.

FROM THE DRAMATURG

The Crucible, written in 1953 by Arthur Miller, is, without a doubt, one of the most well-known, well-respected dramas of the last century. Set in 17th century Salem, Massachusetts, and rooted in a combination of folklore and real historical events, Miller told a story about the individual's struggle with self and the individual's struggle with society (over which one has no control). Written during the anti-Communist "Red Scare" of 1950s America, Miller was familiar with the hysteria-based oppression and witch-hunt mentality.

Arthur Miller was born in 1915 to Jewish immigrants. Convinced after reading *The Brothers Karamazov* of his future as a writer, the intellectual youth went to the University of Michigan where he was granted several awards for scripts written while in attendance, including his first play, *No Villain*, in 1937. By the late '40s, he was an established and respected mind of the time. When Senator Joseph McCarthy declared that communism had infiltrated the government and the arts, Miller and longtime friend and colleague, film director Elia Kazan, took different positions in the political dispute regarding the anti-Communist hearings. It was this specific disagreement or betrayal that prompted Miller's writing of a script which would very quickly receive critical acclaim.

As a historical piece, *The Crucible*, has much to offer the current viewer. But its continued renown is not solely founded in its historical accuracy or structural excellence. The keystone of its monumental success is in the transcendency of its themes. Resisting oppression and tyranny, coupled with holding fast to the truth, are themes which will influence the soul of the global audience for years to come.

cru·ci·ble

1. a vessel in which substances are heated to high temperatures
2. a severe test or trial
3. a place or situation in which concentrated forces interact to cause or influence change or development

— Benjamin Isaac Scheerschmidt, *Dramaturg*

PLAY ON WORDS, a study guide, has been prepared by the production dramaturg and is available without charge at the concessions booth in the theatre lobby.

CAST

(In Order of Appearance)

Betty Parris	Alexandra Huffman
Reverend Samuel Parris	Joshua McLeod
Tituba	Stephanie Anderson
Abigail Williams	Grace E. Pilet
Susanna Wallcott	Amy Douglas
Mrs. Anne Putnam	Samantha Sumler
Thomas Putnam	Daniel Paulsen
Mercy Lewis	Joy Elizabeth McTaggart
Mary Warren	Lindsay McGee
John Proctor	Ben Lenox
Rebecca Nurse	Sarah Elena Burch
Giles Corey	Josiah Hutchings
Reverend John Hale	James Lane
Elizabeth Proctor	Kristin L. Troyer
Francis Nurse	David Swick III
Ezekiel Cheever	Jordan Hellwig
John Willard	Doug Malcolm
Judge Hathorne	Levi Curby
Martha Corey	Deborah Salas
Deputy-Governor Danforth	Matthew Glenn
Sarah Good	Bethanie Hull
Percussionist	Brent Fugate

SETTING

Spring 1692, in the town of Salem, Massachusetts.

PRODUCTION STAFF

Technical Director

Donald N.C. Jones

Assistant Technical Director

Timothy Phipps

Assistant Stage Manager

Maria Salas

Set Construction/ Decoration

Stephanie Swanson

Ruth Christiansen

Amelia Lyons

Douglas Malcolm

David Dion

Keely Heyl

Jesse Colt

Travis Mattke

Ben Graham

Nathanael Buckner

Casey Cundall

V. Scites

Emily Dykeman

Josiah Hutchings

William Bobe

Wardrobe Manager

Carolyn Ruck

Costume Crew Head

Emily Breyfogle

Costume Crew

Kelsey Morrow

Ellie Entner

Abby Tomlinson

Rachel Dark

Amber Hanson

Amy Lauren Brown

Charissa Curby

Laura Kuebel

Properties Manager

David Dion

Properties Crew Head

Josiah Ryan Smith

Gisela Mullican

Properties Crew

Rachel Collins

Ryan Frantzis

Assistant to the Lighting Designer

James Lane

Lighting Programmer

James Lane

Light Board Operators

Emily Dykeman

Casey Cundall

Master Electricians

James Lane

Casey Cundall

Electricians

Ben Lenox

Doug Malcolm

Lindsey McGee

Joy McTaggart

Gisela Mullican

Ryan Patznick

Eric Rasmussen

Rebecca Scarpone

Emily Dykeman

Keriann Arnott

Maria Salas

Matthew Glenn

Samantha Sumler

Sound Technicians

Emily Dykeman

Casey Cundall

Hair and Makeup Supervisor

Naomi Haney

Hair and Makeup Crew Heads

Amy Douglas

Elizabeth Bogoniewski

Hair and Makeup Crew

Becca Schnepf

Katelyn Hunt

Amanda Hill

Ben Scheerschmidt

Kelly Gollihue

Kadie Wisniewski

Shelby Hamrick

House Manager

V. Scites

Box Office Assistant

Keriann Arnott

Administrative Assistant

Sarah Baranski

Production Photographer

Scott Huck

UPCOMING PRODUCTIONS

The Star-Spangled Girl

by Neil Simon

March 29–31, April 13–15, 2012.



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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part of the *Rubenstein Arts Access Program*,
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2012.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.



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