THE CRUCIBLE
BY ARTHUR MILLER

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. Consessions 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.
UPCOMING PRODUCTIONS

The Star-Spangled Girl
by Neil Simon

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 Schnepp
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
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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.