

Fall 11-3-1989

## The Crucible (1989)

San Jose State University, Theatre Arts

Follow this and additional works at: [http://scholarworks.sjsu.edu/productions\\_1990s](http://scholarworks.sjsu.edu/productions_1990s)



Part of the [Theatre and Performance Studies Commons](#)

---

### Recommended Citation

San Jose State University, Theatre Arts, "The Crucible (1989)" (1989). *Productions 1990-1999*. Book 24.  
[http://scholarworks.sjsu.edu/productions\\_1990s/24](http://scholarworks.sjsu.edu/productions_1990s/24)

This Book is brought to you for free and open access by the Theatre Productions at SJSU ScholarWorks. It has been accepted for inclusion in Productions 1990-1999 by an authorized administrator of SJSU ScholarWorks. For more information, please contact [scholarworks@sjsu.edu](mailto:scholarworks@sjsu.edu).

# THE CRUCIBLE

BY ARTHUR MILLER



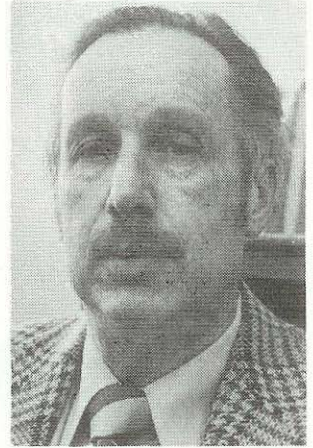
UNIVERSITY THEATRE  
*san jose state university*

## A Director's Note:

Arthur Miller, “the possessor of a bold and sensitive social conscience,” had a dual purpose when he wrote *THE CRUCIBLE* in 1952. He saw the great dramatic potential and human interest in the startling events of the Salem witch trials of 1692 and drew a parallel to the McCarthy era “witch hunts” which were current. The comparisons are present only implicitly, but they are there and were recognized. When a production of the play opened in Brussels, Miller was refused a passport to attend. In 1956, he was ordered to appear before the House Un-American Activities Committee and was convicted of Contempt of Congress for refusing to name (like John Proctor) his former associates suspected of being Communists. This verdict was unanimously reversed by the Supreme Court in 1958.

*THE CRUCIBLE*, however, stands boldly on its own as a vividly exciting and moving depiction of the unique and terrible miscarriage of justice that occurred when a repressed and rigidly moral society attempted to deal with a seemingly inexplicable outbreak of evil as a manifestation of Satan. It is conceivably America’s most significant and relevant historical drama. “*THE CRUCIBLE*,” said Richard Watts, “is that rarity in the American Theatre, a play which seems finer and more alive today than when it was first produced.”

**Hal J. Todd**



## **An Author's Note on the Historical Accuracy of This Play:**

This play is not history in the sense in which the word is used by the academic historian. Dramatic purposes have sometimes required many characters to be fused into one; the number of girls involved in the "crying-out" has been reduced; Abigail's age has been raised; while there were several judges of almost equal authority, I have symbolized them all in Hawthorne and Danforth. However, I believe that the reader will discover here the essential nature of one of the strangest and most awful chapters in human history. The fate of each character is exactly that of his historical model, and there is no one in the drama who did not play a similar – and in some cases exactly the same – role in history.

As for the characters of the persons, little is known about most of them excepting what may be surmised from a few letters, the trial record, certain broadsides written at the time, and references to their conduct in sources of varying reliability. They may therefore be taken as creations of my own, drawn to the best of my ability in conformity with their known behavior, except as indicated in the commentary I have written for this text.

### **Hal J. Todd, Director**

has acted and directed for regional and professional theatres such as the Pittsburgh Playhouse, the Seattle Repertory, the San Francisco Actor's Workshop and the American Conservatory Theatre; for Shakespeare festivals at San Diego, Ashland, Oregon, and Boulder, Colorado; at Universal and M.G.M. Studios; and at Carnegie Tech and Northwestern Universities. He is a member of the Screen Actor's Guild. He has been an SJSU faculty member since 1964 and was Department Chair between 1964 and 1982. His first SJSU production was *LYSISTRATA*, his most recent *THE IMPORTANCE OF BEING EARNEST*, with plays by Shakespeare, Moliere, Chekhov, and O'Casey some of his favorites along the way. He also directed two plays last season at The Saratoga Chamber Theatre including *JUNO AND THE PAYCOCK*. He once played Giles Corey in the American Conservatory Theatre production of *THE CRUCIBLE*.

# The Crucible

by

Arthur Miller

Cast

## THE ACCUSERS

Reverend Samuel Paris	MICHAEL KUBIT
Betty Paris, <i>his daughter</i>	KRISTINE CHAMBERS
Abigail Williams, <i>his niece</i>	KAT. LANGEDER
Juba John, <i>his servant</i>	LEITH BURKE
Tituba, <i>his servant</i>	TIAMOYA MONROE
Thomas Putnam	MARC ROTZOW
Ann Putnam, <i>his wife</i>	TERI BAWDON
Ruth Putnam, <i>his daughter</i>	REBECCA JACKSON
Alice Putnam, <i>his niece</i>	KIMBERLY MOHN
Mercy Lewis, <i>their serving girl</i>	ALICE SIBLEY
Susanna Walcott	JAMIE LEECH
Sarah Barnes	TIFFANY PECK

## THE ACCUSED

John Proctor	KELLY McALLISTER
Elizabeth Proctor, <i>his wife</i>	DEANNA MacLEAN
Mary Warren, <i>their serving girl</i>	DELORES ROGERS
Rebecca Nurse	CORI WHITE
Francis Nurse, <i>her husband</i>	MICHAEL La MERE
Giles Corey	ENRIQUE DOMINGUEZ
Martha Corey, <i>his wife</i>	SARA BUEKERS

## THE AUTHORITIES

Deputy Governor Danforth	GEOFFREY L. NIXON
Judge Hawthorne	BRANDON HAWES
Reverend John Hale	GARY ZARO
Ezekiel Cheever, <i>clerk of the court</i>	ARIC CUSHING
Willard, <i>the marshal</i>	DOUGLAS A. KESTER
Herrick, <i>a deputy</i>	PAUL LUCERO
Hopkins, <i>a deputy</i>	TIMOTHY O'CONNOR

THE SCENE IS SALEM MASSACHUSETTS, 1692

Act I: The Woods; Paris' House; Proctor's House

*Fifteen minute intermission*

Act II: The Woods; The Meeting House; The Jail

## Production Staff

Director . . . . . HAL J. TODD  
Scenic Design . . . . . DONNAMARIE REEDS  
Lighting and Sound Design . . . . . JAMES R. EARLE, JR.  
Costume Design . . . . . DIANE WINESBURG  
(under the supervision of ELIZABETH POINDEXTER)  
Makeup Design . . . . . SARA BEUKERS  
(under the supervision of ELIZABETH POINDEXTER)

---

Technical Director . . . . . JAMES K. CULLEY  
Stage Manager . . . . . KEVIN CORNELIUS  
Assistant Stage Managers . . . . . KELLY GREGG, RANDY HALL, VICKI ULRICH  
Assistant to the Director . . . . . JOAN MARKLEY TODD  
Assistant Lighting Designer . . . . . RUSTY RANDOLPH  
Properties Acquisition . . . . . YVONNE BURSCH  
Scenery Construction . . . . . DRAMA 10 and 52 STUDENTS  
Stage Crew Head . . . . . BRETT ETO  
Stage Crew . . . . . ANDY HOHENNER, MIKE McMAHON, JERMAINE THOMAS  
Properties Crew Head . . . . . ANNIE YARBROUGH  
Properties Crew . . . . . JERRY CINTAS  
Lighting Operator . . . . . VELMA PRIEST  
Sound Operator . . . . . CAT PELAYO  
Cutter/Fitters . . . . . ELIZA CHUGG, ELIZABETH M. POINDEXTER  
First Hands . . . . . JOY WHITE, ALICE SIBLEY  
Costume Construction . . . . . DRAMA 10, 52 and 153 STUDENTS  
SHIRLEY BENSON, ROSALINDA FERDIN,  
MARJORIE WILSER, AMY WILTSEE  
Costume Running Crew Chief . . . . . SHIRLEY BENSON  
Assistant Chief . . . . . TERI BAWDON  
Costume Running Chief . . . . . TY CLONKEY, ENNIS HARRIS, KEVIN SHARP  
Makeup Crew Chief . . . . . BONNIE HILL  
Makeup Crew . . . . . JOHN FORDE, ANDREW KERR, DEBRA TIMMERMAN

---

Produced by special arrangement with DRAMATISTS PLAY SERVICE.  
The use of cameras or tape recorders is not permitted.

## University Theatre Technical Staff

Shop Foreman	STEVEN PLACKE
Scene Shop Assistant	PIP PANITCHPAKDI, HEATHER DOBSON
Painting Assistant	GARY ZARO
Costumer	ELIZA CHUGG
Costume Shop Assistants	GLENDALUBINER, DIANE WINESBURG
Costume Loan Coordinators	TERI BAWDON, DEANNA MacLEAN
Prop Room Coordinator	BUFFY DAVIS
Lighting Technician	SANDRA MARTO
Lighting Assistant	ANDY HOHENNER
Sound Technician	SCOTT SINAGRA
Studio Theatre Technician	KEVIN CORNELIUS

## University Theatre Front of House Staff

Director of Theatre	DAVID KAHN
Associate Producer	MITCHELL DAHOOD
Box Office Manager	SHANNON FRANK
House Manager	DEBRA TIMMERMAN
Photographer	SCOTT HINRICH
Poster Designer	DIANE ARGABRITE
Publicity Crew	DRAMA 10 STUDENTS
Box Office Crew	DIANE ELRICH, RIAN GALBREATH KELLY McALLISTER, KATIE AMSTUTZ, SUZIE THRASH

## Acknowledgements

Annette MacDonald for Caribbean Ritual choreography.  
First Christian Church and Grace Baptist Church for rehearsal space during the aftermath of the earthquake.  
Berkeley Shakespeare Festival. College of Marin. St. Mary's College. Cathie Milner.

# NEXT IN THE UNIVERSITY THEATRE

Join us for a jubilant romp through four decades of music and dance by Cole Porter, the celebrated creator of *ANYTHING GOES*, *KISS ME KATE*, and *CAN-CAN*. This musical dance revue rolls all the best Porter shows into one delicious evening of entertainment featuring all-time favorites such as "Begin the Beguine," "Night and Day," "Love for Sale," "Brush Up Your Shakespeare," "I Love Paris," "In the Still of the Night" and many more. It's "de-lightful," it's "de-licious," it's "de-lovely!"



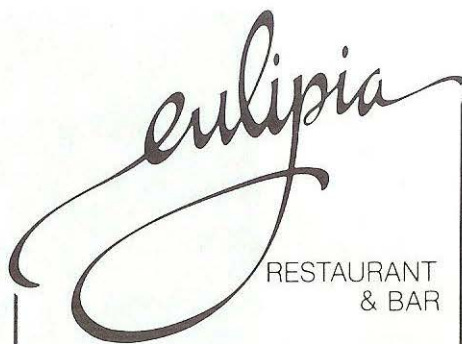
# COLE



Directed by Janie Scott

**Nov. 30, Dec. 1, 2, 6,  
8, 9  
8 P.M.**

**Call 924-4555 for  
Ticket Information**



CATERING • SPECIAL EVENTS

BANQUETS

LUNCH • DINNER

Reservations  
(408) 280-6161

---

WE ARE NOW OPEN  
UNTIL 11 PM ON  
FRIDAYS & SATURDAYS

---

374 South First Street  
San Jose, CA 95113

ALL MAJOR CREDIT CARDS ACCEPTED  
CONVENIENT PARKING

