

BUCKNELL DEPARTMENT OF THEATRE & DANCE

PRESENTS

ARTHUR MILLER'S

THE CRUCIBLE



APRIL 24, 25, 26 & 27 **8:00 P.M.**
UNIVERSITY THEATRE IN COLEMAN HALL
BUCKNELL UNIVERSITY

Department of Theatre and Dance presents

ARTHUR MILLER'S

THE CRUCIBLE

DIRECTOR

Bryan Clark

SCENE & COSTUME DESIGNER

F. Elaine Williams

LIGHTING DESIGNER

Steven A. Draheim

THE CAST

Betty Parris.....	Nina Knoche
Tituba.....	April Britton
Reverend Samuel Parris.....	Mark Minsavage
Abigail Williams.....	Kristin Bowen
Susanna Walcott	Rebecca Harlan
Ann Putnam.....	Jill E. Emery
Thomas Putnam.....	Bernard David Zilinskas
Mercy Lewis	Britt L. Luzzi
Mary Warren	Joanna Fassl
John Proctor.....	G. Matthew Hannah III
Rebecca Nurse.....	Ashlynn Billingsley
Giles Corey.....	Reed Stewart
Reverend John Hale.....	Paul Heimer
Elizabeth Proctor.....	Valerie K. Marsden*
Francis Nurse.....	James Gregory Amlick II
Ezekiel Cheever.....	Peter Gyori
Marshall Willard.....	Jeff Pennington
Judge Hathorne.....	G. Mitchell Goldman
Deputy-Governor Danforth	John B. Pfeiffer, Jr.
Sarah Good	Jessica Herbster

*Elizabeth Proctor will be played by understudy Wendy Millman on Sunday.

Sound Design and Original Music by Bryan Clark

Keyboards: Kristin Bowen, Bryan Clark, Nina Knoche

Voice of Martha Corey: Shellie Cash-Muller

Live cow effect: Ashlynn Billingsley

Additional Music: Arcadia, Julian Cope, The Cure, Pink Floyd, and Siouxsie and the Banshees

Smoking, the taking of photographs, and the use of recording devices are strictly prohibited.

DIRECTOR'S NOTES

In the spring of 1639, nineteen years after the Pilgrims had landed at Plymouth, a new generation of Puritans left England for Naumkaeg—later Salem—a village in New England which would become the first legitimate settlement of the powerful Puritan theocracy known as the Massachusetts Bay Colony.

As the colony grew with the continued Puritan flight from England, the colonists, who saw themselves as God's chosen people, wondered whether Massachusetts was the Promised Land or merely the desert—or rather the forest—into which God had caused them to wander. The threat of the Devil's work was ever-present in the frightening new homeland that they had carved out of the wilderness. The New World was potentially even more threatening than the land which they had left: the monarchy of Charles I had been clearly identifiable as evil incarnate, but on the New World frontier, evil lurked unseen on the fringes of the dark forest.

Women in colonial Massachusetts were subjected to a much more tangible form of oppression. Children were commonly put out of their homes and into foster families in the belief that parental affection could inhibit a disciplined upbringing, and teenage girls therefore found themselves in servitude in unfamiliar households. In some cases, both wives and daughters were kept in a state of poverty by their tyrannical husbands, for the women of the Massachusetts Bay Colony were politically irrelevant under the Calvinist doctrine.

The oppressive forces of the unknown wilderness and the male-dominated theocracy came together in the collective consciousness of a circle of teenage girls in Salem in 1692. Historically, the plaintive outcry of the girls began gradually, with several of them experiencing violent, undirected fits which remained undiagnosed for several weeks, until the girls discovered how to redirect their destructive catharsis through the accusation of witchcraft against other individuals. Arthur Miller, however, sharpens the focus on the forces which compel these girls by distilling their initial fits down to a single episode of dancing in the forest. But, as in most of Miller's plays, the action centers around the tragic condition of one ordinary man who is driven by his circumstances to "evaluate himself justly."

Bryan Clark

Special thanks to the Essex Institute, Matt Alexander, Goody Fox, Mike Hagenberger, Rosa Joshi, Arnaldo López, Sean Moyer, Jean Peterson, Charles Sackrey, and Alex Yastremski.

Bryan Clark's hair designed by Nina Knoche

PRODUCTION STAFF

Technical Director	Steven A. Draheim
Production Manager	F. Elaine Williams
Stage Manager	Nicole Cobban
Assistant Stage Managers	Kristie Robson, Kristina Schurr
Master Electrician	Justin Youtz
Electrics Crew	Jeffrey Boynton, Bryan Clark Andrea Preschle, Curt Rockwell, Tim Steimle, Adam Zonder
Sound Engineer	Curt Rockwell
Additional Sound Engineering	David Ames
Properties	Donna Carter, Nina Knoche, Andrea Preschle
Costumer	Pam Miller
Costume Construction	Jennifer DeCamp, Jennifer Heid Mark Minsavage, Deane Clements
Set Construction	Mike Benvento, Brad Bernardini Colin Burker, Heidi Dawson, Mark Farina, Tara Figore Rob Fraas, Chris Fronheiser, David Goldstein, Joseph Horvath Alison Luisi, Geno Peruzzi, Tim Steimle, C.J. Sylvester Dan Zappa, Adam Zonder
Publicity & Box Office	Debbie Bloodgood, Joshua D. Brinen Bryan Clark, Anthony Prokopowicz
Light Board Operator	Jeffrey Boynton
Running Crew	Nancy Freebairn, Daniel Killinger, David Scott
House Manager	Penny Puskarich

Bryan Clark (Director) is a senior theatre major. At Bucknell, he directed Sam Shepard's *The Holy Ghostly* as part of Cap & Dagger's Evening of One-Acts. He also stage managed *Cabaret* and *A Midsummer Night's Dream*, and recently appeared in *Speak Spanish For Me* by Bernardo Solano. This summer, he will travel to Indiana to work at the Bloomington Playwright's Project with director Karen McCann, Bucknell '91.

Steven A. Draheim (Lighting Designer/Technical Director). This is Steven's second season at Bucknell. He holds an M.F.A. in Theatrical Design from the University of Minnesota and has worked for a variety of professional theatre companies including the Minnesota Repertory Theatre, Utah Shakespearean Festival, Nebraska Theatre Caravan, and the Guthrie Theatre.

F. Elaine Williams (Scene & Costume Designer) is Director of Theatre and designer for the Department of Theatre and Dance, where she teaches classes in scene, costume, and mask design. She has designed professionally for a number of companies, including the Georgia Shakespeare Company, the Academy Theatre, and the Horizon Theatre Company in Atlanta, Stage One in Louisville, and the Bloomsburg Theatre Ensemble.

DEPARTMENT OF THEATRE AND DANCE

Shellie Cash-Muller	dance technique and theory
Steven A. Draheim	technical direction, lighting
Danna Frangione, director of dance	technique and theory
Robert Gainer (on leave)	acting and directing
Gary Grant, chair	theatre history, theory, directing
Laurie McCants, adjunct	acting
F. Elaine Williams, director of theatre	design
Chris Fry	secretary

TECHNICAL ASSISTANTS

DANA INTERNS

Debbie Bloodgood Donna Carter Anthony Prokopowicz

DON'T MISS...

Spring Dance Performance May 8 & 9
Weis Center 8:00 p.m.

Tickets on sale now (\$4.00) at the Weis Center Box Office (524-1000).

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Ronald L. Beaver	Mike Lynch
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Harry Blair & Barbara Shailor	Gordon & Pat Meyer
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Lessa Brill & John Wallace	John & Joyce Miller
D. Toni Byrd & Charles Sackrey	David & Marcia Milne
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Ann deKlerk & Barnard Taylor	Jean Peterson
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Tom & Margaret Greaves	John Wheatcroft
John Grim	Bob & Marsha Williams
Betty & Jim Hammerlee	F. Elaine Williams
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Dr. Rosalind A. Hoffman and	
Dr. John M. Ortiz	

COMMERCIAL

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