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helped in any way.



Drum Roll by Chris Rogers

 OFF
CENTRE
THEATRE
presents

THE CRUCIBLE

by Arthur Miller



*at the Hall of Haberdashers Monmouth
School for Girls · Hereford Rd · Monmouth
on Monday to Friday · April 22nd - 26th
at 7.30pm*

1990

OFF CENTRE THEATRE presents

"THE CRUCIBLE" by Arthur Miller

THE COMPANY

Betty Parris	Clare Lewis
Rev. Samuel Parris	Jim Newcomb
Tituba	Margaret Lewis
Abigail Williams	Hayley Watkins
Susanna Walcott	Janette Shaw
Ann Putnam	Jill Rogers
Thomas Putnam	Mike Ellis
Mercy Lewis	June Edwards
Mary Warren	Lucy O'Leary
John Proctor	Keith Hurditch
Rebecca Nurse	Anne MacFarlane
Giles Corey	Geoff Manning
Rev John Hale	Peter Cole
Elizabeth Proctor	Avril Farley
Francis Nurse	Stuart MacFarlane
Ezekiel Cheever	Nigel Cass
Marshal Herrick	Dick Cass
Judge Hathorne	Dave Kent
Deputy Governor Danforth	David Evans
Sarah Good	Ann Kent

The action of the play takes place in Salem, Massachusetts in the year 1692.

ACT 1 A bedroom in the home of the Rev Parris in the Spring.

ACT 2 The common room of John Proctor's house, eight days later

ACT 3 Vestry room of the Salem Meeting House, two weeks later.

ACT 4 A cell in Salem jail in the Fall.

There will be an interval of 15 minutes between Acts 2 & 3

Stage Management: Cedric Gibbons, Ann Kent, Jenny Abbot Smith
Lighting: Mary Pangbourne, Paul Macer Wright
Properties: Shona Baxendale, Barbara Spence
Costume: June Edwards, Bristol Costume Services, The Sealed Knot Society, and members of the cast
Music and Sound: Brian Phillips
Publicity: Mary Craig, Brian Phillips
Front of House: Organised by Sue Evans

Directed by Jeanne Dauncey.

PROGRAMME NOTES.

We must bear in mind that in a society which believes in witchcraft, it works. If you believe in witchcraft and you discover that someone has been melting your wax image over a slow fire or muttering charms over your nail parings, the probability is that you will get extremely sick. To be sure, your symptoms will be psychosomatic rather than organic. But the fact that they are obviously not organic will make them only more terrible, since they will seem the result of malefic and demonic power. So it was in seventeenth century Europe and so it was in seventeenth century Massachusetts.

from "Witchcraft at Salem" by Chadwick Hansen

The Salem outbreak was not due to Puritanism; it is not assignable to any particular temper on the part of our New England ancestors; it is no sign of exceptional bigotry or abnormal superstition. Our forefathers believed in witchcraft, not because they were Puritans, not because they were Colonials, not because they were New Englanders - but because they were men of their time. They shared the feelings and beliefs of the best hearts and wisest heads of the seventeenth century. What more can be asked of them? ----- It is quite certain that if some of those who now sit in judgement on the witch-prosecutors had been witch judges, no defendant would ever have escaped.

from "Witchcraft in Old and New England" by George Kittredge

Gradually - a living connection between myself and Salem and between Salem and Washington, was made in my mind - for whatever else they might be, I saw that the hearings in Washington were profoundly and even avowedly ritualistic. After all, in almost every case the Committee knew in advance what they wanted the witness to give them: the names of his comrade in the (Communist) party. The F.B.I. had long since infiltrated the party, and informers had long ago identified the participants in various meetings. The main point of the hearings, precisely as in seventeenth century Salem, was that the accused make public confession, damn his confederates as well as his Devil Master, and guarantee his sterling new allegiance by breaking disgusting old vows, wherupon he was let loose to rejoin the society of extremely decent people. In other words the same spiritual nugget lay folded within both procedures - an act of contrition done not in solemn privacy but out in the public air.

"Timebends - A Life" by Arthur Miller

"----- How may I live without my name? I have given you my soul; leave me my name"

John Proctor, Act Four, "The Crucible"

He who believes in the Devil, already belongs to him.

Thomas Mann, "Doctor Faustus"