

THE CRUCIBLE

October 25, 26, 1968
November 1, 2, 3, 1968

PRODUCTION STAFF

Stage Manager and Assistant Director: Patricia Byrne
Control Board: James Murphy, assisted by Edward Henry, Takeshi Muroya
Sound: Edwin James, assisted by Mary Lou Diefenderfer
Set Construction: Barrie Buxton, assisted by Sondra Basye, Margo Bowman, Michail Burke, Anthony Curry, Leigh Kim, Shiro Kobayashi, Edison May
Properties: Vijaya Samarawickrama, assisted by Jane Frye
Costume Construction: Donna Stinecipher, assisted by Darlene Chee, Mary Lou Diefenderfer, Georgia Doty, Julie Gourian, Geraldine Iwamoto, Susan Min
Costume Maintenance: Julie Gourian, Marlys Koldt
Make-up: Liane Sakai
Publicity: Leslie McGuire
Photography: Bill Carlson
Poster Design: Dick Bakkerud
House Managers: Jim Farmer, Fred Gallegos, Gayle Harimoto, Carol Ann Hee, Herb Rosenbush
Ushers: Beta Sigma Phi (Nu Chapter), Kalani High School National Honor Society, Kamehameha Thespian Troupe #758, Farrington High School Community and Reception Committee, Waipahu High School National Honor Society
Box Office: Gary Toyama, Sandra Park

THE UNIVERSITY THEATRE

John Fitzgerald Kennedy Theatre
University of Hawaii / Honolulu, Hawaii

DEPARTMENT OF DRAMA AND THEATRE

FACULTY: Earle Ernst, chairman; James Brandon, Glenn Cannon, Douglas Kaya, Edward Langhans, Evelyn MacQueen, Richard Mason, Benito Ortolani, Yasuki Sasa, Owen Schaub, Joel Trapido, Carl Wolz

STAFF: Arthur Caldeira, Takeo Miji, Nancy Takei

GRADUATE ASSISTANTS: Gary Anderson, Dick Bakkerud, Joyce Chumbley, Edgardo dela Cruz, Mohammed Kowsar, William Mayhew, Leslie McGuire, Worth Martin, Bruce Nelson, Brad Powell, Robert Rickner, Donna Stinecipher, Lewis Stout, Darius Swann

ACKNOWLEDGMENTS

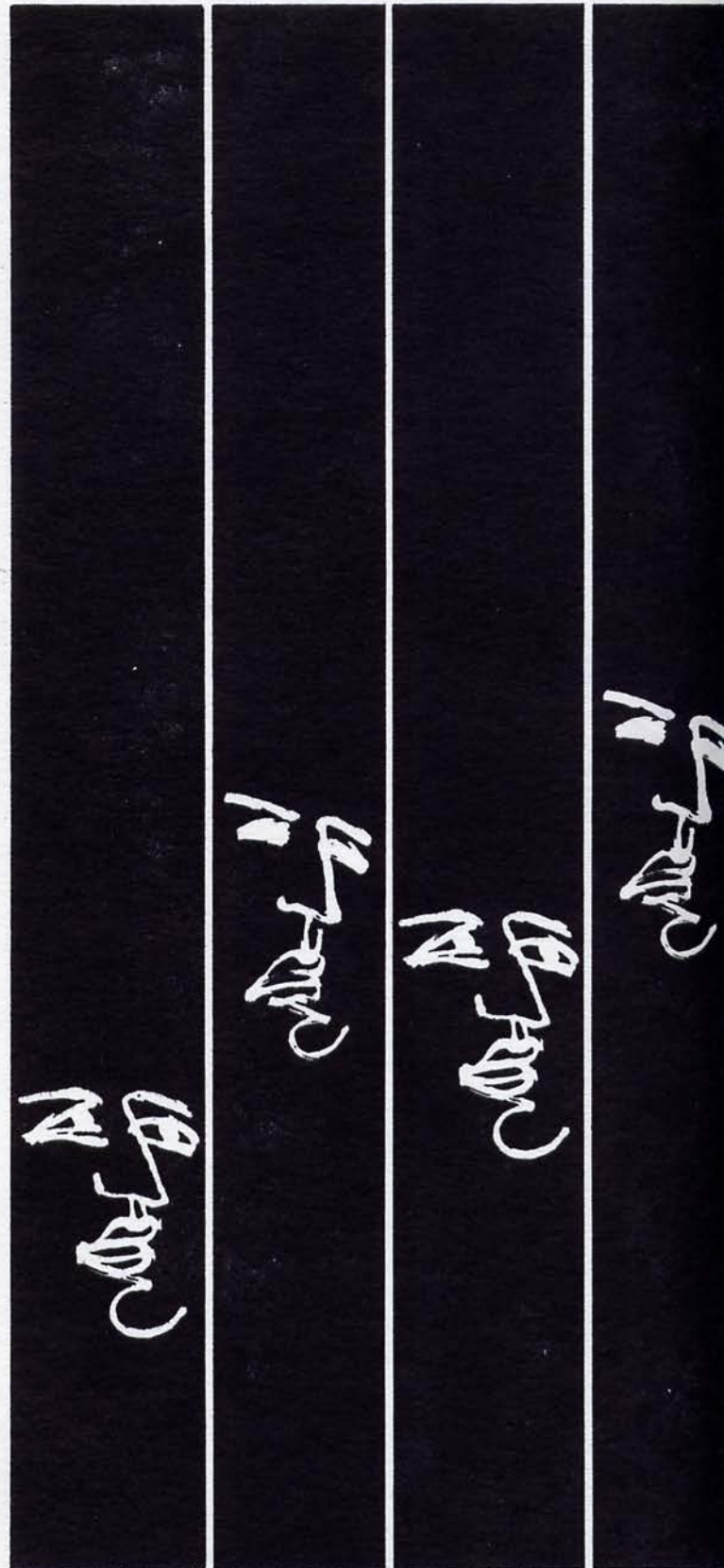
The University Theatre wishes to thank the many members of the University of Hawaii, East-West Center, and community who have helped to make this production possible.

COMING EVENTS

*November 14-17Albert Camus's CALIGULA
December 6-7Modern Dance Concert
*December 12-15Premiere of JOURNEY TO BAKUHL
*January 9-12Peter Ustinov's HALFWAY UP THE TREE
February 7-8, 14-16Friedrick von Schiller's MARY STUART
*February 20-23Tewfik Al-Hakim's THE TREE CLIMBER
March 7-8, 14-16Shakespeare's CORIOLANUS
*March 27-30John Arden's SERJEANT MUSGRAVE'S DANCE
*April 4-6Asian Plays
April 18-19, 25-27Brian Friel's PHILADELPHIA, HERE I COME!
May 2-3Ballet Concert
May 9-10, 16-18Nicolai Gogol's THE MARRIAGE

*Laboratory Theatre Production

NOTICE: Smoking is not allowed in the auditorium, nor may photographs or recordings be made during the performance.



THE CRUCIBLE

October 25, 26, 1968
November 1, 2, 3, 1968

DIRECTED BY GLENN CANNON
DESIGNED BY RICHARD MASON
TECHNICAL DIRECTION BY OWEN SCHAUB
LIGHTING DESIGN BY GARY ANDERSON

THE CAST (in order of appearance)

Reverend Parris	Robert Thompson
Abigail Williams	Denise Fischell
Elizabeth Proctor	Marian Kong
John Proctor	Debra Sabati
Sarah Platter	Brooks Almy
Thomas Putnam	Donna Stinecipher
Ann Putnam	Earl Kingston
Mrs. Gun	Susan Freeman
John Proctor	Betty June Ursic
Rebecca Nurse	Lee Stetson
Thomas Corey	Georgia Engel
Rev. John Hale	John Hunt
Elizabeth Proctor	L. Lewis Stout
Francis Nurse	Paula McClain
Deakial Cheever	Warren M. Lockwood
Marshall Herrick	Jon Harrell
Judge Hathorne	Gary Francis
Deputy Gov. Danforth	Peter Lawrence
	Michael Frary

The play takes place in Salem Village, Massachusetts,
in the Year of Our Lord, 1692.

Act I, scene 1: A bedroom in Rev. Parris' house.

Act I, scene 2: Common room of John Proctor's house, 8 days later.

Act II, scene 1: Vestry of Salem meeting house, 2 weeks later.

Act II, scene 2: A cell in Salem jail, 3 months later.

There will be a ten-minute intermission between the acts.

As I prepared to put this play into rehearsal, I was asked by a friend, "Why do **The Crucible**? It's an outdated play."

My immediate response was rather simple but not unimportant. I said I wanted to direct **The Crucible** because it excited me and because I felt it was a vital and important piece of modern American theatre. I certainly did not regard it as an outdated play. My friend, sensing some slight rising of anger at that time, pursued the question no further. I would like to pursue it now.

In 1953, when the play was first produced on Broadway, we were in the midst of the McCarthy Era in this country, and it was more than evident that Arthur Miller's play was intended as a strong indictment of "McCarthyism." His own comments at the time make it clear that the play was written with that prime purpose in mind. And indeed, why not? It was a time of terror, as were the Salem Witch Trials a time of terror. Miller wrote in 1957 (when the play was produced very successfully Off-Broadway), "I wished for a way to write a play that would be sharp, that would lift out of the morass of subjectivism the squirming, single, defined process which would show that the sin of public terror is that it divests man of conscience, of himself."

This, said Miller, was the underlying theme of the play. The first production in 1953 met with less than success in New York for various reasons. Not the least of these was that the nation was in the grip of that terrible period, and, as critic Richard Watts noted, "the contemporary parallels did have a way of distorting the dramatic values, because they distracted one's attention by getting in the way of the story, instead of underlining it."

We are now far enough removed from that time to treat Mr. Miller's play as the dramatic shocker it is. It is a play that rips along in its strength and vitality, inexorably crushing ideas and people in its path, and bringing forth the choices by which man may survive deep in his soul. And it is that which essentially caught me about the play. Every character finds his own way of self-preservation in the face of enormous danger, and only the bravest are able to face that danger with total honesty and truth. Is that not as contemporary as you can find?

Finally, **The Crucible** is a smashingly good drama, filled with interesting characters placed in a framework of brutal historical accuracy, and molded together in a terribly compelling way by a playwright who knows how to do it brilliantly. What better reasons, then, for a director to do a play?

Glenn Cannon