

# THE REP



# THE CRUCIBLE

by Arthur Miller

18th - 22nd May and 25th - 29th May, 1993

Programme 50p

Now  
more than  
ever you  
need  
financial  
advice  
that's  
independent

- Pensions
- Savings Plans
- Life Assurance
- Mortgages\*
- Health & Medical Insurance
- School Fees
- Inheritance Tax Planning
- Endowments
- P.E.P.'s
- Unit Trust
- Contents & Buildings\*

**Steven J.  
Mountford  
Financial  
Services**

**Independent  
Financial Adviser**

Weston Villa  
110 London Road  
Newcastle-U-Lyme  
Staffordshire  
ST5 1LZ  
Tel: 0782 713540  
Fax: 0782 715348

*\*FIMBRA do not regulate these products/Services.*

*YOUR HOME IS AT RISK IF  
YOU DO NOT KEEP UP THE  
PAYMENTS ON A MORTGAGE  
OR OTHER LOAN SECURED  
ON IT.*



## GOOD EVENING

.....and welcome to the  
**Repertory Theatre;**  
we hope that you will enjoy  
your evening with us

Here is a little information about our theatre which first-time visitors may find helpful:

### CAR PARKING:

New arrangements are now in operation – please see back cover for further details.

### REFRESHMENTS

**Theatre Bar:** This is open from half an hour before the curtain rises until the end of normal licensing hours. Interval drinks may be ordered before the performance.

**We must urgently advise patrons** that our license restricts the consumption of Bar Refreshments to that area of the theatre only. Persons under the age of 14 years are not permitted to enter the Theatre Bar for refreshments.

**Coffee:** Coffee will be served to patrons in their seats during the interval. Coffee tickets are available in the auditorium and should be purchased before the performance.

**Confectionery:** A full range is available, and on sale in the auditorium before the performance. Patrons are respectfully asked not to rustle confectionery wrappings, however, as it can mar the enjoyment of others.

**Smoking:** Smoking is no longer permitted in the auditorium.

**Photography:** Photography and/or tape (including video tape) recordings in the auditorium during a public performance are prohibited.

---

The Rep is a member of the Little Theatre Guild of Great Britain, and is affiliated to the British Theatre Association and International Amateur Theatre Association.

---

*We look forward to seeing you at our next production.*

# FOR A NEW HOME THAT'S NICE AND COSY,

**WHICH  
MORTGAGE**

**AWARD  
WINNER  
1992**

**WHAT  
MORTGAGE**

**FINALIST**

**Local  
Lenders**  
Top Lenders of the Year Awards 1989



## WE'RE NICE AND HANDY.

Whether you're in Bamburgh or Brighton, a mortgage with the Hanley still comes in nice and handy. That's because our rates have consistently been amongst the best in the country.

For full details and a written quotation, call the number below today.

The Hanley is a member of the Building Societies Association and the Council of Mortgage Lenders. Appointed representative of the Sun Alliance Life marketing group (which is a Member of Lauro) for the purposes of advising on and selling its life assurance, pensions and investment products only. Written quotations available on request.

**YOUR HOME IS AT RISK IF YOU DO NOT KEEP UP REPAYMENTS  
ON A MORTGAGE OR OTHER LOAN SECURED ON IT**

## **The Hanley**

**ECONOMIC BUILDING SOCIETY**

Granville House, Festival Park, Hanley, Stoke-on-Trent ST1 5TB.

**Telephone (0782) 208733**



## Stoke-on-Trent Repertory Theatre

presents

by arrangement with Warner Chappell Plays Ltd.

### 'THE CRUCIBLE'

by Arthur Miller

**18 - 22 and 25 - 29 May, 1993**

**DIRECTED BY KEN LOWE**

**SETTING DESIGNED BY TINA CAMPBELL**

**SCENIC ARTIST ..... COLIN CHESTERTON**

**PRODUCTION MANAGER ... RICHARD MASTERS**

### **Acknowledgements**

Specialist Wardrobe Care and Dry-cleaning for the Repertory Theatre courtesy of **Central Cleaners**, 163 Hamil Road, Burslem.

**WE ARE INDEBTED TO THE ST. JOHN AMBULANCE BRIGADE,  
WHOSE MEMBERS VOLUNTARILY ATTEND ALL OUR  
PUBLIC PERFORMANCES.**



# THE CRUCIBLE

## Cast

(In order of appearance)

Betty Parris	Emma Johnson
Rev. Samuel Parris	Geoff Legan
Tituba	Jackie Clarke
Abigail Williams	Lisa Wetton
Susanna Walcott	Marianne Gibson
Goodwife Ann Putnam	Mary Bartholomew
Thomas Putnam	John Woodward
Mercy Lewis	Carmelle Lawly
Mary Warren	Samantha Sutton
John Proctor	Derek Yeomans
Goodwife Rebecca Nurse	Shelley Burke
Giles Corey	John Steele
Rev. John hale	Howard Goodall
Goodwife Elizabeth Proctor	Virginia Bryan
Francis Nurse	Keith Williams
Ezekiel Cheever	Andrew McGovern
Marshall Herrick	Anthony Crompton
Judge Hathorne	Eddie Skelson
Deputy-Governor Danforth	David Bryan
Sarah Good	Mary Bartholomew

## Production Team

Stage Manager	RICHARD MASTERS
Lighting Designer	STUART CAMPBELL
Lighting Technician	TINA CAMPBELL
Sound Designer	TED DUTTON
Sound Technician	YVONNE TIPPING
Assistant Stage Manager	JUDY ADAMS
A. S. M.	MIKE ADAMS
A. S. M.	MARTIN ALLSOP
A. S. M.	GILL FRANKLIN
A. S. M.	BEVERLEY HALFPENNY
A. S. M.	BILL HANCOCK
A. S. M.	JAN JOHNSON
Wardrobe Mistress	ALISON TOWNSEND
Properties	MADELEINE POTTINGER
Company Photographer	PETER CROFT
Theatre Bar Manager	GORDON TOON
Front of House Manager	ANDREW MORREY
Box Office Managers	STELLA WOOLSCROFT
	BRENDA SWANCOTT
Refreshment Organiser	SANDY HOLLAND
Art Exhibition Co-ordinator	PAUL M. CLARKE
Publicity Manager	JOHN FOX
Programme	PRONTAPRINT

*Act One:* A bedroom in Rev. Parris's house. Spring, 1692.

*Act Two:* The living room in Proctor's house. Eight days later.

*Act Three:* The vestry room of Salem meeting house, now used as the anteroom of the General Court.

*Act Four:* A cell in Salem gaol. Autumn, 1692.

*The Crucible was first presented at the Martin Beck Theatre, New York, in January 1953.*

**SMOKING IS NO LONGER PERMITTED IN THE AUDITORIUM**



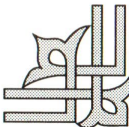
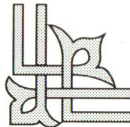
## about the Play ...

In 'The Crucible', which stands with 'Death of a Salesman', 'A View from the Bridge' and 'All My Sons' as the finest achievement of America's greatest living playwright, Arthur Miller presents a vivid account of the Salem witch-hunts that took place in Massachusetts in 1692. It is a rich expansive play and, with its four settings and large cast list, a formidable proposition for any amateur company. We set out six months ago to try to do justice to what we consider to be some of the most important features of the play.

- (a) the moral statement: the underlying theme of the play is Miller's clear statement that, in the midst of suspicion and corruption, men and women of integrity must proclaim their 'goodness', no matter how unworthy they may see themselves in playing such roles. John Proctor's great cry, 'how may I live without my name? I have given you my soul; leave me my name' is both a universal cry for the preservation of honour and moral worth and a particular cry that came out of Miller's own experience at the hands of Senator McCarthy's Senate Committee on Internal Security, where people were asked to name those whom the committee might suspect of anti-American activities;
- (b) the structure: each of the four acts of the play has a momentum that drives the action, through many intense moments, to climaxes that are both theatrically exciting and, in a dramatic sense, expose the lives of the characters and the problems within their community. Miller plots the movement towards these climaxes with consummate skill, providing moments both of quiet and of passionate intensity;
- (c) the characterisation: few modern plays can provide such rich diversity of characters. Though John Proctor presents a powerful challenge to the actor, in order to bring out the man's moral dilemma, the characters of Elizabeth, Abigail, Danforth, Parris, and particularly Hale, make demands that force the actors to search for the true perspectives of these complex people. Minor parts, too, such as Tibuta, Ann Putnam, Rebecca Nurse and Giles Corey, need to be presented with clarity and insight.
- (d) the language: Miller has successfully discovered a voice that reflects the lives of these seventeenth century Puritan settlers. It is full of rich, poetic imagery and captures, in its Biblical overtones, both the simplicity of the ordinary villagers and the fervor of the religious zealots.

K. C. L.

## ... and in Rehearsal



# ARTHUR MILLER

ARTHUR MILLER was born in New York in 1915. His family were of Austrian Jewish origin, but the Jewish element does not appear to have been important in his upbringing or environment. They were prosperous manufacturers until they were ruined by the economic crisis which hit America in 1931. Thereafter, Arthur Miller grew up in poverty; he worked as an errand boy in early mornings before going to school, where he did not distinguish himself. (His teachers could not remember him later.) When he left school he could not afford to go to college. After working for two years in an automobile parts warehouse, he had earned enough to be able to enter the University of Michigan, where he helped to maintain himself by various jobs. He worked at different times as a waiter, a factory hand and a lorry driver; hence he has plenty of experience of hardship and adversity.

He entered the University to study economics and history, but he also took a course in playwriting, and within a short time he had won three important drama prizes. After graduating in 1938 he made a living by writing radio scripts, and he completed a number of 'desk drawer plays'. His first Broadway play, *The Man Who Had All the Luck* (1944), ran for only one week; but his next, *All My Sons* (1947), was very successful, winning the New York Critics' Circle Award. *Death of a Salesman* (1949) established him as a major dramatist, and this and *The Crucible* (1953) are now acknowledged classics of the modern theatre. Arthur Miller has not been a prolific playwright, and his only other plays are an adaptation of Ibsen's *An Enemy of the People*, staged in 1950, *A Memory of Two Mondays* and *A View From the Bridge* (1955), *Incident at Vichy* (1965) and *After the Fall* (1965). He has also written a novel, *Focus* (1945), and some short stories, a selection of which are included in *I Don't Need You Any More* (1967).

As a writer, Arthur Miller belongs to the tradition of social drama which derives from Ibsen. He resembles Ibsen in the kind of things he has to say and the way in which he says it. Unlike many of his contemporaries, he believes that life has meaning (though the lives of many individuals appear futile), and he wants the theatre audiences to 'heighten their awareness of what living in our time involves'. This living, as he sees it, is beset with problems for the individual in society, who may be involved in the clash of principles where 'he cannot simply walk away and say "to hell with it"'. Such a problem is that of John Proctor in *The Crucible*. Like Ibsen before him, Miller is preoccupied with *causation* - the process by which the past has produced the present predicament. His conclusions are forthright; he does not preach to us, but he provokes questionings and he leaves us in no doubt about where he stands. He shares none of the current taste for blurred conflicts, ambiguous characters and equivocal opinions. Nor is he disdainful of strong dramatic situations building up to firm climaxes. Ibsen in his time was able to 'heighten awareness of life' and reveal clashes of interests and principles, all through the structure of the 'well-made play': this is a tradition which Arthur Miller does not despise.

## ★ ★ SEASON ★ TICKETS ★ ★

It helps us enormously to have an advance idea of Box Office demand, and in this area you can help us most by joining our permanent seat holders' register and taking advantage of our

### FIVE STAR SEASON TICKET SCHEME

- ★ SAVE TIME
- ★ SAVE MONEY
- ★ GAIN PRIORITY BOOKING
- ★ AND PREFERRED LOCATIONS
- ★ WITH PERMANENT SEAT RESERVATIONS

YOU ALSO HAVE AUTOMATIC INCLUSION ON OUR MAILING LIST !

Become a Season Ticket subscriber NOW - simply send in the application slip below for further details and a priority booking form.

If you do not wish to cut the page of your programme please photocopy it or reproduce the format on a piece of paper and post it to us, enclosing a S.A.E. at least 9"x4". Alternatively, simply leave your request with our Box Office or Front of House staff before you leave the theatre this evening.

*HAPPY REPPING IN 1993/94!*



I would like to take out a Season Ticket **for the first time**. Please send me your playbill and booking form as soon as possible.

Name ..... Tel .....

Address .....

Please send to: Season Tickets (NEW ENQUIRIES)  
Box Office, Stoke-on-Trent Repertory Theatre,  
Beresford Street, Shelton, Stoke-on-Trent, ST4 2EX

*Existing Season Ticket holders are already on our Mailing List and will automatically receive advance booking information.*



# THE REP

## CAR PARKING

We know how concerned our patrons have become about car parking in the vicinity of the theatre. In an attempt to alleviate the problem, we have made arrangements with the headteacher and governors of Caudon Primary School for the use of the school playgrounds for car parking during the run of each production.

As well as providing a parking space we are hoping to arrange for car-park attendants to patrol the playgrounds.

We hope that you will make use of this new service.

- For location please see map below.
- Car parks will open at 6.30 pm and will be locked when the theatre is locked, usually 15 minutes after time is called in the theatre bar.
- There will be no charge.
- Patrons are requested to park in a way which does not prevent the exit of other vehicles at any time during the evening.
- The Repertory Theatre or its officers cannot be held responsible for loss or damage to vehicles parked in these areas.

The Theatre would like to express its sincere thanks to the headteacher and the governors of Caudon County Primary School.

