

THE CRUCIBLE By Arthur Miller



Tuesday 16– Saturday 20 November 2010
Evenings– 7:30pm | Saturday matinee 2:00pm
Tickets £10 (£8 matinee)

Chapter Arts Centre, Cardiff.
(029) 2030 4400
www.chapter.org



In this edition of
The Everyman:

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The Hypochondriak
Coming Soon: 2011
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The Crucible

'The Crucible' by Arthur Miller is much loved by audiences and regarded as one of the greatest and most powerful plays of the twentieth century. Our production is directed by Gerry Watson.

A major tragedy, it documents events of the real life drama that occurred in Salem, Massachusetts in 1692 when children, gripped by hysteria and seeming religious fervour, accused innocent people of witchcraft. The infamous Salem Witch Trials were caused by human greed, injustice and the credulity of the Puritan prosecutors.

The writing and actors sweep the audience along in an unrelenting tide of powerful emotion, as the story of the accusers and the trials draws to its inevitable conclusion.

Every role is an emotional and skilful challenge for the actor and one in which Everyman's actors excel, as each in their turn, dominate the stage.

A play of passion and emotion, the audience is caught up in the lives of John Proctor and his family and the turmoil created by their accusers.

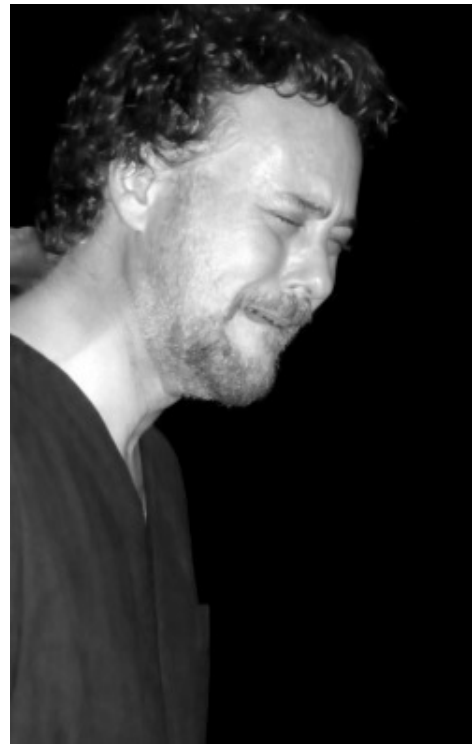
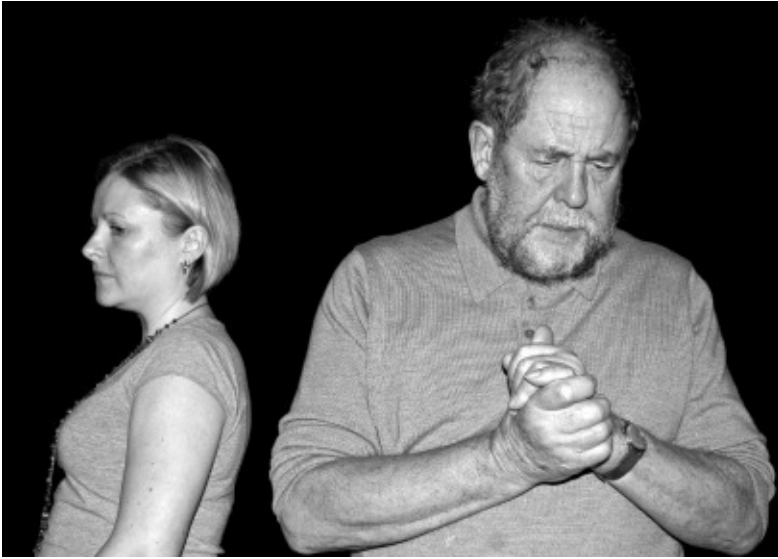
Everyman Theatre's production of "The Crucible" is not one to be missed.

**Playing at Chapter Art's Centre from the 16th – 20th November, 2010 at 7:30pm and a Saturday Matinee 2pm. Tickets £10, Matinee £8. Booking early for this show is recommended.
Box Office 02920304400**

CAST LIST

Betty Parris | Maja Palser
Reverend Samuel Parris | Peter Harding-Roberts
Tituba | Catherine
Abigail Williams | Helen Flanagan
...Susanna Wallcot | Sarah Madden
Mrs Ann Putman | Lydia-Jane Bateman
Thomas Putman | Geraint Dixon
Mercy Lewis | Jen Callow
Mary Warren | Rebecca Watson
John Proctor | David Aspden
Rebecca Nurse | Gill Rees
Giles Corey | Mike Picardie
Reverend John Hale | Richard Watson
Mrs Elizabeth Proctor | Pam Weiner
Francis Nurse | Tom Dyer
Ezekiel Cheever | Tim Davies
John Willard | Ian Davies
Gospel Reader | Paul Ridgway
Judge Hathorne | Eamonn Corbett
Deputy Governor Danforth | Paul Fanning

Rehearsal shots



The Hypochondriak | Audition Notice

This is just a reminder to members (particularly those of you who are not on email) that auditions for this production, which will take place on the Chapter Main Stage (22nd- 26th March 2011), are scheduled for 27th and 28th November, 2010. They will take place between 10.00am and 5.00pm in Media Point on the 27th and in the Everyman Club Room on the 28th between the same times. There will be recalls the following weekend. If these dates are inconvenient please get in touch with me to arrange an alternative time.

You can book an audition slot by contacting me on 029 20 483613 or at eric.hadley1@btopenworld.com They will be group auditions with opportunities for me to work with individuals as the need arises. Each slot will be about one and a half hours in length. You do not need to prepare anything in advance and I will supply all the text we will be using but it will be helpful if you have read the play in advance. There are various translations about of Moliere's The Malade Imaginaire (The Imaginary Invalid) including translations online.

The following cast list is intended to give some indication of acting ages but these are always approximate so don't be put off.

I hope to start rehearsing the weekend of January 8th/9th 2011.

If you want to talk to me about the production please don't hesitate to get in touch with me. As the production date gets closer and closer I'm getting even more excited by the prospect. It's a long time since Everyman has done a production of a play by Moliere and I hope to continue Everyman's tradition of mounting productions of classic plays in a way which is innovative and which speaks to a contemporary audience. This is why I am looking to put together a cast which can work together as an ensemble and do justice to the play's dynamic cocktail of satire, farce, improvised clowning and (well, there's no other word for it) anarchy.

Sound interesting – then why haven't you booked an audition slot already?

Eric Hadley

COMING SOON FROM EVERYMAN THEATRE...

2011

The Hypochondriak | 22-26 March 2011

Loot | 10-14 May 2011

Everyman Summer Theatre Festival 6-30 July 2011

Pirates of Penzance | 6-16 July

Comedy of Errors | 20-30 July

Old King Cole | 23-30 July

Good | November 2011

www.everymantheatre.co.uk | www.everymanfestival.co.uk

CAST LIST

ARGAN, A HYPOCHONDRIAC - 40 + (this is a demanding part for an experienced actor, on stage for much of the time, with some hefty speeches.)

BELINE, HIS SECOND WIFE – 30 – 40 (scheming minx, quite unredeemed but you have to admire her boldness; could be played by someone younger)

ANGELIQUE, HIS DAUGHTER, IN LOVE WITH CLEANTE – 18-30 (the ingénue role, but the ingénues in Moliere have plenty of energy and determination. Must be able to sing)

LOUISON, HIS YOUNGEST DAUGHTER – somebody around 18 who can play below age, only has one scene but a good one when Argan tries to get her to spy on her sister. If she could sing, possible role in the prologue.

BERALDE, HIS BROTHER, 30+ (lovely part, one of those marvelous Moliere, men of good sense.)

CLEANTE, IN LOVE WITH ANGELIQUE, 18-30 (needs to be able to sing, not around too much but has a nice juicy speech in the middle of Act 2)

MR DIAFOIRUS, A DOCTOR, 40+ (very much the pompous, idiotic doctor out of commedia dell arte, lots of fun!)

THOMAS DIAFOIRUS, HIS SON, SUITOR TO ANGELIQUE, 20-30 (booby, some lovely linguistic routines and set pieces)

MR PURGON, ARGAN'S DOCTOR, 40+ (quite a small role but needed in the final interlude)

MR FLEURANT, AN APOTHECARY AND **MR BONNEFOY**, A NOTARY 30+ (these roles could be doubled as they appear in one scene at either end of the play. Would also be needed for the final interlude.

TOINETTE, A SERVANT 25+ (one of Moliere's feisty, fast-talking, quick-thinking servants- they know everything and run everything, the absolute pivot of the play.)

This is the basic cast list. Age suggestions are approximate so don't be put off. There are other opportunities for the cast to take on additional roles in the musical and dramatic interludes.

This play demands actors who can work as part of a tight ensemble with a wide range of skills. I shall cast it on that basis.



AUDITION NOTICE: PIRATES OF PENZANCE



AUDITIONS- Saturday 27 November 2010

Wednesday 6 July to Saturday 16 July | National History Museum St Fagans

(Matinees- Saturday 9 & Saturday 16 July. No performance- Sunday 10 July)

Evenings performances 8pm. Matinee to be decided - but will be in the afternoons!

Hello, all!

Pirates of Penzance [Gilbert & Sullivan] is our chosen musical piece for the 2011 Festival at St Fagans. The Director will be Richard Tunley.

Now Rich is a very busy chap [currently touring with his own company in *Bouncers*] but we have persuaded him to hold early auditions at Chapter on **Saturday 27 November**, and I am assuming the timing will be from 10am-6pm, (lunch break 1-2pm).

Quite a number of people have already expressed their interest. For those of you who are NOT available on Saturday 27 November, let me stress that this will NOT be the only day for auditions. I further stress that we will NOT delay casting until the other two shows are cast - we have listened to what you told us and are acting upon that information.

If you would like to be booked in for a 10min audition slot please contact Margaret Bourke on amabourke@tesco.net or call 01656 890371, giving your chosen time band [an hour, please] and you will be put into the nearest slot.

Audition requirements

*Please prepare a song and **bring the music with you**. It can be from *Pirates* or from any other G&S operetta or from another piece of musical theatre. If you wish to bring a **backing track**, please let us know.

*If you are auditioning for a principal role, you may be asked to read some dialogue.

*We may recall you as an individual or in groups. We will also be doing dance auditions/recalls.

* Not being recalled does not necessarily mean you are no longer being considered for a role. All casting offers will be made as soon as possible after the audition process.

Please complete the audition form opposite and make sure you bring the form to your audition plus a current photograph.

An audition pack listing characters, etc, will be sent out to all who request an audition.
With best wishes to you all!

EVERYMAN SUMMER THEATRE FESTIVAL 2011

Audition form for - *PIRATES OF PENZANCE*

To book your audition time please contact
Margaret Bourke on
01656 890371
amabourke@tesco.net

**Please put a
[current] photo
of yourself
here!**

Please don't forget to bring this form
complete with photograph to your audition!

Name.....

Date of audition.....time.....

Address.....

.....

Postcode.....email address.....

Tel.no [home].....[work/mobile].....

Date of birth if under 16 on 1st April 2011playing age.....

ANY SPECIAL SKILLS - *eg, dancing, singing, juggling, musical instrument playing, etc*

.....

.....

PREVIOUS EXPERIENCE [continue overleaf as necessary].....

.....

Are you already a member of Everyman Theatre? *yes/no*
PLEASE NOTE - everyone cast must become an Everyman member.

PLEASE DO NOT WRITE BELOW THIS LINE

NOTES:

Not cast/recalled/cast as.....written acceptance rec'd **yes/no**

Play Submissions 2012

We are currently welcoming submissions for our 2012 season. Please note that for 2012 we have decided that to celebrate Everyman's 70th anniversary we will be mounting a themed season around the title 'Banned Theatre'. The season would run March-May-November 2012.

A list culled from a few books follows over the next few pages. I have also tried to give an explanation as to how censorship operated. The dates in brackets refer to the date the play was either performed or submitted for examination – not the date it was written.

This list is not exhaustive and ignores a number of plays which would be deemed very obscure in 2010. (eg The Golden Mask; Zoe; No Retreat) By the same token some on the list have been included for historical interest only – not suitability. Also unsuitable are those productions recently performed by Everyman- please see below.

Submissions must be made to:

Sue Osmolska,
Company Secretary,
Everyman,
Chapter Arts Centre,
Market Road,
Canton
Cardiff
CF5 1QE

We will invite submissions based on the following criteria only:

Any play that has been banned or cut or threatened with such in the UK.

Or via email to: enquiries@everymantheatre.co.uk

No submissions made to other addresses or emails will be considered.

Pre-Restoration

1. Any play before 1660. The Puritans had all theatres closed down in 1642 and theatre remained in banned until they re-opened officially in 1660. This includes all Greek Drama, Medieval Drama, Shakespeare etc.

Before the puritans the role of chief censor of plays was the Master of the Revels who selected plays for royal performance. Queen Elizabeth granted licences to theatre companies (eg. The Earl of Leicester's Men) and the City of London's aldermen set out their own conditions for performance- resulting in a lot of the playhouses being re-established outside their jurisdiction on London's Southbank. With the accession of James I all London companies were brought under Royal prerogative (ie. the Master of the Revels) and, as mentioned above, all theatre was effectively banned following the outbreak of civil war in 1642.

2. Any play with a portrayal of religious figures was banned until 1968 (with the abolition of the Lord Chamberlain's Office's responsibility to censor theatre). This includes all medieval Mystery plays until revived in York in 1950 on the basis that Christ be performed by an actor uncredited in the programme ; *Salome* (Wilde -1906) refused licence until 1931; *Life of Christ* (J.W.Brannigan – 1956) Licence refused; *Simple Golgotha* (Adamson – 1965) Licence refused etc.

Post-restoration

Following the Restoration (although there was a reinstatement, briefly, of the Master of the revels) it fell to the Lord Chamberlain, acting on behalf of the crown, to licence patents for theatres and to intervene when necessary where plays were deemed blasphemous etc.

3. *The Beggar's Opera* (1728. Although never censored itself it directly contributed to the ban on its sequel, *Polly*, as well as indirectly to the Lord Chamberlain's routine censorship of plays.)

4. *Polly* (John Gay 1729) Banned outright by Lord Chamberlain on the basis that it was the sequel to *The Beggars Opera*.

5. *The Golden Rump* (anon- 1737) an unperformed script based on a Jacobite satirical pamphlet. The script (which was an allegory on George II's piles) led directly to the Lord Chamberlain's Office routine censoring of plays. In fact there is a theory that the play could have been written at the behest of the Robert Walpole with the intention of introducing censorship once this scurrilous play had been found.

Lord Chamberlain Censored Plays 1737-1968

6. *The Cenci* (Shelley – 1819) Refused licence until 1922.

7. *Peer Gynt* (Ibsen – 1867) Refused licence until 1922. **Recently performed by Everyman.**

8. *Ghosts* (Ibsen – English Language version 1891) Refused licence until 1914.

9. *Mrs Warrens Profession* (Shaw – 1898) Refused licence until 1924.

10. *Waste* (Harley Granville-Barker – 1907) Refused licence until 1911.

11. *Oedipus Rex* (Sophocles) Banned by Puritans [see above] but no English language version permitted until 1910.

12. *Miss Julie* (Strindberg – English language version submitted in 1912) Refused licence until 1938.

13. *Damaged Goods* (M. Brieux – 1914) Refused licence until 1917.

14. *Maternity* (M. Brieux – 1918) Refused licence until 1932.

15. *La Ronde* (Schnitzler – 1921) Schnitzler's 1903 play was only ever performed in 1920 in Germany before Schnitzler himself imposed a European-wide ban on the play to last during his lifetime. As far as I can tell it was never submitted for licence in the UK and only ever performed after the abolition of the Lord Chamberlain's Office's responsibility to censor theatre.

16. *Six Characters in Search of an Author* (Pirandello -1922) Refused licence until 1925 (Italian version only) and in English in 1928. **Recently performed by Everyman.**

17. *The Hairy Ape* (Eugene O' Neill – 1923) Refused licence until 1928 and then with heavy cuts.

18. *The Vortex* (Coward – 1924) Threatened with banning but allowed with cuts to the script on the argument that banning Coward would turn him into a cause celebre.

19. *Fallen Angel* (Coward – 1925) Passed with cuts with the same argument as *The Vortex* above.

20. *Cuckoo in the Nest* (Ben Travers – 1925) Passed but only with the proviso that the main male character was not seen removing his trousers.

21. *This Was a Man* (Coward – 1926). Licence refused.

22. *Private Lives* (Coward – 1930) Passed without cuts. However the censor demanded the entire first act be re-written but relented when Coward read the entire act out aloud and asked what was so offensive about it?

23. *Whither Liberty* (Alan Peters 1934) A play about Nazi Germany – refused a licence on the grounds it was anti-German.

24. *The Infernal Machine* (Cocteau, English lang. version 1935 – an adaptation of *Oedipus Rex*) Refused licence until 1938.

25. *The Children's Hour* (Hellman – 1935) Refused licence until 1960.
26. *Follow My Leader* (Rattigan – 1938) Licence refused for the same reasons as Alan Peters' *Whither Liberty* – finally granted in September 1939. The play was performed for 11 nights only in 1940 – the timely warning about the Nazis was by then old-hat.
27. *A Streetcar Named Desire* (Williams – licence applied for 1948) Licence granted for October 1949 with extensive cuts.
28. *Tea and Sympathy* (Robert Anderson 1954) Licence refused.
29. *The Maids* (Jean Genet – 1955) Licence refused.
30. *Waiting for Godot* (Becket – 1955) Passed with cuts and the addition of a few stage directions – eg. That when Vladimir lowers his trousers he is well covered underneath. **Recently performed by Everyman.**
31. *Look Back in Anger* (Osborne – 1955) Passed with cuts.
32. *Cat on a Hot Tin Roof* (Williams – 1955) Passed with cuts.
33. *A View From the Bridge* (Miller – 1956) Would have passed with cuts but the author refused (The kiss between Eddie and Rodolpho being the major cut he insisted stayed in).
34. *Endgame* (Beckett – 1957) Passed with cuts.
35. *The Entertainer* (Osborne – 1957) Passed but concern raised (and the production visited) to ensure that the nude tableau did not constitute obscenity.
36. *Suddenly Last Summer* (Williams – 1958) Licence refused
37. *Fings Aint What They Used to Be* (Norman and Bart – 1959) Passed with cuts.
38. *Sergeant Musgrave's Dance* (Arden – 1959) Passed with cuts.
39. *The Caretaker* (Pinter – 1960) Passed with cuts.
40. *Lady Chatterley* (Harte – 1960) Passed with cuts.
41. *Beyond the Fringe* (Miller et al – 1960). Passed with cuts to the stage directions.
42. *Luther* (Osborne – 1961) Passed with cuts – but these cuts were fewer than originally intended after Osborne visited the Lord Chamberlain's Office personally and argued for hours with them.
43. *Spring Awakening* (Wedekind – 1964) Passed with cuts – although this was the first time this German play from 1906 had been even presented to the Lord Chamberlain's Office. The first German production was in 1912. Laurence Olivier then proposed that the National Theatre produce this cut version – the NT board refused to select it.
44. *A Patriot for Me* (Osborne – 1964) Licence refused.
45. *Entertaining Mr Sloane* (Orton – 1964). Passed with cuts.
46. *Loot* (Orton – 1965) Passed with cuts, although the Lord Chamberlain's Office had at first proposed an outright ban. **Will have been performed by Everyman in May 2011.**
47. *Saved* (Bond - 1965) Licence granted with cuts. Uncut version performed under 'club' conditions. English Stage Company, director and producer successfully prosecuted and fined as the magistrate, Leo Gradwell, maintained that although presented in nominally private members club conditions it was not exempt from the 1843 Theatres Act. This closing of the loophole and the prospect of many more prosecutions in years to come led to the Joint Select Committee whose recommendations brought about the Theatres Act 1968 which resulted in the abolition of the Lord Chamberlain's responsibility for censoring theatre.
48. *U.S.* (Devised by Peter Brook – 1966). Licence granted with cuts but for same reasons as *Fallen Angels* ie. to not provide opportunity for it to be a *cause celebre*. Also the Lord Chamberlain's Office persuaded the governing body of the RSC to curtail its run.

49. *Soldiers* (Hochhuth Eng lang version - 1966) Licence refused. NT Board rejected play in 1967 finally produced New Theatre London 1968 and subject to libel action. Action successful resulting in £75,000 damages.

50. *Mrs Wilson's Diary* (Ingrams and Wells – 1967) Licence granted but Prime Minister Wilson was so appalled to see himself portrayed on stage he ensured that the government sponsored Theatres Bill which would repeal the 1843 Theatres Act was dropped. The bill was kept alive by virtue of its becoming a private members bill and was eventually passed in 1968 with the Government coming round to support it again (mainly through the intervention of abolitionist Roy Jenkins.)

51. *Early Morning* (Bond – 1968) Licence refused.

52. *Hair* (1968) Refused licence but then scheduled for performance on the 26th September – the very day the Lord Chamberlain's responsibility for censorship was abolished.

Productions encountering censorship 1968-present

53. *What the Butler Saw* (Orton – 1969). Cuts had been suggested by the Lord Chamberlain's Office but these were not legally binding – however the cuts were imposed by the main actor, Ralph Richardson, anyway.

54. *The Non-Stop Connelly Show* (Arden/D'Arcy – 1970) Production at Nottingham Theatre cancelled when D'Arcy held under the Prevention of Terrorism Act and questioned about the play. No charges brought against her.

55. *The Ballygombeen Bequest*(Arden/D'Arcy – 1972) This 7:84 production subjected to a libel suit by Commander Burges of Sussex who thought the play, which dealt with absentee landlordism in Ireland, reflected on him. The libel suit lasted five years during which time Arden and D'Arcy found it very difficult to work. They lost the case and were forced to apologise.

56. *The Romans in Britain* (Brenton - 1980) Subject to a private prosecution by Mary Whitehouse. Prosecution dropped by the prosecuting counsel and a *nolle prosequi* issued. No revival of the play until 2006 (Crucible Theatre, Sheffield dir. Sam West). In addition Peter Hall was warned by the Arts Council that the NT's repertoire should not have too many plays which were 'too progressive' or face a cut in grant.

57. *Perdition* (Jim Allen – 1987) Following protests from Jewish groups this play about Zionist collaboration with Nazis in Budapest was cancelled 48 hours before its first performance by artistic director of the Royal Court Max Stafford-Clark.

58. *Maxwell: The Musical* (1994) Prevented from going ahead due to an injunction from the Attorney-General.

59. *Six Men of Dorset* (Brooks and Malleson – version 1984) This revival said to have contributed to termination of 7:84 (England's) grant as the play was touring miner's villages during the miner's strike.

60. *East* (Berkoff – 1990 performance) Performance in Bristol in a pub. Police intervened when performance licence applied for and asked for a copy of the script on the grounds that it could constitute a breach of the peace. Performance allowed to go ahead with no trouble whatsoever.

61. *Shopping and Fucking* (Ravenhill – 1994) Although no one objected to the play the advertising had to read 'Shopping and F*****g' due to the Indecent Advertising Act of 1889.

62. *The Complete Word of God (Abridged)* (Reduced Shakespeare Company - 1998). Performance at Harlow threatened with a private prosecution by Anthony Bennett. Subsequently dropped.

63. *Behzti* (Gurpreet Kaur Bhatti – 2004.) Following riots and death-threats to the author the Birmingham Rep cancelled the production and the author withdrew the play from performance.

64. *Jerry Springer – the Opera* (Stewart Lee and Richard Thomas – 2005 tour). First performed in 2003 the screening in 2005 drew Christian groups' attention to the subsequent tour and the production company and theatres threatened with prosecution.

65. *Moonfleece* (Philip Ridley – 2010) This anti-BNP play was banned by Dudley Council for fear it would 'offend the community.'

Sources: Nicholas de Jongh, *Politics, Prudery and Perversion* (Methuen 2001)

Shellard, Nicholson and Handley, *The Lord Chamberlain Regrets* (The British Library 2004)

Thomas, Carlton and Etienne, *Theatre Censorship From Walpole to Wilson* (Oxford University Press)

If you would like to make a submission for our 2012 season then you can download the full Submissions pack including forms from the Everyman Theatre website (www.everymantheatre.co.uk)

~ Simon Fuddy (Chairman)

Club Nights



Welcome to the Winter season of clubnights!

As you can see below and also on our website (www.everymantheatre.co.uk)

Some clubnights are yet to be confirmed.

November 17 **The Crucible:** Come and support our production which is on the Chapter main-stage at 7:30pm each night until Saturday

November 24 **Clubnight:** To be confirmed. Please see website for latest details!

December 1 **Clubnight:** To be confirmed. Please see website for latest details!

December 8 **Light Relief:** John Atkinson leads script-in-hand performances of comedy play extracts demonstrating the different stereotypes either side of the Atlantic: the American 'one-liner' approach compared with a British character-driven example. There will be opportunities for group participation to demonstrate how a director might interpret the same text in contrasting ways.

December 15 **Christmas Party!** The famous end of year Christmas party– complete with readings and carols from a local choir... don't miss out on the party of the year :)

Everyman Theatre Cardiff Ltd

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The Everyman Newsletter

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Please send contributions to the editor by mail at Chapter or by email.

Submissions for the next full newsletter must be received by **17 December 2010.**