



The Crucible



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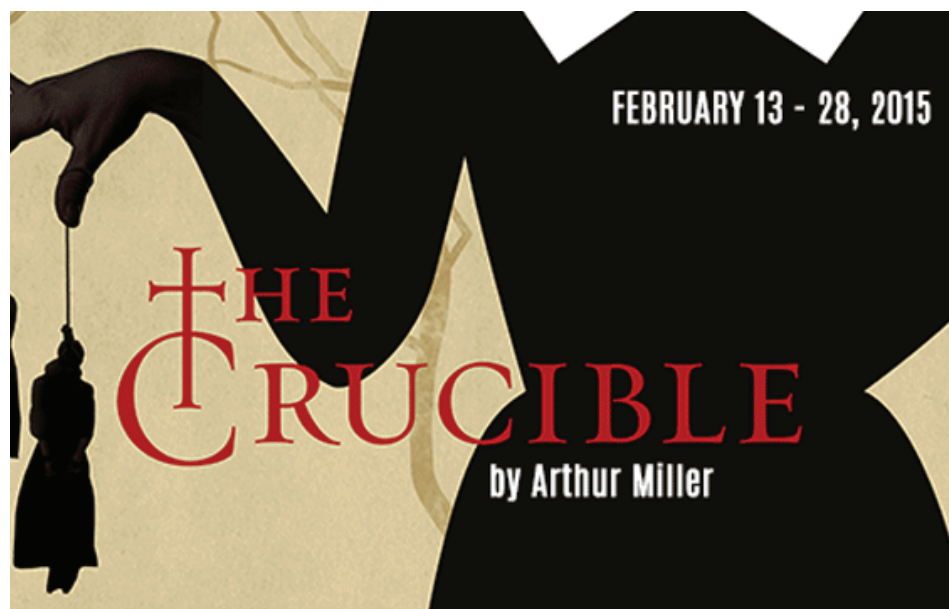
Spotlight on Learning is provided to students through a grant provided by the George Q. Morris Foundation

Approx. running time:

2 hours and 50 minutes, including one fifteen-minute intermission.

Student Talk-Back:

There will be a Student Talk-Back directly after the performance.



THE CRUCIBLE

February 13 - February 28, 2015

By Arthur Miller

Director by Charles Morey

Director's Notes

by Charles Morey

A Great Delusion of Satan

The astounding fact is that the events outlined in this play are, in most essentials, true.

For 300 years we have tried to understand the Salem witch trials of 1692 through historical, psychological, sociological, economic, and environmental studies; through art, literature, theatre and film. Every age reaches its own conclusions. To some, the Devil was actually at work, though not in the accused but the accusers. One of the "bewitched" girls apologized to the community many years later for having caused the death of innocent people and said it was due "to a great delusion of Satan." Some describe the trials as an ill-concealed grab for land and political power. There are Freudian and Jungian explanations. There is a theory that a diseased crop of grain chemically induced hallucination in the accusers. There are Marxist and there are feminist interpretations. But there is no truly definitive answer. Arthur Miller in *The Crucible* touches on several of these potential explanations for the witch-hunt. Ultimately, *The Crucible* is not really about why it happened, but about what this moral crisis brought forth from the average men and women at the center of it.

But why such an enduring fascination? Witchhunts throughout Europe in the 15th, 16th and 17th century were far more widespread and ruthless, and the Salem trials cannot hold a candle to the zeal, efficiency, or scope of the Spanish Inquisition. As an example of man's capacity for violence to his fellow man, the Salem executions are hardly a blip when compared to the enormous atrocities perpetrated in more recent centuries.



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Certainly, the fascination with a possibly supernatural event is enough to keep the Salem trials in the tabloids, if you will, but I think there is a deeper fascination – and one that is ultimately far more frightening than witches on broomsticks. I think what holds our gaze on Salem is the fact that it tells us something compelling, disturbing, and very real about ourselves and about our national character.

The Puritan legacy remains a dominant force in American culture. It has informed our collective consciousness with such important positive values as the work ethic, self reliance and self discipline, personal responsibility, moral rectitude, a rigorous honesty and, perhaps most importantly, the transcendence of spiritual over material values. It has, however, planted in the American psyche a tendency toward moral absolutism and religious zealotry that can create a climate in which diversity of thought and expression are not welcome, and in its worse excesses can inspire a violent fanaticism towards the “other” in not only the individual, but the society as a whole. Fanaticism is certainly not a trait that is uniquely American – a cursory reading of yesterday’s events in the Middle East will tell us that. But parochial zealotry stands in such stark contrast to the democratic, humanistic traditions upon which our Republic is founded that we are particularly shocked when it appears in our own backyard.

The original colonists had emigrated to America with the clearly stated purpose of establishing “The Kingdom of God on Earth”, a semi-independent commonwealth and religious paradise. It was a society in which conformity of religious thought was unquestioned. The original charter stated that only members of the Puritan Church were allowed the vote. Ecclesiastical and

secular authority were one and the same. The Puritans forbade all forms of worship other than their own and non-believers were actively removed from the colony.

However, by 1692, the Massachusetts Bay Colony was a society in transition. Increased trade and prosperity brought new settlers, not all of whom were as like-minded on religious and social matters as the early colonists. In 1684, Charles II revoked the Massachusetts Bay Colony Charter, which left the entire governmental and legal system in doubt, including such matters as ownership of private property. When a new charter was granted in 1691 by the reasonably tolerant William III (William of Orange), it tied New England firmly to the British Empire by making the Colonial Government all Royal appointees. Most importantly, the new charter extended the franchise to all male inhabitants possessing a “forty shilling freehold” or other property worth 40 pounds sterling. Church membership was no longer required as a qualification for the vote.

The 17th Century world was seen as an enormous battleground between the forces of good and evil – between God and the Devil, and the Devil’s recruits were witches. The existence of witches was unquestioned. The Puritans believed they knew the revealed truth and it had been revealed only to them. The battle between Christ and Satan was laid out very clearly and they knew which side they were on. “This is a sharp time now, a precise time,” says Deputy Governor Danforth in *The Crucible*, “we live no longer in the dusky afternoon when evil mixed itself with good and befuddled the world. Now, by God’s Grace, the shining sun is up, and them that fear not light will surely praise it.”

Salem Village (now Danvers, Massachusetts) was a small

agricultural community on the outskirts of the seaport of Salem, just north of Boston. It existed in a kind of political nether-world, outside the governmental structure of Salem itself, but without any effective governing body of its own to arbitrate the disputes of day-to-day life over such things as boundary lines and unsettled bills. Thus, petty disputes were left to fester and grow on their own and they most surely did so, increasing the pressures already building on this society in transition.

Ultimately, however, Arthur Miller’s *The Crucible* is not really about witch trials, superstition, religious bigotry, narrow-mindedness, or communal fear of the other. Those are the elements of the play’s subject matter, to be sure, but finally *The Crucible* is a play about individual conscience and the journey of one man as he responds to a world that is disintegrating into fear, bigotry, and hysteria. It is John Proctor’s journey upon which the play hangs. And it is ultimately not a journey toward nobility or goodness or self-sacrifice, but towards self-knowledge. And it is that fact which lifts *The Crucible* from the level of socio-political statement to the great American play which it most surely is.

**“It doesn’t matter what
you believe, so long
as you don’t believe it
completely.”**

Bertrand Russell

**“Fear is the enemy
of love.”**

St. Augustine

Timeline of the Salem Witch Trials

The events outlined in this play are, in most essentials, true. From March to October of 1692, hundreds were imprisoned: men and women, old and young, rich and poor, ranging from a respected church-going grandmother to a four year old child. Five died in prison, including an unnamed infant who was born in a jail cell to a condemned witch. Nineteen were hung from the limb of a tree on Gallows Hill. Many were tortured into confession by being tied feet to hands into “hoops.” Those who did confess were saved from the gallows and were encouraged to accuse their neighbors. One was tortured to death. Many of the imprisoned had their lands, homes, and goods confiscated and suffered the even greater torture to know their children were left untended to beg in the streets.

The following factual and documented events occurred:

January 1692: Rev. Parris’ daughter Betty (9) and his niece, Abigail Williams (11), an orphan, begin acting strangely and babbling incoherently.

February 1692: Ann Putnam (12) and Elizabeth Hubbard (17), Mary Warren (20), Mercy Lewis (19), Mary Walcott (16) join the other girls in having fits. They accuse Tituba, the Parris’ household Caribbean Indian slave, of bewitching them. They also accuse Sarah Good and Sarah Osborne -- two women of bad reputation also.

March 1-5, 1692: The three accused are examined in the Salem Village Meetinghouse by Magistrates John Hathorne (great, great, grandfather of Nathaniel Hawthorne, who added the “w” to his name to distance himself from his ancestors) and Jonathan Corwin. Tituba confesses. All three women are sent to prison.

March 6-9, 1692: The girls accuse Martha Corey -- a respectable church member.

March 21, 1692: Martha Corey is sent to prison.

March 21-25, 1692: Ann Putnam, (Sr.) joins the girls in having fits. They accuse the 71-year-old Rebecca Nurse of bewitching them.

March 24, 1692: Rebecca Nurse and Sarah Good’s four-and-a-half-year-old daughter are sent to prison.

April 1692: Twenty-three more are jailed on the girls’ accusations: John and Elizabeth Proctor, Bridget Bishop, Giles Corey, Mary and Phillip English, and George Burroughs, the minister who preceded Samuel Parris as the pastor of Salem Village.

May 1692: Thirty-nine more are arrested and jailed.

June 1692: The new Governor of Massachusetts appoints a court to try the accused. William Stoughton, the Deputy Governor, is appointed chief judge. Bridget Bishop is tried, convicted and sentenced.

July 10, 1692: Bridget Bishop is hanged on Gallows Hill.

July 29, 1692: Sarah Good, Rebecca Nurse, Susannah Martin, Elizabeth Howe and Sarah Wildes are tried and convicted. Rebecca Nurse is acquitted – but the judges ask the jury to reconsider. They do so and she is condemned to death.

July 19, 1692: Sarah Good, Rebecca Nurse, Susannah Martin, Elizabeth Howe and Sarah Wildes are hanged on Gallows Hill.

August 5, 1692: George Burroughs, the Proctors, John Willard, George Jacobs, and Martha Carrier are brought to trial.

On August 19, they are all hanged, with the exception of Elizabeth Proctor who is pregnant.

September 9, 1692: Six more sentenced to death.

September 17, 1692: Nine more sentenced to death. Five are spared however, one because of pregnancy, the other four confess. Giles Corey refuses to stand trial.

September 19, 1692: Giles Corey is pressed to death, just as described in the play.

September 22, 1692: Martha Cory, Mary Easty, Alice Parker, Mary Parker, Ann Pudeator, Margaret Scott, Wilmot Redd, and Samuel Wardwell are hanged. These are the last hangings.

October 1692: The afflicted girls are sent for by the town of Andover where fifty are accused and many confess. Then by Gloucester, where four are imprisoned – but the girls have begun to name some prominent women, in particular the wife of the Governor, Lady Phipps.

October 3, 1692: Increase Mather delivers a sermon questioning the reliability of “spectral” evidence – the girls’ visions.

October 12, 1692: Sir William Phipps forbids further imprisonments for witchcraft, and subsequently dissolves the court.

May 1693: Sir William Phipps orders the release of all accused witches remaining in jail.

1706: Ann Putnam – now 26-years-old – formally apologizes in Salem Village Church for having caused the death of innocent people and says it was due to a “great delusion of Satan.”

Arthur Miller Biography

Playwright (1915–2005) Arthur Miller was an American playwright whose biting criticism of societal problems defined his genius. His best known play is *Death of a Salesman*.

“The structure of a play is always the story of how the birds came home to roost.”—Arthur Miller

Born in Harlem, New York in 1915, Arthur Miller attended the University of Michigan before moving back east to produce plays for the stage. His first critical and popular success was *Death of a Salesman*, which opened on Broadway in 1949. His very colorful public life was painted in part by his rocky marriage to Marilyn Monroe, and his unwavering refusal to cooperate with the House of Un-American Activities Committee. He was married three times and died in 2005, at the age of 89.

Early Life

Born in Harlem, New York on October 17, 1915, Arthur Miller was raised in a moderately affluent household until his family lost almost everything in the Wall Street Crash of 1929. They subsequently fired the chauffeur and moved from the Upper East Side in Manhattan to Gravesend, Brooklyn. After graduating high school, Miller worked a few odd jobs to save enough money to attend the University of Michigan. While in college, he wrote for the student paper and complete his first play, *No Villain*. He also took courses with the much-loved playwright professor Kenneth Rowe, a man who taught his students how to construct a play in order to achieve an intended effect. Inspired by Rowe's approach, Miller moved back east to begin his career.

Playwriting Career

Things started out a bit rocky: His 1940 play, *The Man Who Had All the Luck*, garnered precisely the antithesis of its title, closing after just four performances and a stack of woeful reviews. Six years later, however, *All My Sons* achieved success on Broadway, and earned him his first Tony Award (best author). Working in the small studio that he built in Roxbury, Connecticut, Miller wrote the first act of *Death of Salesman* in less than a day. It opened on February 10, 1949 at the Morosco Theatre, and was adored by nearly everyone. *Salesman* won him the triple crown of theatrical artistry: the Pulitzer Prize, the New York Drama Critics' Circle Award and a Tony.

In 1956, Miller left his first wife, Mary Slattery. Shortly thereafter, he married famed actress Marilyn Monroe. Later that year, the House of Un-American Activities Committee refused to renew Miller's passport, and called him in to appear before the committee—his play, *The Crucible*, a dramatization of the Salem witch trials of 1692 and an allegory of McCarthyism, was the foremost reason for their strong-armed summons. However, Miller refused to comply with the committee's demands to “out” people who had been active in certain political activities.

In 1961, Monroe starred in *The Misfits*, a film for which Miller supplied the screenplay. Around the same time, Monroe and Miller divorced.

Within several months, Miller married Austrian-born photographer Inge Morath. The couple had two children, Rebecca and Daniel. Miller insisted that their son, Daniel, who was born with down syndrome, be completely excluded from the family's personal life. Miller's son-in-law, actor Daniel Day-Lewis, visited his wife's brother frequently, and eventually persuaded Miller to reunite with his adult son.

Final Years

In his final years, Miller's work continued to grapple with the weightiest of societal and personal matters. His last play of note was *The Price* (1968), a piece about family dynamics. In 2002, Miller's third wife, Inges, died. The famed playwright promptly became engaged to 34-year-old minimalist painter Agnes Barley. However, before the couple could walk down the aisle, on February 10, 2005 (the 56th anniversary of *Death of a Salesman*'s Broadway debut), Arthur Miller, surrounded by Barley, family and friends, died of heart failure. He was 89 years old.

Arthur Miller. (2015). *The Biography.com website*. Retrieved 05:17, Feb 06, 2015, from <http://www.biography.com/people/arthur-miller-9408335>.



OUR EQUITY CAST



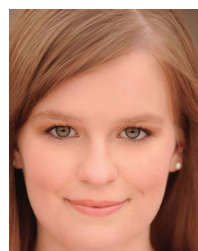
J. Todd Adams (Hale)



Tobin Atkinson (Cheever)



Claire Brownell
(Elizabeth)



Betsy Hogg (Mary)



Philip Kerr (Danforth)



Paul Kiernan (Parris)

CHARLES MOREY (Director) After 28 years as Artistic Director at PTC, Morey returns to direct the fine cast he has assembled for *The Crucible*.

J. TODD ADAMS (Reverend John Hale) PTC debut, although Adams has spent two seasons at the Utah Shakespeare Festival, as well as at regional theatres around the country. Film/Television: *Gilmore Girls*, *The West Wing*, *Flyboys* and *Warriors of Virtue*.

TOBIN ATKINSON (Ezekiel Cheever) Tobin returns to PTC after *Much Ado About Nothing* and *Twelve Angry Men*. Regional credits include roles at the Utah Shakespeare Festival, Plan-B Theatre, SLAC, the Asolo (FL), the Studio (DC), and the Shakespeare Theatre (DC).

CLAIRE BROWNELL (Elizabeth Proctor) makes her PTC debut. Broadway appearance in *The 39 Steps*. Television: *Inside Amy Schumer*. Film: *The Inspector The Lady & The Thief*, *BFF*, *This is the Story of Ted and Alice*.

BETSY HOGG (Mary Warren) makes her PTC debut. Her Broadway debut was 13 years ago in *The Crucible*, as Betty Parris. Other Broadway appearances include *Peter and the Starcatcher* (Molly Aster) and *Fiddler on the Roof*. National Tour: *Show Boat*. TV/Film: "Onion SportsDome," "Law & Order: SVU," *The Missing Person*, *Rocket Science*.

PHILIP KERR (Danforth) is a veteran of seven Broadway productions, including *A Time to Kill*. In addition to appearing at regional theatres all around the country, Kerr has network and BBC television credits.

PAUL KIERNAN (Parris) returns to PTC after *The Odd Couple*, *Of Mice and Men*, *Man of La Mancha*, *Laughing Stock*, *Emma*, *The Tempest*, *The Diary of Anne Frank*, *Twelve Angry Men*, *Pride and Prejudice* and *Amadeus*, among others.

JOHN LA GIOIA (Francis Nurse) New York credits include *On Borrowed Time* (director George C. Scott), *School for Scandal*, *Right You Are*, *Gemini*, *Wars of the Roses*, *Titus Andronicus*, *Pavlo Hummel*, (NY Shakespeare Fest), *Over the River and Through the Woods*, *Doubles*. He was Johnny Dallas on *The Edge of Night* for five years, and had roles on *Law and Order* and *Law and Order SUV*.

FLETCHER MC TAGGART (Proctor) returns to PTC after appearing as Tony Wendise in *Dial M for Murder*. He appeared on Broadway in *Leap Of Faith*. Film projects include *The Heat* and television includes *As the World Turns*, *Law and Order* and *Six Degrees*.

JOHN MICHALSKI (Giles Corey) makes his PTC debut with *The Crucible*. Most recently, in New York, John performed briefly as Angel in the Off-Broadway comedy, *Under My Skin*. Over his career, John has appeared on and Off-Broadway, in two tours with The Acting Company and in theatres from coast to coast.

ROBERT SCOTT SMITH (Willard) In addition to NYC credits, Smith's SLC credits include *Charm* (World Premiere), *Swimming in the Shallows*, *Six Years*, *Big Love*, *Batboy: The Musical*, and *Gross Indecency* with Salt Lake Acting Company; *Our Town* with The Grand Theatre; and *Bash* with Plan-B.

DAVID SPENCER (Hathorne) returns to PTC. He was last seen here in the two previous productions of *Les Misérables*, as well as in *The Crucible* the first time it was done at PTC in 1996. He now lives in upstate New York and travels to Jackson, Mississippi, to work at New Stage Theatre.

STEPHANIE WEEKS (Tituba) makes her PTC debut. She has performed Off- Broadway with Obie Award winning companies, Target Margin and Hoi Polloi. Her film projects include *Ex-Doofus...*, Tribeca Film Festival.

KURT ZISCHKE (Thomas Putnam) returns to PTC after many productions here: *Julius Caesar* (Brutus), *1776* (John Adams), *Sherlock Holmes & The West End Horror* (George Bernard Shaw), *The Ladies' Man* (Gustave Aubin), *42nd Street* (Pat Denning), *Richard III*, (Clarence) *King Lear* (Albany), *The Tempest* (Sebastian) and *Camelot* (King Arthur).



John LaGioia (Nurse)



Fletcher McTaggart
(Proctor)



John Michalski (Corey)



Robert Scott Smith
(Willard)



David Spencer (Hathorne)



Kurt Zischke (Putnam)



Stephanie Weeks (Tituba)