

University of Montana

ScholarWorks at University of Montana

Montana Masquers Event Programs, 1911-1978

University of Montana Publications

3-10-1955

The Crucible, 1955

Montana State University (Missoula, Mont.). Montana Masquers (Theater group)

Follow this and additional works at: <https://scholarworks.umt.edu/montanamasquersprograms>

Let us know how access to this document benefits you.

Recommended Citation

Montana State University (Missoula, Mont.). Montana Masquers (Theater group), "The Crucible, 1955" (1955). *Montana Masquers Event Programs, 1911-1978*. 111.

<https://scholarworks.umt.edu/montanamasquersprograms/111>

This Program is brought to you for free and open access by the University of Montana Publications at ScholarWorks at University of Montana. It has been accepted for inclusion in Montana Masquers Event Programs, 1911-1978 by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

?

is the accuser always holy now

FIFTIETH ANNIVERSARY SEASON

MONTANA STATE UNIVERSITY THEATRE

and

MONTANA MASQUERS

present

The Crucible

By ARTHUR MILLER

MUSIC RECITAL HALL

MARCH 10, 11, 12, 1955

A. WOLLOCK, Director

CAST

IN ORDER OF APPEARANCE

Narrator.....	Hank Larom
Betty Parris.....	Betty Ann Normandeau
Reverend Samuel Parris.....	Al Esta
Tituba (his Negro slave).....	Marjorie Lovberg
Abigail Williams.....	Dolores Vaage
Susanna Wallcott.....	Lindalee Elphison
Mrs. Ann Putnam.....	Peg L'Eveque
Thomas Putnam.....	Giulio Ravella
Mercy Lewis.....	Pat Irwin
Mary Warren.....	Alice Anne Larom
John Proctor.....	Doug Giebel
Rebecca Nurse.....	Marjorie Cooper
Giles Cory.....	W. P. Clark
Reverend John Hale.....	Bill Nye
Elizabeth Proctor.....	Ruth Nye
Francis Nurse.....	Ray Stewart
Ezekiel Cheever.....	James Myhre
John Willard.....	Jim Hansen
Judge Hathorne.....	Van S. Lawrence
Deputy-Governor Danforth.....	Gordon B. Castle
Sarah Good.....	Marilyn Hunton

SCENE

Salem, Massachusetts; Spring, 1692

ACT I

Scene 1: A bedroom in Reverend Samuel Parris' house

Scene 2: The common room of Proctor's house, eight days later

Intermission, 7 Minutes

ACT II

Scene 1: Five weeks later, A wood

Scene 2: The vestry of the Salem Meeting House, two weeks later

Scene 3: A cell in Salem jail, three months later

PRODUCTION STAFF

Assistant to the Director..... Hank Larom

Lighting..... Nancy Hays
assisted by Harold Hansen

Publicity Manager..... Dee Scriven

Production Assistants

Henry Meier, Ray Halubka, Don Hardisty, Walter Baynham, Edward Gron,
June Hinthier, Alice Storaasli.

Program Cover..... Giulio Ravella

Theatre Secretary..... Marjorie Lovberg

COMING

The Taming of the Shrew..... May 6, 7 Student Union Theatre

IF NOT BY KIPLING

If we have been troubled, on behalf of art, by its obligation to be socially useful, we may take some pleasure in thinking that the junior senator from the state of domestic Limburger has probably simmered a little in this evening's crucible, too. If the pressure of society toward intellectual and moral conformity (that is, mediocrity) has offended or degraded us we may relish the force of Arthur Miller's vindication of Rebecca Nurse and her few fellows in integrity. And if we have resented the difficulty of countering that pressure without the resources of saintliness or genius, we may be grateful for the human imperfections of John Proctor and his wife, Elizabeth, as well as for the honest craft with which Miller makes their vindication credible, too, though perhaps still not imitable except in our imagination.

There is hardly room for doubt that the playwright was inspired by present-day witch-hunting, now, happily, fading into ignominy. There is no doubt at all that the contemporary disgrace adds meaning to Miller's dramatic exploration of what he calls "the essential nature of one of the strangest and most awful chapters in human history" "the Salem Tragedy." We may yet match that chapter, or we may learn to replace such ambitions with more fruitful ones. Our re-reading, with Miller's help, of the Salem chapter may help us to learn.

To value **The Crucible** only in this way, however, would be to do injustice both to the play and to art in general, because every work of art is the fruit and the seed of freedom in the human spirit. If this play is, as I believe a work of art, it is because it is not merely a disguised attack or a disguised warning, but a revelation of human nature, made real and therefore accessible to our imagination by being given "a local habitation and a name." So it is a revelation of some of the possibilities of freedom always available to us, perhaps most noble in witch-hunt weather, but always available, because always limited by our equal capacity for evil and nearly always baffled by the inveterate mixture of our nature. We are Danforth, and Hathorne, and Parris, and Abigail, as well as the real victors.

If, finally, we are interested (as Shakespeare was) in the possibilities of a drama whose essential medium is language — not painted perspectives, scene projectors, or revolving stages, but embodied words — then we will welcome the particular form of this thoughtful and conscientious "reading performance." Arthur Miller does not revel in words for their own sake, as Shakespeare sometimes did, but in **The Crucible** he has, after all, written a play about words. The words **are** the gesture and action of the play. Most of them are criminal: stealing men's property and dignity; betraying, accusing, indicting, and hanging. But they move in other ways, too: they affirm, revolt, and defy; they embody respect and dignity, freedom and love. All of them are worth listening to.

Bernard Heringman.