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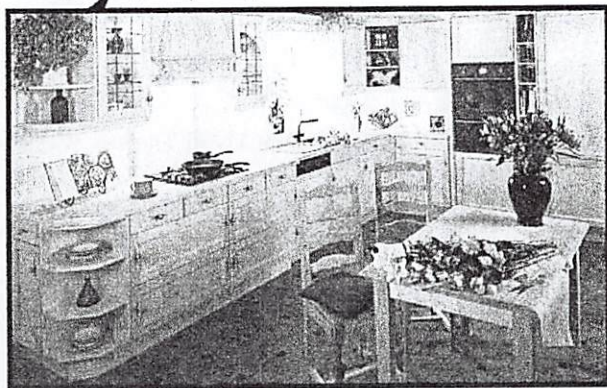
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Wimborne Drama will return in October 2000; the dates for your diary being October 18th to 21st. Unfortunately we have not quite decided on our next production (it being six months away) but our intrepid Play Reading Committee is hard at work wading through various scripts and suggestions, sorting out the wheat from the chaff and hopefully helping us decide on three new shows for our 2000 - 2001 season. If you have seen a play that you would like us to perform, feel free to suggest it to any club member, we value very much "interactive" participation from our audiences.

If you are thinking, "I could do that", then why don't you? Wimborne Drama is always keen on increasing its membership. Perhaps you want to be on stage, or would like to lend a hand with constructing a set, or have some technical skill in lighting or sound? We are always happy to hear from new recruits! Talk to our new members co-ordinator Penny, on 01202 840315, or the club secretary Carolyn on 01202 245376.

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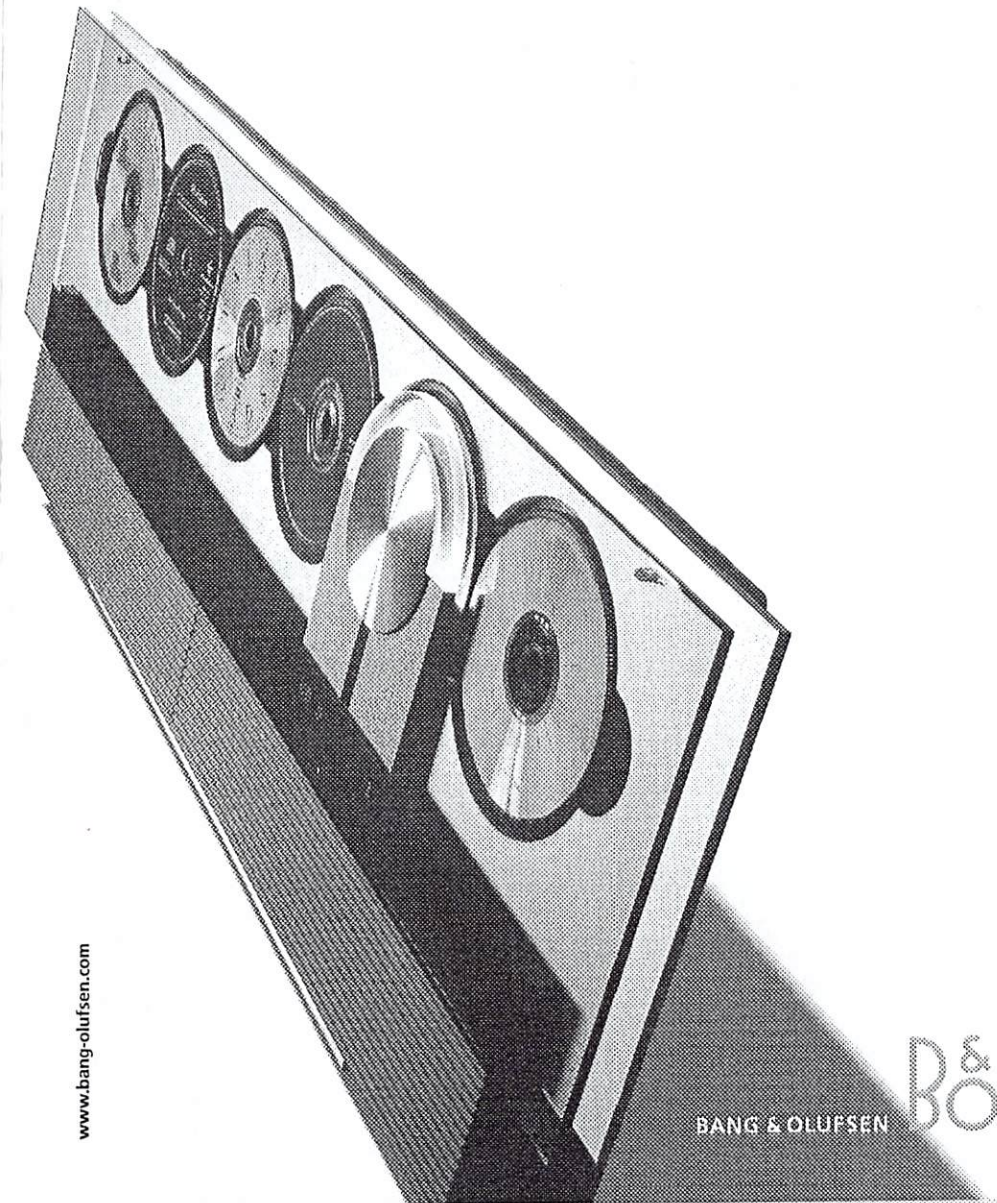
May 2000
LD. Young

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The Chairman Unchained

We normally like to keep a close eye on our chairman but, recently unleashed for an afternoon, he came out with the following unguarded remarks.

Are you sitting comfortably? Then I'll begin. Many thanks for coming to tonight's production at the beautiful Tivoli Theatre, home to

Wimborne Drama. Over the past couple of years the Tivoli has housed Wimborne Drama's productions of "Habeas Corpus", (where the body in question turned out to be that of one of our 'flu-stricken actors); "Blithe Spirit", a delight for the stage crew as they demolished half the set every night; "The Roses of Eyam", possibly the only play in history where the sixty-plus actors checked an enormous "Dead" list to decide whether to go on stage or not and "Lord Arthur Savile's Crime", wherein a truly terrified cast contended with poison, bombs and an exploding umbrella on a nightly basis. If you have seen any of these previous shows, or enjoyed "The Crucible" tonight, then you may well be interested in becoming a Wimborne Drama Patron.

Our ever-expanding band of Patrons enjoys truly phenomenal privileges each time one of our shows hits the stage. These include:-

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- Advance information of productions, dates, events, parties, etc.

All of this is available for just £15 per person, per year. Also included is the hassle-free option of not having to book your own tickets, as our highly efficient club secretary, Carolyn, handles all of this for you.

Interested? Simply fill out the form nestling nearby, drop it into our collection box in the foyer or post it back to "Wimborne Drama" at the Tivoli Theatre, West Borough, Wimborne Minster.

Alternatively, fill out the same form and join our mailing list which will keep you up to date with our activities.

The biggest problem we have in the club is one of storage. If you can help in any way, perhaps you have a spare shed, or know a farmer with a spare barn, or know a business with an empty room, please let us know. We have a large number of props and flats which could do with a permanent home! Thanks for your attention.

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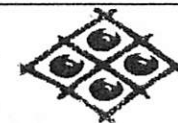
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Director's Notes

Good evening and welcome to the Tivoli. I have been delighted to have the opportunity to work on "The Crucible", a play I have known and loved for many years. It is still compelling with its rich mix of passion and humanity.

Though, unlike the people in "The Crucible", we may no longer fear the Devil is walking the streets among us, we are very aware that "our whole green world" faces challenges and evils, for example oppressive regimes; these thoughts make the play still relevant today.

I count myself lucky in having strong teams, both on-stage, back-stage and in the other departments of production, like publicity, advertising revenue, etc. etc. Without their tireless efforts and enthusiasm this evening would not have happened. It is encouraging to have new people with us, and I thank them and the experienced members for all the work they have put in.

Finally, thank you for coming and supporting us, and thank you, Malcolm Angel and your Tivoli staff, who all make this theatre such a pleasant place to work in.

About the Author.

Arthur Miller was born in New York in 1915 of Jewish parents. He began writing plays while studying journalism at Michigan University. He won several awards and began to realize that he wanted to make a career in writing plays, not only for their entertainment value, but for their social content: "dramas which ought to help us know more". His best known plays are "All My Sons", 1947, "Death of a Salesman", 1949, and "The Crucible", 1953; they all contain burning social and family conflicts and have been played all over the world. He believes passionately that a man's individual conscience overrules any political, religious or social dogma.

In 1956 he was caught up himself in an actual conflict when he was called before the un-American Activities Committee and asked: "Are you now, or have you ever been, a

member of the Communist Party?" He said that he was not, though he had been to literary meetings ten years earlier at which there had been some communist writers. When he refused to name them he was cited for contempt of Congress, fined and given a month's suspended jail sentence.

The following year he was acquitted and wrote in the New York Times that he hoped this decision would make a small contribution towards congressional committees:-

"stopping the inhuman practice of making witnesses inform on long past friends and acquaintances."

Such was the hysteria engendered by McCarthyism that no one would admit to knowing anyone remotely connected with Communism for fear of the consequences.

He was involved in personal dramas too: he divorced his first wife and married Marilyn Monroe and wrote "The Misfits" for her. The marriage ended in 1961 and he then married Ingeborg Morath, a photographer, and together they published records of their travels. He has continued to write plays, stories and television scripts until the present time, but of all his considerable output "The Crucible" has remained the most popular.

In 1954 in "The Nation", he had voiced his opinion on mass hysteria and hypocrisy: like Proctor he felt "the entire business (i.e. McCarthyism) was a ruse and a fake."

In 1954 he wrote to the New York Herald Tribune:-

"Nobody wants to be a hero . . . but in every man there is something he cannot give up and still remain himself - a core, an identity, a thing that is summed up for him by the sound of his own name on his own ears. If he gives that up he becomes a different man, not himself."

This comment applies both to Arthur Miller and to John Proctor.

Jackson

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Programme Notes

The early settlers in New England lived in closely-knit communities dominated by the Church, where individuality was suppressed in the interests of communal safety. The play takes place at a time when the settlers had begun to overcome their hostile environment and were seeking greater freedom to live according to their individual ideals. The conflict between the repressive attitude of the Puritanical church and those who sought greater individual freedom exploded in a wave of fear and mass hysteria. People who ask how such things could happen should reflect that recent history records more widespread hysteria and more appalling mass insanities than we find in the tragedy of Salem. Accordingly, the story of 1692 is of far more than antiquarian interest; it is an allegory of our times.

"The Crucible" was first presented in England at the Theatre Royal, Bristol, on November 9th 1954.



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Perhaps even more strange and penetrating than those raised in Arthur Miller's play is Margo Burns' perplexing question.

Since there never was a spurned lover stirring things up in Salem Village and there is no evidence from the time that Tituba practiced Caribbean Black Magic, yet these trials and executions actually still took place, how can you explain why they occurred?



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Sewall, Thomas Danforth, and John Hathorne. Sewall was one of the original magistrates, and quit because of the reservations portrayed in the play. Danforth was the Deputy Governor and was involved in the later "clean-up" trials which did not execute anyone -- but he was not a magistrate for the initial hearings. Hathorne, Jonathan Corwin, and Benjamin Gedney were the primary magistrates who carried out the investigations in the summer of 1692.

The only person executed who recited the Lord's Prayer on the gallows was Rev. George Burroughs -- which caused quite a stir since it was generally believed at the time that a witch could not say the Lord's Prayer without making a mistake. They also would not have been hanged while praying, since the condemned were always allowed their last words and prayers.

Reverend Hale would not have signed any "death warrants," as he claims to have signed 17 in the play. That was not for the clergy, but the judiciary.

The elderly George Jacobs was not accused of sending his spirit in through the window to lie on the Putnam's daughter -- in fact, it was usually quite the opposite case: women such as Bridget Bishop were accused of sending their spirits into men's bedrooms to lie on them. In that period, women were perceived as the lusty, sexual creatures whose allure men must guard against!

More and more people gave false confessions to save themselves as it became apparent that confession could save one from the noose. What ended the trials was the intervention of Governor William Phips, who had been off in Maine fighting the Indians in King William's War.

Abigail Williams probably couldn't have laid her hands on 31 pounds in Samuel Parris' house to run away, when Parris's annual salary was contracted at 66 pounds, only a third of which was paid in money.

"The afflicted" was not just a group of a dozen teenage girls -- there were men and adult women who were also "afflicted," including John Indian, Ann Putnam, Sr., and Sarah Bibber.

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A Note on the Historical Accuracy of the Play

Notes from the script published by Penguin Books 1968 (Penguin Classics 2000).

This play is not history in the sense in which the word is used by the academic historian. Dramatic purposes have sometimes required many characters to be fused into one; the number of girls involved in the "crying out" has been reduced; Abigail's age has been raised; while there were several judges of almost equal authority, I have symbolised them all in Hathorne and Danforth. However, I believe that the reader will discover here the essential nature of one of the strangest and most awful chapters in human history. The fate of each character is exactly that of his historical model, and there is no one in the drama who did not play a similar - and in some cases exactly the same - role in history.

As for the characters of the persons, little is known about most of them excepting what may be surmised from a few letters, the trial record, certain broadsides written at the time, and references to their conduct in sources of varying reliability. They therefore may be taken as creations of my own, drawn to the best of my ability in conformity with their known behaviour, except as indicated in the commentary I have written for this text.

Arthur Miller 1952



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family (Stephen was the brother of Judge Samuel Sewall) soon after the hysteria broke and she did not participate in most of the proceedings.

Miller admits in the introduction to the play that he boosted Abigail Williams' age to 17 even though the real girl was only 11, but he never mentions that John Proctor was 60 and Elizabeth, 41, was his third wife. Proctor was not a farmer but a tavern keeper. Living with them was their daughter aged 15, their son who was 17, and John's 33-year-old son from his first marriage. Everyone in the family was eventually accused of witchcraft. Elizabeth Proctor was indeed pregnant, during the trial, and did have a temporary stay of execution after she was convicted, which ultimately spared her life because it extended past the end of the period that the executions were taking place.

The first two girls to become afflicted were Betty Parris and Abigail Williams, not Ann Putnam, and they had violent, physical fits, not a sleep that they could not wake from.

There never was any wild dancing rite in the woods led by Tituba, and certainly Rev. Parris never stumbled upon them. Some of the local girls had attempted to divine the occupations of their future husbands with an egg in a glass -- crystal-ball style. Tituba and her husband, John Indian (absent in Miller's telling), were asked by a neighbour, Mary Sibley, to bake a special "witch cake," -- made of rye and the girls' urine, fed to a dog -- European white magic to ascertain who the witch was who was afflicting the girls.

The Putnam's daughter was not named Ruth, but Ann, like her mother, probably changed by Miller so the audience wouldn't confuse the mother and the daughter. In reality, the mother was referred to as "Ann Putnam Senior" and the daughter as "Ann Putnam Junior."

Rev. Parris claims to Giles Corey that he is a "graduate of Harvard" -- he did not in fact graduate from Harvard, although he had attended for a while and dropped out.

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The REAL History of the Salem Witch Trials.

Margo Burns, the ten-times-great granddaughter of the Nurses mentioned in Arthur Miller's play, has assembled a fascinating body of historical data at her web site www.ogram.org. From the considerable detail held there, we have extracted some of the intriguing comparisons she has made between Arthur Miller's story and the actual history of Salem.

Miller created works of art, inspired by the actual events for the artistic/political purposes he intended: a response to the anti-Communist hearings by Senator Joseph McCarthy in the 1950's. In Miller's tale a lovelorn teenager is spurned by the married man she loves, and in her revenge, she fans a whole community into a blood-lust frenzy. This is simply not history. The real story is far more complex, dramatic, interesting, and well worth exploring.

In the aftermath of the events in Salem, it was generally agreed that none of them had actually been witches at all. Most of the people who were accused in Salem were remarkable by their very adherence to community norms. Now generally refuted, in the 1970s a theory was put forth that the afflicted had suffered from hallucinations from eating mouldy rye wheat (ergotism). A recent biological theory, however, is that the afflicted suffered from encephalitis lethargica.

Rev. Parris's slave woman, Tituba, is usually assumed to have been of Black African descent, but recent research indicates she was probably a South American Arawak, always being referred to in the documents of the period as "an Indian woman." It seems likely Tituba was a Christianized Indian whose only use of magic was European white magic at the instruction of her English neighbours.

Betty Parris's mother was not dead, but very much alive at the time. She died in 1696, four years after the events. Betty was shuttled off to live in Salem Town with Stephen Sewall's

The Witches of Salem

Any historic allusion to the witch-hunts that were endured by the Bay State colonists usually brings up the name of the town of Salem. And it's true that Salem, where most of the witchcraft trials were held, racked up a top score for exterminations, executing some 20 victims at the peak of the hysteria in 1692.

However, it was in Boston in 1688 that the wheels of persecution really got rolling, propelled by the most fanatical witch-hunter of them all, the Rev. Cotton Mather. And it was in Boston in 1693 that the order finally was issued by Governor General Sir William Phips, bringing the craziness to an abrupt halt and freeing 150 "witch-suspects" from jail - including Phips' own wife.

Witch-killing had been known for hundreds of years before it arrived in America. In the early pages of the Bible, Exodus XXII: 17 demanded: "Thou shalt not suffer a witch to live." Witch trials were common in Europe. A witch or warlock who confessed under torture would get an "easy" death like hanging or beheading. But any who refused to confess got burned at the stake.

In the mid-1600s, when the fever blew across the North Atlantic, the colonies of Rhode Island, Connecticut and Massachusetts joined the pack with decrees of death. Connecticut quickly seized and executed nine victims. Bostonians hanged Margaret Jones of Charlestown on a bright June day in 1648, and for an encore on Boston Common they hanged the beautiful and cultured Anne Hibbins, widow of the colony's former representative to England.

Although democratic in structure, the government was basically a theocracy. Only male church members were allowed to vote, and the ministers were consulted on all but

administrative matters. In later years, ministerial power shifted to the "Mather dynasty" (Richard, Increase, Cotton and Samuel), which ruled from the pulpit of the Second Church of Boston for the better part of four generations. Against the lunatic background, Cotton Mather sensed great opportunity for self promotion and professional success. He was already the colony's most highly acclaimed clergyman. He was learned, brilliant, ambitious, but he yearned for more. He longed to succeed his father, the Rev. Increase Mather, as president of Harvard. He decided it would boost his reputation and enhance his career if he could identify assorted witches and promote their executions. He focussed on a suspect named Goodwife Glover, the mother of a North End laundress. With Mather's help, poor Mrs Glover quickly wound up in the noose of a Boston Common gallows rope.

In that same year, the fever struck Salem. The initial case involved a hot-tempered, trouble-making minister named Samuel Parris. He upset the serenity of his neighbours by arriving in town with two black slaves from the West Indies, a man named John and his wife Tituba. Within two years, Tituba was teaching voodoo to a pair of young girls, Ann Putnam and Mercy Lewis. When they had learned all they needed to know from Tituba, they turned against the black woman with hysterical charges of witchcraft. And Tituba wound up in jail.

At this point, Salem's witchcraft surge really took off. Tituba pointed the witch-finger against two other Salem women, Sarah Osburn and Sarah Good. They in turn dragged in Rebecca Nurse and Martha Corey. And the madness kept spreading like infection, with every suspect accusing somebody else, until scores of victims awaited death. Between June and September in 1648, the Salemites executed 14 women as witches and six men as



warlocks. And, to leave nothing to chance they also convicted and hanged two dogs.

Throughout the year, Cotton Mather was a frequent visitor to the town. He never missed an execution. He was a roaring orator at all hangings. He was quick to gallop his horse to the front of a crowd of onlookers and to leap from his saddle to the gallows platform. There he would rant and rave, preach and pray, devoting most of his performance to berating and denouncing the victim who was waiting to die, and thereafter adding a modest personal bit calculated to move his steps towards the presidency of Harvard.

Such was the situation in 1693 when William Phips, who had been busy fighting the Indians and the French in the northern woods, returned to his official duties in Boston. Phips took one disgusted look at the witchery set-up and immediately issued a proclamation freeing all suspects who were still incarcerated. The madness braked to an abrupt halt.

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the author of something "Communist" gave names of other "Communists," they were freed. If not they went to trial, and once the trial was over, guilty or innocent, they could not get employment.

Both the Salem Witch Hunt and the Red Scare were triggered by fear. In both, the victims were never considered innocent once they were accused. In both the civil rights of the accused, to a fair trial, etc. were trampled. They both happened because of timing and outside events. In both, the "inquisitions" followed a serious war. In the Witch Hunt, it was the time before reason and science when the Puritans were defending their way of life and establishing the new world. In the Red Scare, it was the time when the U.S. was assuming its role as a world power; communism was considered different and a threat to democracy.

From "The Red Scare and the Salem Witch Hunt," by Debbie Chun.

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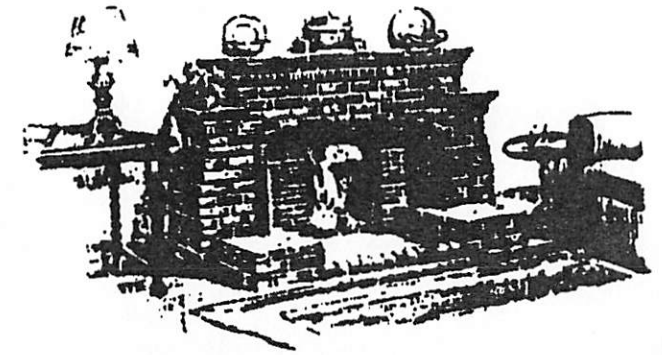
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nocent. Either they confessed and gave more names, or they were hanged. John Procter, a leader with many followers, and Rebecca Nurse, a generous old lady, were hanged though no one believed they followed the devil. The people were beginning to doubt the witch trials. When the wife of an important man was set to hang, the witch hunt stopped.

In the time from 1945 until around 1952 the Red Scare was very similar. World War II had been a long, bloody war, and was followed by the cold war, a bloodless rivalry between the U.S.A. and the U.S.S.R. in which the two powers contested lands they didn't own before the war, claiming it necessary for defence. In the stalemate neither wanted to start the war again and drive out the other.

The U.S.A. felt threatened by Communism, believed it was spreading with an agenda for world domination, and passed the Truman Doctrine which offered military aid to any country fighting Communism.

In 1947 Truman authorised a program to investigate the loyalty of federal employees which led, in the early 1950's, to Republican Senator Joseph R. McCarthy's group formed to keep Communists out of the state department and other key government agencies. With McCarthyism flourishing, Congress passed (over Truman's veto) the McCarran Act, which restricted the civil rights of Communists. In fear of Communism, everything became censored. If a book, for instance, had a sentence which could be interpreted in any way as being in favour of Communism, then the author was labelled Communist and neither his book nor any other works could be sold. Recently released FBI files have revealed that the threat to the freedom of authors to publish 'dangerous' thoughts stemmed from the often covert efforts of conservative academics, members of Congress, and FBI and Justice Department officials. Civil rights were also abused by the naming of names. If

The Events of 1692

In 1692 in Salem Town and Salem Village of the Massachusetts Bay Colony, a tragic hysteria claimed the lives of fourteen women and six men. They were hanged for practicing witchcraft and one man was pressed to death because he would plead neither guilty nor innocent.

During the winter of 1691-1692 Tituba, the Barbados slave of Reverend Samuel Parris, the minister of Salem Village, began to tell the minister's nine-year old daughter Betty and eleven-year old niece Abigail Williams strange and forbidden tales.

Such tales must have been fascinating to the girls, no doubt bored with the rather grim, restrictive life of puritanical early New England.

Before long, young Betty Parris began to display strange symptoms: weeping, absent-mindedness, inability to concentrate, staring, and, probably most alarming, making strange animal-like noises.

Betty's cousin, Abigail Williams, seemed to catch whatever ailed Betty for she too began to show absent-mindedness and got down on all fours running like an animal and mouthing animal-like noises.

Alarmed at the girls' behaviour, Reverend Parris consulted the local physician whose diagnosis was that the girls were under the spell of "the evil hand."

With other ministers, Parris tried spiritual healing through fasting and prayer but to no avail.

Finally, after repeated urging to name who tormented them, the girls supplied names and the witchcraft hysteria began.

There are various theories about why the girls (it wasn't long before there were more than just the two afflicted cousins involved in the accusing and some were older than just girls) be-



haved as they did and accused whom they did.

One theory says they had eaten bread contaminated with a hallucinogenic fungus. Another says they were just bored and got caught up in the sudden attention they were receiving and the power they were exercising.

Still others contend that the accusations were the result of old jealousies among neighbours.

Whatever the reason or reasons by the time the hysteria had run its course about 150 had been accused and nineteen lost their lives on the gallows

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The Trials

In June of 1692, the special Court of Oyer (to hear) and Terminer (to decide) sat in Salem to hear the cases of witchcraft. Presided over by Chief Justice William Stoughton, the court was made up of magistrates and jurors. The first to be tried was Bridget Bishop of Salem who was found guilty and was hanged on June 10. Women and men from all stations of life followed her to the gallows on three successive hanging days before the court was disbanded by Governor William Phipps in October of that year. The Superior Court of Judicature, formed to replace the "witchcraft" court, did not allow spectral evidence. This belief in the power of the accused to use their invisible shapes or spectres to torture their victims had sealed the fates of those tried by the Court of Oyer and Terminer. The new court released those awaiting trial and pardoned those awaiting execution. In effect, the Salem witch trials were over.

As years passed, apologies were offered, and restitution was made to the victims' families. Historians and sociologists have examined this most complex episode so that we may understand the issues of that time and apply our understanding to our own society. The parallels between the Salem witch trials and more modern examples of "witch hunting" like the McCarthy hearings of the 1950's, are remarkable.



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The Red Scare and the Salem Witch Hunt

From 1945 to around 1952, America endured the Red Scare, the hunt for Communists epitomised by the McCarthy trials. In many ways it resembled the notorious Salem Witch Hunt of the 1690's. Both involved fear, prejudice, and a lack of respect for civil rights.

In 1563, a little more than a century before the witch hunts of the 1690's, Queen Elizabeth legalised the killing of witches. She made a law decreeing the first offence punishable by pillory, and the second punishable by death. Not so lenient, James decided that at the first offence a witch would die.

At this time in America, the New England colonies were recovering from a serious Native American uprising lead by the Wampanoag tribe, who, until they were defeated in 1675, came close to eliminating the colonies in Massachusetts, Connecticut and Rhode Island. In the 1690s, the wartime atrocities were vivid memories. Witchcraft and demon-worship were central to the religion of several Native American tribes, and had become a threat to the moral existence of the settlers. This was a time when people believed magic worked and witches could kill with spells. The settlers felt they were under attack again. All that was needed was a spark, and the fire would be uncontrollable. The spark was the accusations made by the Salem girls.

The accused were taken from their homes in iron handcuffs and thrown in jail until their trial. During the trial, the accused would be asked whether he or she was a witch. Giles Corey, 72 years old, refused to answer the question and was pressed to death. Once the question was answered, the trial began. If at any time during the trial any of the girls said she felt cold, the accused was found guilty because of invisible evidence. If invisible evidence was called against someone, they couldn't defend themselves.

None of those accused were found in-

Warrant vs. Tituba and Sarah Osborne

Salem febr' the 29th day, 1691/2 To Constable Joseph Herrick Const' in Salem

Whereas m^{rs} Joseph Hatcheson Thomas putnam Edward putnam and Thomas preston Yeomen of Salem Village, in the County of Essex. personally appeared before us, And made Complaint on behalfe of their Majesties against Sarah Osburne the wife of Alexa' Osburne of Salem Village afores'd, and titibe an Indian Woman servant, of mr. Sam'l parris of s'd place also; for Suspition of Witchcraft, by them Committed and thereby much injury don to Elizabeth Parris Abigail Williams Anna putnam and Elizabeth Hubert all of Salem Village afores'd Sundry times wth in this two moneths and Lately also done, at s'd Salem Village Contrary to the peace and Laws of our Sov'r Lord & Lady Wm & Mary of England &c King & Queene.

You are there for in their Majts names hereby required to apprehend and forthwith or as soon as may be bring before us the aboves'd Sarah Osburne, and titibe Indian, at the house of Lt. Nath'l Ingersalls in s'd place. and if it may be by to Morrow about ten of the Clock in the morning then and there to be Examined Relateing to the aboves'd premises --. You are likewise required to bring at the same tyme Eliz. parris Abig'l Williams Anna putnam and Eliz Hubert or any other person or persons that can give Evedence in the Aboves'd Case. and hereof you are not to faile
Dated Salem febr' 29 1691/2. John Hathorne, Jonathan Corwin Assis'ts

Marshall Herrick's reply.

Written on the reverse of the above warrant (Officer's Return)

according to this warrant I have apprehended the persons with in mentioned and have brought them accordingly and have mad diligent sarch for Images and such like but can find non
Salem village this 1. march 1691/92
Joseph Herrick Constable



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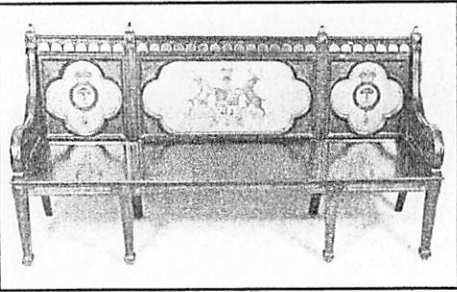
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Ann Putnam Jr's Statement of Remorse

Ruth Putnam in real life was called Anne, after her mother. She was born on 18 October 1679 in Salem Village, and was a semi-invalid most of her life. On 25 August 1706, at the urgings of the young minister Joseph Green, Ann made a written statement of remorse which he read for her in front of a large congregation.

"I desire to be humbled before God for that sad and humbling providence that befell my father's family in the year about ninety-two; that I, then being in my childhood, should, by such a providence of God, be made an instrument for the accusing of several persons of a grievous crime, whereby their lives were taken away from them, whom, now I have just grounds and good reason to believe they were innocent persons; and that it was a great delusion of Satan that deceived me in that sad time, whereby I justly fear I have been instrumental, with others, though ignorantly and unwittingly, to bring upon myself and this land the guilt of innocent blood; though, what was said or done by me against any person, I can truly and uprightly say, before God and man, I did it not out of any anger, malice, or ill will to any person, for I had no such thing against one of them; but what I did was done ignorantly, being deluded by Satan. And particularly as I was a chief instrument of accusing Goodwife Nurse and her two sisters, I desire to lie in the dust, and to be humble for it, in that I was a cause, with others, of so sad a calamity to them and their families; for which cause I desire to lie in the dust, and earnestly beg forgiveness of God, and from all those unto whom I have given just cause of sorrow and offense, whose relations were taken away or accused.

Signed Ann Putnam"

Ann Putnam Jr. died in 1716 at the age of 36.

The word "Salem" is derived from the Hebrew "Shalom", meaning peace.

The word "witchcraft" is derived from the Anglo-Saxon "wicce", meaning sorceress.

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Hysteria and Ideology in The Crucible

The following is taken from Richard Hayes's criticism, published in 1953, of Arthur Miller's newly-written play.

The Crucible is the product of theatrical dexterity and a young man's moral passion. It has power, the passionate line -- an urgent boldness which does not shrink from the implications of a large and formidable design.

With the Salem witchcraft trials of 1692 as a moral frame and point of departure, Mr. Miller has gone on to examine the permanent conditions of the climate of hysteria. The New England tragedy was a fortuitous choice, it retains still its primitive power to compel the attention. And it exhibits, moreover, the several features of the classically hysterical situation: the strange moral alchemy by which the accused becomes inviolable; the disrepute which overtakes the testimony of simple intelligence; the insistence on public penance; the willingness to absolve if guilt is confessed.

It is *imaginative* terror Mr. Miller is here invoking: not the solid gallows and the rope appal him, but the closed and suffocating world of the fanatic, against which the intellect and will are powerless.

Despite the fact that he is often at his best in the "realist" vein, Mr. Miller, like any good heir of the thirties, is preoccupied with ideology. He has a richer personal sense of it than comparable writers, but the impulse remains unaltered. His characteristic theme is integrity, and its obverse, compromise.

In *The Crucible* he has stated his theme again with a wholly admirable concision and force. His central figure is John Proctor, another spokesman for rational feeling and the disinterested intelligence. Proctor is so patently the enemy of hysteria that his very existence is a challenge to the fanatic temperament, and he is consumed by its malice. What gives the situation a fresh vitality is Miller's really painful grasp of its ambiguities:





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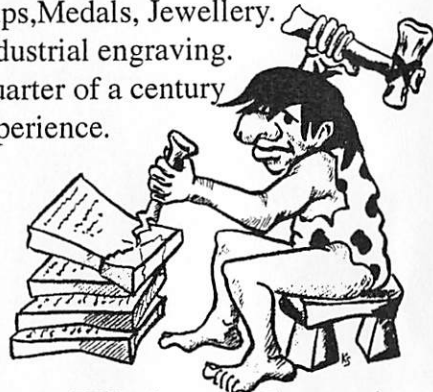
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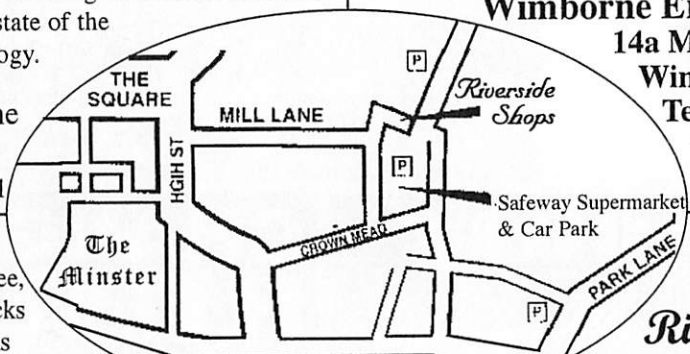
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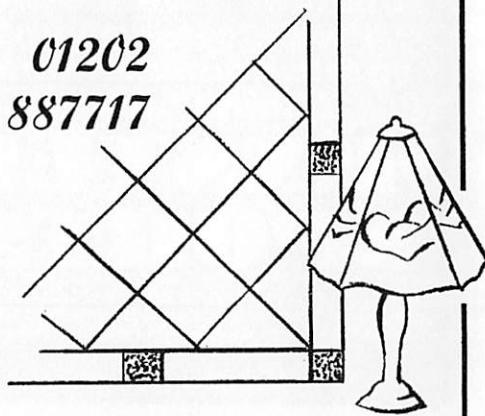
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the dilemma of a man, fallible, subject to pride, but forced to choose between the "negative good" of truth and morality, and the "positive good" of human life under any dispensation. Around this crisis of conscience, Mr. Miller has written an exhaustive, exacerbated scene - one of his most truly distinguished, and one which most hopefully displays the expanding delicacy of his moral imagination.



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with vinegar and brown paper." Put 5 or 6 sheets of strong brown paper in a pan, cover with sage vinegar and steam over a very low heat until the paper softens and absorbs some vinegar without breaking or disintegrating. Use as hot as possible, wrapping the paper in overlapping layers over the affected part. Cover with bandage and leave on for 4 hours. Vinegar poultices are very strengthening. Repeat twice a day until swelling and bruising have subsided.

Cough remedy from a 17th Century still-room book. "Take a handful of Hysop; of Figs, Raisins, Dates of each an ounce, French Barley one ounce, boyle therein three pintes of fair water to a quart, strain it and clarifie with two whites of Eggs, then put in two pounds of fine sugar and boyle it to a syrup." (Thyme can be used if you cannot find hyssop) *From "The Queen's Closet Opened 1655" by W. M., Cook to Queen Henrietta Maria of England.*

Instructions for Dr Ure's Ink For 12 gals. of ink take 12 lb.s of bruised galls, 5lb. of gum, 5lb. of green sulphate of iron, and 12 gals.

rainwater. Boil the galls with 9 gals. of water for 3 hours, adding fresh water to supply that lost in vapour; let the decoction settle and draw off the clear liquor. Add it to the gum, previously dissolved in 1½ gals. of water; dissolve the green vitriol separately in 1½ gals. of water and mix the whole. Cost of preparation: gall 1sh. 4d. per lb.; gum 8d. per lb.; green sulphate of iron 1d. per lb.

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Change the water in which leeches are kept Once a month in Winter and once a week in Summer is sufficiently often, unless the water becomes discoloured or bloody, when it should be changed every day. Either clean pond water or clean rain water should be employed.

wd crucible9 p 24

wd crucible9 p 17

Echoes Down The Corridor

Not long after the fever died, Parris was voted from office, walked out on the highroad, and was never heard of again.

The legend has it that Abigail turned up later as a prostitute in Boston.

Twenty years after the last execution, the government awarded compensation to the victims still living, and to the families of the dead. However, it is evident that some people still were unwilling to admit their total guilt, and also that factionalism was still alive, for some beneficiaries were actually not victims at all, but informers.

Elizabeth Proctor married again, four years after Proctors death.

In solemn meeting, the congregation rescinded the excommunications – this in March 1712. But they did so upon orders of the government. The jury, however, wrote a statement praying forgiveness of all who had suffered.

Certain farms which had belonged to the victims were left to ruin, and for more than a century no one would buy them or live on them. To all intents and purposes, the power of theocracy in Massachusetts was broken.

Arthur Miller 1952

Notes from the script published by Penguin Books 1968 (Penguin Classics 2000)



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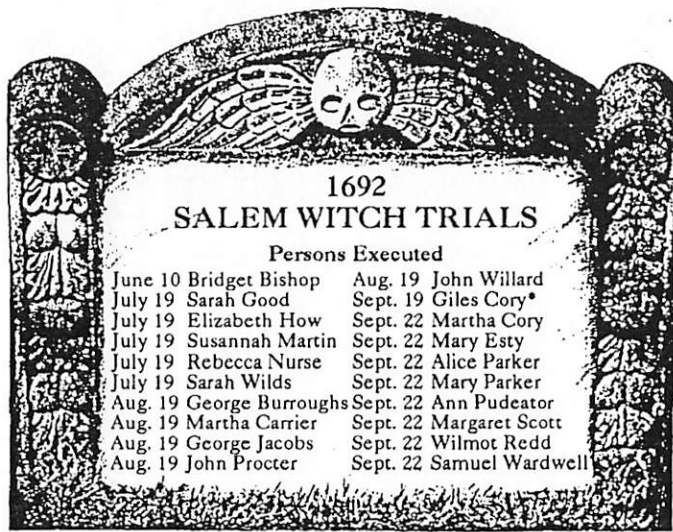
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 Unnamed infant of Sarah Good died in jail prior to July 19, 1692
 Ann Foster, December 3, 1692 Lydia Dastin, March 10, 1693



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stench of the mouth and breathe and maketh it very sweet, if there be added thereto, to steep or infuse for certain days, a few cloves, mace cinnamon and a little aniseed.

Bay Neither witch nor devil, thunder nor lightning, will hurt man where a bay tree is, *Culpeper*.

Sage *Culpeper suggests several methods to bring out the full therapeutic action of sage:-*

Juice with honey, taken fasting: stays spitting blood . . . in consumption. • Pills made with sage juice and sage ashes: all kinds of pains in the head . . . lowness of spirits. • Decoction: provokes urine, expels the dead child, stays the bleeding of wounds and cleanses foul ulcers, . . . causes the hair to become black. • Juice in warm water: helps hoarseness and a cough. • Juice drank with vinegar: for the plague. • Conserve of the flowers: aiding memory, warming and quickening the senses.

Jack and Jill ". . . went to bed to mend his head



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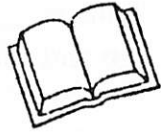
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Increase Mather, ambassador from
Massachusetts to England in the trou-
bled days preceding the witchcraft.



Cotton Mather, author of an early
history of witchcraft.

SALEM CHARACTERS

Reverend Samuel Parris, minister of
Salem Village



Judge Samuel Sewall, judge of the
Salem Witch Trials.



THE CRUCIBLE

May 24th - 27th 2000

By **Arthur Miller**

Directed by **Enid Davies**

CAST (in order of appearance)

Betty Harris _____ Elizabeth Manly/Joanna Dey
Reverend Samuel Harris _____ Dave Williams
Tituba _____ Jan Stevenson
Abigail Williams _____ Becky Dudley-Smith
Susanna Walcott _____ Melanie Bashford
Ann Putnam _____ Judy Garrett
Thomas Putnam _____ Rod Gilbert
Mercy Lewis _____ Lucy Harrold
Mary Warren _____ Jean Dishington
John Proctor _____ Paul Dodman
Rebecca Nurse _____ Margaret Pope
Giles Corey _____ David Pile
Reverend John Hale _____ Barry Baynton
Elizabeth Proctor _____ Anne Pond
Francis Nurse _____ Howard Lovejoy
Ezekiel Cheever _____ Martin Matthews
Marshal Herrick _____ Chris Brown
Judge Hathorn _____ Joe Brooks
Deputy Governor Danforth _____ Jeremy Austin
Sarah Good/Elizabeth Booth _____ Amanda Brown
Martha Corey/Susanna Sheldon _____ Tiffany Kenyon
Sara Bibber _____ Clare Downs
Elizabeth Hubbard _____ Lisa Loader
Cheever's Asst. & Drummer _____ Fred Tyson-Brown
Deputy 1 (Militia) _____ Melvin Gudger
Deputy 2 (Militia) _____ Colin Clarke

CREDITS

Stage Manager _____ Ashley Thorne
Set Design and Construction _____ Amanda Brown and
Eddie Colton
Prompters _____ Jan Stevenson and Clare Downs
Technical Stage Manager _____ Carolynne Howe
Lighting _____ Russell Parker
Properties _____ Saliann Colton
Wardrobe _____ Enid Davies, Muriel Brooks
Chris Brown and friends
Make-up _____ Clare Downs
Sound Effects _____ Howard Lovejoy
Photography _____ Eddie Colton
Quill Pens _____ Delilah the Goose
Backstage Assistance _____ Simon Jackson and Carol Closier
Advertising Sales _____ Chris Brown and Geoff Whipp
Publicity _____ Dave Williams
Posters and Programme _____ Jeremy Austin, Chris Brown
Richard Neal, Geoff Whipp and Dave Williams

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The action takes place in Salem Massachusetts, 1692.

- Act 1 A small upper bedroom in the home of the Reverend Samuel Parris. Spring.
- Act 2 The common room of John and Elizabeth Proctor's house. 8 days later.
- Act 3 The vestry room of the Salem meeting house, now serving as the ante-room of the General Court. Summer
- Act 4 A cell in Salem jail. Fall.

There will be a 15 minute interval between Act 2 and Act 3.

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