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- The use of cameras or recording devices is strictly prohibited
- Smoking is not permitted in the Noel Fine Arts Center
- In the case of an emergency, ushers will assist audience members at each exit

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BFA Acting Program Coordinator

**Jeffrey Stephens**

Associate Professor of Theatre  
BA/BS Drama Program Coordinator

**John Strassburg**

Dance Program Accompanist

**Scott Wirtz-Olsen**

Technical Director

## Director's Note

In the early 1950's, the Cold War and the "Second Red Scare" were in full swing, and many in our country began to believe that Communists were a dire threat to the American way of life, leading to a kind of political paranoia. In 1952, acclaimed theatre and film director Elia Kazan stood before the U.S. House Committee on Un-American Activities as a "friendly witness" and testified to eight former members of the Group Theatre – some of the most prominent and influential American theatre artists at the time – being involved in the American Communist Party. Kazan's testimony negatively impacted the futures of all eight artists, all to save his own blossoming Hollywood career. Before coming to the decision to testify, Kazan discussed his dilemma with friend and colleague Arthur Miller, who reportedly said, "Don't worry about what I'll think. Whatever you do is okay with me, because I know that your heart is in the right place." Less than a year later, after the dissolution of his friendship with Kazan – and a research trip to Salem, Massachusetts – Miller premiered *The Crucible* on Broadway. It received mixed reviews and little commercial success, but won the Tony Award for "Best Play" that year. It has since become Miller's most produced work and is considered a classic in the canon of American literature.

For me, *The Crucible* is about the power of fear – plain and simple. It's fascinating that Miller was able to vividly bring to life one historic American tragedy to expose and criticize another. Both the Salem Witch Trials and the Red Scare were born out of ideological paranoia – and when we allow ourselves to be governed by fear, it inevitably turns us against each other. The play is also about the lies we tell out of fear, and the courage it takes to overcome that fear and tell the truth – both in the public arena, and with the people we love most. Though many aspects of the play deviate from history by Miller's design (please read our Dramaturg's Note for the factual historical background), I think that's what makes the play so powerful and lasting: these characters are dealing with strong fears and hard truths in both places, public and personal. Such was the nature of Miller's reasons for writing the play: a public problem and personal ties. Such are my reasons for directing it now.

This is my directorial debut at UW-Stevens Point. I could not be more honored to have shared in this endeavor with such a talented cast, hard-working crew, and stellar design team. I have enjoyed watching this production grow from the ground up, and I hope you enjoy it in its final form. I hope the story moves you as it has moved me: I hope it scares you and makes you proud.

- Jared Hanlin

## Dramaturg Notes

The year is 1692, and Puritans have been settled in the Massachusetts Bay Colony for over sixty years. Throughout the decades, the Puritans have suffered from internal disputes, the threat of native attacks, and the fear of witches. Puritans believed that Satan occasionally took a physical form in order to tempt Christians into his service by becoming witches. Satan's temptation was seen as a very real threat throughout the colony of Massachusetts and the fear led to executions. The law code of Massachusetts at this time was completely interwoven with the Bible and any verdict decided upon by a judge was seen as the divine will of God. The citizens of Salem feared not only the threat of witches but also the threat of natives. The Puritans viewed the natives as Satan-worshipping savages and killed them whenever able. The natives responded to the capture and execution of their people by attacking settlements in the north of Massachusetts, near Salem. Fear of Satan and the natives grew steadily and was eventually multiplied by the distrust people had for each other.

In the 17th century, borders between properties were not clearly drawn and this often led to lawsuits debating ownership. These property disputes were especially common in Salem which brewed distrust and malice within the community. All of these sensations peaked in 1692 during the Salem Witch Trials. The incident began with a few girls from Salem inexplicably taking sick. The girls remained silent in their beds until the father of one of the girls, Reverend Samuel Parris, allowed other people from town to examine them. It was in the presence of others when the girls began screaming and thrashing in their beds confirming the suspicions of witchcraft. The girls claimed that they were being controlled by a witch, and accused Tituba (one of Parris' slaves from his failed sugar plantation in Barbados). The girls continued to identify other Salem villagers they had seen "with the Devil."

Those accused faced questioning in court but were forced to defend themselves without a lawyer and without any evidence. The crime of witchcraft left no physical evidence for the court to use so they instead relied upon spectral evidence. The girls claimed that the accused sent their spirits out to control or harm them and these claims were seen as concrete evidence in the eyes of the court. Based on this evidence, the accused were given the option to plead innocent and be hanged as a witch or to confess and be imprisoned for later questioning and possible redemption. Faced with this decision most people confessed to witchcraft in order to save their lives and often accused others.

The Salem Witch Trials eventually came to an end due to the eventual restriction of spectral evidence. Once the courts lacked the ability to convict new witches they began hanging those already in the jails. When the appeal of confession faded away so did the validity of the court and in time, the court itself. Some people suspect that these girls actually believed they were doing God's work by accusing their neighbors of witchcraft. It is debated that a catalyst for the girls' behavior stemmed from ergot poisoning, which is induced from the consumption of moldy rye that contained psychedelic chemicals also found in LSD. (This theory is debated due to the consistency of the girls' episodes, which were most frequent in the presence of others) Still others suspect that the girls were doing the bidding of their fathers. An accused witch forfeits all their property, which allowed the more wealthy members of Salem to purchase it. The strangest thing is that we have had over two centuries to investigate the nineteen executions, and over two-hundred accused, and we still do not know exactly what happened during the Salem Witch Trials.

**The University of Wisconsin-Stevens Point  
Department of Theatre & Dance**

Presents

**The Crucible**

by

**Arthur Miller**

**Director**

Jared Hanlin\*

**Stage Manager**

Jaclynn Joslin

**Scenic Designer**

Emily Kaufman

**Lighting Designer**

Ashley Stock

**Costume Designer**

Sandy Childers\*

**Properties Master**

Christina Newby

**Technical Director**

Scott Wirtz-Olsen\*

**Sound Designer**

Brandon Mix

\*Denotes Faculty/Staff

# The Crucible

## Cast

<i>Betty Parris</i> .....	Katie Bowler
<i>Reverend Samuel Parris</i> .....	Tyler Sandblom
<i>Tituba</i> .....	Damarko Gordy-Dean
<i>Abigail Williams</i> .....	Kelsey Yudice
<i>Susanna Wallcott</i> .....	Kiah Fischer
<i>Ann Putnam</i> .....	Rachel Flahive
<i>Thomas Putnam</i> .....	Cole Witter
<i>Mercy Lewis</i> .....	Mona Maclay
<i>Mary Warren</i> .....	Molly Adams
<i>John Proctor</i> .....	Alexander Gudding
<i>Rebecca Nurse</i> .....	Abbey Immer
<i>Giles Corey</i> .....	Brandon Bogenschutz
<i>Reverend John Hale</i> .....	Neal Javenkoski
<i>Elizabeth Proctor</i> .....	Tori Mittelman
<i>Francis Nurse</i> .....	Calum Bedborough
<i>Ezekiel Cheever</i> .....	Joe Tufte
<i>John Willard</i> .....	Ben Kregness
<i>Judge Hathorne</i> .....	Jordan Krsnak
<i>Deputy-Governor Danforth</i> .....	Nick Wheeler
<i>Sarah Good</i> .....	Courtney Holly
<i>Hopkins</i> .....	Max Keagle
<i>Voice of Martha Corey</i> .....	Chelsey Graunke

## **ACT ONE**

### ***Scene 1***

Salem, Massachusetts

Spring, 1692

Upstairs bedroom in Rev. Parris' house

### ***Scene 2***

One week later

The common room of Proctor's house

***- Ten Minute Intermission -***

## **ACT TWO**

### ***Scene 1***

One week later

The vestry of the Salem Meeting House

### ***Scene 2***

Three months later

A cell in the Salem jail



## Production Staff

<b>Assistant Director</b> .....	Lindsey Paquette
<b>Assistant Technical Director</b> .....	Danny Halminiak
<b>Choral Director</b> .....	Abbey Immer
<b>Assistant Stage Manager</b> .....	Madeline Schultz, Jenna Ventura-Butzler
<b>Dialect Captain</b> .....	Mona Maclay and Molly Adams
<b>Fight Captain</b> .....	Tori Mittelman
<b>Assistant Costume Designer</b> .....	Alesha Hollatz
<b>Assistant Lighting Designer</b> .....	Alyssa Janco
<b>Dramaturg</b> .....	Jacob Gerard
<b>Scenic Charge</b> .....	Emily Kaufman
<b>Scenic Artist</b> .....	Marisa Abbott and Talvick Hook
<b>Properties Assistant</b> .....	Kaitlyn Prosser
<b>Costume Run Crew</b> .....	Abigail Herold, Claire Penning Marielle Schuchardt, Meagan Spott
<b>Deck Run Crew</b> .....	Silvia Bond, Sam McClellan Matthew Jedlicka, Sawyer Krause, Taylor Meyer
<b>Costume Shop Manager</b> .....	Wendy Dolan*
<b>Cutter/Draper</b> .....	Barbara Cirno*
<b>Scene Shop Manager</b> .....	Scott Wirtz-Olsen*
<b>Costume Shop Assistants</b> .....	Molly Adams, Silvia Bond Ivy Boudreau, Kiah Fischer, Hanna Gaffney, Abigail Herold Alyssa Janco, Emily Lotz, Emily Lowney, Tatyana Nahiriak Talia Newton, Daniel Rigamer, Christy Siebers, Kelsey Yudice
<b>Scene Shop Assistants</b> .....	Marisa Abbott, John Ford-Dunker Jacob Gerard, Alexander Gudding, Danny Halminiak, Hayden Kraus Jordan Krsnak, Brandon Mix, Jeremy Moen, Ashley Stock Carl Swanson, Joe Tufte
<b>Scene &amp; Costume Shop</b> .....	Theatre & Dance Practicum Students
<b>Academic Department Associate</b> .....	Ruth Daniels*
<b>Theatre &amp; Dance Office Student Assistants</b> .....	Allegra Berglund Alyssa Casey, Sarah Godlewski, Tori Mittelman
<b>House Managers</b> .....	Korinne Griffith, Krystina Hawkinson Elise Lueneburg, Talia Newton, Trina Zieher
<b>Public Relations Assistants</b> .....	Theatre & Dance Practicum Students

\* Denotes Faculty/Staff

## Meet the Company

**Abbott, Marisa** (*Scenic Artist*) Sophomore BFA Design Technology major from Oconomowoc, WI. Recipient of the Neale Continuing Academic Scholarship and the Anne Gilfry Schierl Fine Arts Award in Design Technology.

**Adams, Molly** (*Mary Warren and Dialect Captain*) Senior BFA Acting major from St. Louis Park, MN. Recipient of the Peet-Faust Scholarship.

**Bedborough, Calum** (*Francis Nurse*) Sophomore BFA Acting major from Oconomowoc, WI.

**Bogenschutz, Brandon** (*Giles Corey*) Sophomore BFA Acting major and Creative Writing minor from Egg Harbor, WI. Recipient of the Theatre Arts Award in Acting.

**Bowler, Katie** (*Betty Parris*) Freshman BFA Acting major from Winona, MN.

**Fischer, Kiah** (*Susanna Walcott*) Sophomore BFA Musical Theatre major from Sycamore, IL. Recipient of the UWSP Academic Scholarship.

**Flahive, Rachel** (*Ann Putnam*) Junior BFA Acting major from Kenosha, WI.

**Gerard, Jacob** (*Dramaturg*) Senior BA Drama major, History minor from Watertown, WI.

**Gordy-Dean, Damarko** (*Tituba*) Freshman BFA Acting major from Waukesha, WI.

**Graunke, Chelsey** (*Voice of Martha Corey*) Sophomore BFA Acting major from Bloomington, MN.

**Griffith, Korinne** (*House Manager*) Sophomore BA Drama and Arts Management major from Woodstock, IL.

**Gudding, Alexander** (*John Proctor*) Senior BFA Acting major from Fargo, ND.

**Halmiński, Danny** (*Assistant Technical Director*) Sophomore BFA Design Technology major from Verona, WI.

**Hawkinson, Krystina** (*House Manager*) Senior BFA Musical Theatre major from Sun Prairie, WI.

## Meet the Company

**Hollatz, Alesha** (*Assistant Costume Designer*) Freshman BFA Design Technology major from Oconomowoc, WI. Recipient of the Theatre Arts Award in Design Technology.

**Holly, Courtney** (*Sarah Good*) Junior BFA Acting major from Manitowoc, WI.

**Hook, Talvick** (*Scenic Artist*) Sophomore BFA Design Technology major from Mount Horeb, WI.

**Immer, Abbey** (*Rebecca Nurse and Choral Director*) Junior BFA Musical Theatre major from Fargo, ND. Recipient of the Anne Gilfry Schierl Fine Arts Award in Musical Theatre.

**Janco, Alyssa** (*Assistant Lighting Designer*) Junior French major Drama minor from Green Bay, WI. Recipient of the Lee Sherman Dreyfus Speaking Contest Scholarship.

**Javenkoski, Neal** (*Rev. John Hale*) Senior BA Acting major from Middleton, WI.

**Joslin, Jaclynn** (*Stage Manager*) Senior BA Drama and Business Administration major from Madison, WI.

**Kaufman, Emily** (*Scenic Designer/Scenic Charge*) Junior BFA Design Technology major from Baraboo, WI.

**Keagle, Max** (*Hopkins*) Freshman BFA Acting major from Champaign, IL. Recipient of the Theatre Arts Award in Acting.

**Kregness, Ben** (*John Willard*) Freshman BFA Acting major from McFarland, WI.

**Krsnak, Jordan** (*Judge Hathorne*) Senior BFA Acting and Political Science major from Moorhead, MN. Recipient of the Theatre Arts Award in Acting, Theatre in London Scholarship and the Sentry Scholarship.

**Lueneburg, Elise** (*House Manager*) Senior BFA Musical Theatre major from Brookfield, WI.

**Maclay, Mona** (*Mercy Lewis and Dialect Captain*) Senior BFA Acting major from Richland Center, WI. Recipient of the Theatre in London Scholarship.

## Meet the Company

**Mittelman, Tori** (*Elizabeth Proctor and Fight Captain*) Senior BFA Acting major from Burke, VA. Recipient of the Anne Gilfry Schierl Fine Arts Award in Acting, Isabelle Stelmohoske Outstanding Student Director and the Theatre in London Scholarship.

**Mix, Brandon** (*Sound Designer*) Senior BFA Design Technology major from Manitowoc, WI.

**Newton, Talia** (*House Manager*) Junior BA Drama and Arts Management major from Waterford, WI. Recipient of the Theatre Arts Scholarship in Drama, Anne Gilfry Schierl Award in Drama and the Theatre in London Scholarship.

**Newby, Christina** (*Properties Master*) Junior BFA Design Technology major from New Richmond, WI.

**Paquette, Lindsey** (*Assistant Director*) Senior BA Drama major and Business Administration minor from Waukesha, WI. Recipient of the Anne Gilfry Schierl Award in Drama, Sentry Scholarship, Theatre in London Scholarship and UWSP Study Abroad Grant.

**Prosser, Kaitlyn** (*Properties Assistant*) Senior BA Drama and Communications - Media Studies major from Jefferson, WI.

**Sandblom, Tyler** (*Rev. Samuel Parris*) Junior BFA Musical Theatre major from Hubertus, WI.

**Schultz, Madeline** (*Assistant Stage Manager*) Freshman BFA Design Technology major from Elm Grove, WI. Recipient of the Theatre Arts Award in Design Technology.

**Stock, Ashley** (*Properties Technician*) Senior BFA Design Technology and BA German major from Appleton, WI.

**Tufte, Joe** (*Ezekiel Cheever*) Sophomore BFA Acting major from Oconomowoc, WI.

**Ventura-Butzler, Jenna** (*Assistant Stage Manager*) Senior BFA Design Technology major from Beloit, WI.

**Wheeler, Nick** (*Deputy-Governor Danforth*) Senior BFA Musical Theatre major from Moorhead, MN. Recipient of the Anne Gilfry Schierl Award in Musical Theatre.

## **Meet the Company**

**Witter, Cole** (*Thomas Putnam*) Junior BFA Acting major and Dance minor from Hector, MN. Recipient of the Theatre in London Scholarship, Baruch Bridgeman Award and the Outstanding Achievement as a Player Award.

**Yudice, Kelsey** (*Abigail Williams*) Junior BFA Acting major from Madison, WI.

**Zieher, Trina** (*House Manager*) Sophomore BA Arts Management major from Stevens Point, WI.

## **Acknowledgements:**

Shanny Luft for help with acquisition of Psalms

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