

KODIAK ARTS COUNCIL PROUDLY PRESENTS



# THE CRUCIBLE

*By Arthur Miller | Directed by Jared Griffin*

GERALD C. WILSON AUDITORIUM

OCTOBER 26, 27 & NOVEMBER 1-3, 2019

# SETTING

*Salem, Massachusetts, Spring 1692*

## SCENE SYNOPSIS

Prologue: "Ecstasy and Agony"  
*The woods outside of Salem village*


Act 1, scene 1: "Anxiety"  
*Upstairs bedroom in Rev. Parris' house*  
*The next day*

Act 1, scene 2: "Repute"  
*The Proctor house*  
*One week later*

Act 2, scene 1: "Delusion"  
*The woods outside of Salem village*  
*One month since Elizabeth's arrest*

Act 2, scene 2: "Pretense"  
*Vestry room of the Salem Meeting House*  
*The next day*

Act 2, scene 3: "Despair"  
*Salem jail*  
*Three months later*



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KODIAK ARTS COUNCIL PRESENTS

## RUPOOPS: THE HUMAN RADIO

NOVEMBER 14, 2019  
GCW AUDITORIUM

NEXT STEP DANCE

# The Nutcracker

DECEMBER 6-8<sup>TH</sup>





# DIRECTOR'S NOTE

*This play is dark. Literally and thematically.*

The world of the devoutly religious Puritans was indeed dark. To them, the Devil was real. Very very real. And witchcraft was a real manifestation of the Devil's efforts to overthrow "God's Kingdom," as the Puritans believed they were building. The famous Puritan minister, Cotton Mather, called it the "disease of astonishment," our appetite for the miraculous, for wanting there to be something just beyond our understanding.

The Puritans' suffocating idea of moral goodness, coupled with the stress and trauma of King Philip's War, famine, unbearable winters, and unrelenting raids between Natives and whites created the conditions of the Salem witch crisis, where we find our play today. The witch trials revealed in the Puritan theocracy a great fear and distrust of women, a penchant for victim blaming, religious and moral hypocrisy, and what happens when due process is neglected. This remains a lesson for our times.

To help the audience think on those lessons, I've made some deliberate directorial choices that fall in the theatrical Brechtian tradition. Bertolt Brecht was a 20th-century German director and playwright who believed that theatre should make audiences think, more than feel, and used unorthodox techniques to achieve that end. Some things you might notice in our production along those lines:

- *The lighting is dark. Shadows fall on faces indicating they all have something to hide.*
- *Faces on stage are often pale and hard to distinguish because Puritans were more concerned with the "whiteness" of their names and souls than the health of their bodies.*
- *Bodies are turned away from you because betrayal was so common then.*
- *Music and some lights may suddenly become intense since you never know when your minister will come to your house and test your knowledge of the Bible or examine your goodness.*
- *The degradation of the cross.*

Salem means "peace," from the Hebrew shalom. But there was little peaceful about Salem in 1692. When you leave the theatre, hopefully you will think on that: here is a world without peace; how is it possible to be good in such a world and live?

- Jared Griffin



# CAST

BETTY PARRIS .....	<i>Scout DeVries</i>
REVEREND SAMUEL PARRIS .....	<i>Jeremy McBride</i>
TITUBA .....	<i>Arianna Fangonilo</i>
ABIGAIL WILLIAMS .....	<i>Acacia Birbilas</i>
SUSANNA WALCOTT ....	<i>Juliana Jones / Audrey Lonheim</i>
ANN PUTNAM .....	<i>Jody Carman</i>
THOMAS PUTNAM .....	<i>Joe Symonoski</i>
MERCY LEWIS .....	<i>Maryssa Abston / Gracie Thomas</i>
MARY WARREN .....	<i>Wetherleigh Griffin</i>
JOHN PROCTOR .....	<i>Wes Hanna</i>
REBECCA NURSE .....	<i>Sandra Powers</i>
GILES COREY .....	<i>Mike Wall</i>
REVEREND JOHN HALE .....	<i>Roy Thomas</i>
ELIZABETH PROCTOR .....	<i>Bianca Clark</i>
FRANCIS NURSE .....	<i>Andrew Ott</i>
EZEKIEL CHEEVER .....	<i>Lucas Earle</i>
JOHN WILLARD .....	<i>Rory Psotha</i>
JUDGE HATHORNE .....	<i>Logan Creelman</i>
DEPUTY GOVERNOR DANFORTH ....	<i>Sean McLemore</i>
SARAH GOOD / MARTHA COREY .....	<i>Becky Stewart</i>
HOPKINS .....	<i>Blake Terry</i>
RUTH PUTNAM .....	<i>Yuria Frost</i>



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# PRODUCTION TEAM

DIRECTOR: *Jared Griffin*

STAGE MANAGER: *Elizabeth Bender*

TECHNICAL DIRECTOR: *Hilary Kjera*

SCENIC LEAD: *Tamie Fogle*

DIRECTOR'S ASSISTANT: *Felix Lewis*

SET CONSTRUCTION & SCENIC PAINTING:

*Eric Engvall, Pam Foreman, Hilary Kjera,*

*Jessie Marlowe, Lori Siebe, Torrie Stewart*

PROPERTIES MANAGER: *Mary Patterson*

HEAD COSTUMER: *Judy Carstens*

COSTUMERS: *Julianna Jones, Dana Myers,*  
*Melissa Schoenwether*

LIGHT BOARD OPERATOR: *Becca Walton*

SOUND BOARD OPERATORS: *Tayla Eaton & Felix Lewis*

STAGE CREW: *Bradly Cobban, Serabella Jones, Derek Rocheleau*

PHOTOGRAPHY: *Pam Foreman*

GRAPHIC DESIGN: *Kate Paulson*

*Produced by special arrangement with Dramatist Play Services, Inc.*

*Original musical composition and hymnal arrangements by Philip  
Glass for the 2016 Broadway production of The Crucible,  
directed by Ivo Von Hove.*



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