



Production details

Our production of The Crucible will take place at: The Kayhi Auditorium

Production dates:

Fridays & Saturdays March 21 - 29, 2025

Want to audition?

If you are 12 or older you are eligible to audition for this show.

Audition details

Auditions for The Crucible will take place on the 9th and 10th of December, 2024 at First City Players, at 6:30 PM. 335 Main Street.

If you are selected for a CALLBACK, you will need to be available on the evening of Monday 16th December.

If you want to audition but cannot make these dates please let us know in advance and we may be able to help.

What will I be doing in the audition process?

As part of your audition, you will be asked to perform a short monologue. These monologues are listed at the end of this packet. Monologues do not need to be memorized. You should be familiar with the character, remember to consider where you think your character is at the time of this monologue, who (s)he may be talking to, and what they are feeling. How can you get this information over to your audience (audition panel) through your audition?

You may feel free to choose any of the monologues for your audition, as no matter what you perform at audition, you will still be considered for all parts. This said, if you are particularly keen on playing a specific part then it would be a good idea to prepare the appropriate one for audition.

During the audition, you may be asked to perform your scene in different ways. You may also be asked to work on other small scenes from the play and take part in some group improvisations. The auditions will feel a bit like a workshop, and so while you should prepare thoroughly and do yourself justice, you don't need to be nervous. For more information on preparing for audition and the audition process, please see our guide towards the end of this packet.

Please be aware that being involved in this production is a definite commitment. Each cast member must be present for ALL rehearsals when they are required. The only exception to this is if we have been notified of an absence at the time of audition. For your information, and to help you decide if you can commit to this project, there is a detailed conflict schedule as part of the audition form at the end of this packet. Full scripts for the show will be provided if cast.

A FIRST CITY PLAYERS PRODUCTION -THE CRUCIBLE

ABOUT THE SHOW

In the Puritan New England town of Salem, Massachusetts, a group of girls go dancing in the forest with a servant named Tituba. While dancing, they are caught by the local minister, Reverend Parris. One of the girls, Parris's daughter Betty, falls into a coma-like state.

A crowd gathers in the Parris home while rumors of witchcraft fill the town. Having sent for Reverend Hale, an expert on witchcraft, Parris questions Abigail Williams, the girls' ringleader, about the events that took place in the forest. Abigail, who is Parris's niece and ward, admits to doing nothing beyond "dancing."

While Parris tries to calm the crowd that has gathered in his home, Abigail talks to some of the other girls, telling them not to admit to anything. John Proctor, a local farmer, then enters and talks to Abigail alone. Unbeknownst to anyone else in the town, while working in Proctor's home the previous year she engaged in an affair with him, which led to her being fired by his wife, Elizabeth. Abigail still desires Proctor, but he fends her off and tells her to end her foolishness with the girls.

Betty wakes up and begins screaming. Much of the crowd rushes upstairs and gathers in her bedroom, arguing over whether she is bewitched. A separate argument between Proctor, Parris, the argumentative Giles Corey, and the wealthy Thomas Putnam soon ensues. This dispute centers on money and land deeds, and it suggests that deep fault lines run through the Salem community.

As the men argue, Reverend Hale arrives and examines Betty, while Proctor departs. Hale quizzes Abigail about the girls' activities in the forest, grows suspicious of her behavior, and demands to speak to Tituba. After Parris and Hale interrogate her for a brief time, Tituba confesses to communing with the devil, and she hysterically accuses various townsfolk of consorting with the devil. Suddenly, Abigail joins her, confessing to having seen the devil conspiring and cavorting with other townspeople. Betty joins them in naming witches, and the crowd is thrown into an uproar.

A week later, alone in their farmhouse outside of town, John and Elizabeth Proctor discuss the ongoing trials and the escalating number of townsfolk who have been accused of being witches. Elizabeth urges her husband to denounce Abigail as a fraud; he refuses, and she becomes jealous, accusing him of still harboring feelings for her. Mary Warren, their servant and one of Abigail's circle, returns from Salem with news that Elizabeth has been accused of witchcraft but the court did not pursue the accusation. Mary is sent up to bed, and John and Elizabeth continue their argument, only to be interrupted by a visit from Reverend Hale. While they discuss matters, Giles Corey and Francis Nurse come to the Proctor home with news that their wives have been arrested. Officers of the court suddenly arrive and arrest Elizabeth. After they have taken her, Proctor browbeats Mary, insisting that she must go to Salem and expose Abigail and the other girls as frauds.

The next day, Proctor brings Mary to court and tells Judge Danforth that she will testify that the girls are lying. Danforth is suspicious of Proctor's motives and tells Proctor, truthfully, that Elizabeth is pregnant and will be spared for a time. Proctor persists in his charge, convincing Danforth to allow Mary to testify. Mary tells the court that the girls are lying. When the girls are brought in, they turn the tables by accusing Mary of bewitching them. Furious, Proctor confesses his affair with Abigail and accuses her of being motivated by jealousy of his wife.

To test Proctor's claim, Danforth summons Elizabeth and asks her if Proctor has been unfaithful to her. Despite her natural honesty, she lies to protect Proctor's honor, and Danforth denounces Proctor as a liar. Meanwhile, Abigail and the girls again pretend that Mary is bewitching them, and Mary breaks down and accuses Proctor of being a witch. Proctor rages against her and against the court. He is arrested, and Hale quits the proceedings. The summer passes and autumn arrives. The witch trials have caused unrest in neighboring towns, and Danforth grows nervous. Abigail has run away, taking all of Parris's money with her. Hale, who has lost faith in the court, begs the accused witches to confess falsely in order to save their lives, but they refuse. Danforth, however, has an idea: he asks Elizabeth to talk John into confessing, and she agrees. Conflicted, but desiring to live, John agrees to confess, and the officers of the court rejoice. But he refuses to incriminate anyone else, and when the court insists that the confession must be made public, Proctor grows angry, tears it up, and retracts his admission of guilt. Despite Hale's desperate pleas, Proctor goes to the gallows with the others, and the witch trials reach their awful conclusion.

CHARACTERS

Reverend Samuel Parris – 35-55, Male – Minister of Salem’s church, disliked by many residents because of his power-hungry, greedy, and domineering personality. He is more concerned about his reputation than the well-being of his sick daughter Betty. He is paranoid of being thrown out of Salem for having a witch as a daughter.

Betty Parris – 12-25 (playing the younger end), Female, requires physicality – Reverend Parris’s daughter. Betty falls into a strange stupor after Parris catches her and the girls dancing in the forest with Tituba. Tituba – 20-50, Female, preferably black – Reverend Parris’s slave from Barbados. Tituba agrees to perform voodoo at Abigail’s request and tries to raise the spirits of Ann Putnam’s dead children. In the first scene she is turned in as a witch by Abigail and under duress accuses four other Salem women. By the end she is troubled to mental instability, haunted by hallucinations and hysteria.

Abigail Williams – 16-35 (playing the younger end), Female – Reverend Parris’s niece and the antagonist. Abigail was once the servant for the Proctor household, but Elizabeth Proctor fired her after discovering that Abigail had an affair with her husband, John. Smart, wily, a good liar, and vindictive when crossed, she uses her charismatic influence over the girls to gain power to supplant Elizabeth so she and John can marry. Susanna Walcott – 16-35, Female – Susanna is a nervous and hasty girl, younger than Abigail. She works for Dr. Griggs. She participates in the ritual in the woods with Tituba.

Ann Putnam – 35-60, Female – Thomas Putnam’s wife, has given birth to eight children, but only Ruth Putnam survived. The other seven died before they were a day old, and Ann is convinced that they were murdered by supernatural means.

Thomas Putnam – 35-60, Male – A wealthy, influential citizen of Salem, Putnam holds a grudge against Francis Nurse for preventing Putnam’s brother-in-law from being elected to the office of minister. He uses the witch trials to increase his own wealth by accusing people of witchcraft and then buying up their land. Mercy Lewis – 16-30, Female – Servant to the Putnams, Mercy is a “sly, merciless girl” She proves to be Abigail’s closest friend, sticking by her to the end.

Mary Warren – 17-35, Female – A timid servant in the Proctor household and a member of Abigail’s group of girls. Easily influenced by those around her, she tries unsuccessfully to expose the hoax, but is thwarted by Abigail and the other girls. In order to save herself from their accusations of witchcraft, Mary ultimately recants her confession and turns on John Proctor.

John Proctor – 30-45, Male – A local farmer who lives just outside town and the protagonist; Elizabeth Proctor’s husband. A stern, harsh-tongued man, John hates hypocrisy. His hidden sin—his affair with Abigail Williams—proves his downfall. When the hysteria begins, he hesitates to expose Abigail as a fraud because he worries that his secret will be revealed and his good name ruined.

Rebecca Nurse – 40-80 (playing the upper end), Female – Francis Nurse’s wife. Rebecca is a wise, sensible, and upright woman, pillar of the community, held in highest regard by most of the Salem community. Jealous of Nurse’s many children, the Putnams accuse her of witchcraft and, not only does she refuse to confess, but also she voices her opposition to the idea of witchcraft and falls victim to the hysteria.

Giles Corey – 50-80 (playing the upper end), Male – An elderly but feisty farmer in Salem, famous for his tendency to file lawsuits and friend of John Proctor. After Giles’s wife, Martha, is accused of witchcraft, he is held in contempt of court and pressed to death with large stones. In spite of this torture, he refuses to plea (allowing his children to retain ownership of their property) and he refuses to accuse anyone else.

Reverend John Hale – 25-50, Male – A young minister, a committed Christian nearing forty, reputed to be an expert on witchcraft called in to Salem to examine Parris’s daughter. His critical mind and intelligence save him from falling into blind fervor. His arrival sets the hysteria in motion, although he later regrets his actions and attempts to save the lives of those accused, even begging some—like John Proctor—to lie and confess in order to live.

Elizabeth Proctor – 25-40, Female – John Proctor’s wife. Elizabeth fired Abigail with whom her husband was having an affair. Elizabeth is supremely virtuous, but often cold, especially to John whom she can’t forgive.
Francis Nurse – 50-80, Male – A wealthy, influential man in Salem. Nurse is well respected by most people in Salem, but is an enemy of Thomas Putnam and his wife.

Ezekiel Cheever – 25-60, Male – An astute but morally weak man from Salem who acts as the witch trials’ court clerk. This upright friend to most residents of Salem quickly turns on former friends and those accused of witchcraft, handling their arrests.

Marshal Herrick – 25-60, Male – The marshal of Salem responsible for bringing defendants before the court. Sympathetic, he comes to disbelieve the witchcraft allegations.

Judge Hathorne – 45-75, Male – A judge who presides, along with Danforth, over the witch trials. Cold, ignorant and antagonistic, he denies any possible explanation other than witchcraft. Considered the “hanging judge” of the era.

Judge Danforth – 45-75, Male – Deputy Governor of Massachusetts and presiding judge at the witch trials. Honest, scrupulous and the ultimate authority, at least in his own mind, Danforth is convinced that he is doing right in rooting out witchcraft.

Martha Corey – voice only, to be cast during rehearsals – Giles Corey’s third wife. Martha’s tendency to hide the books she reads lead to her arrest and conviction for witchcraft. Only her voice is heard from offstage as she testifies before the court.

Sarah Good – small part, to be cast during rehearsals – one of the first to be accused of witchcraft, she is poor and often rejected from society. Pregnant at her trial, she gives birth in jail but the baby dies. The ordeal has affected her to the point of mental instability. She appears only briefly in the last scene.

AUDITION SIDES

Please choose and be ready to present two of the following:

MARY WARREN – I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor ... but then ... then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breath air, and then ... I hear a voice, a screamin' voice, and it were my voice ... and all at once I remembered everything she done to me!!! So many time, Mister Proctor, she come to this very door beggin' bread and cider ... and mark this ... whenever I turned her away empty ... she mumbled! You must remember Goody Proctor — last month — a Monday I think ... she walked away and I thought my guts would burst for two days after. Do you remember it?

ELIZABETH PROCTOR – Spoke or silent, a promise is surely made. And she may dote on it now---I am sure she does—and thinks to kill me, then to take my place. It is her dearest hope, John, I know it. There be a thousand names, why does she call mine? There be a certain danger in calling such a name---I am no Goody Good that sleeps in ditches, nor Osburn drunk and half-witted. She's dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John. John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush ... and I think she sees another meaning in that blush. I think you be somewhat ashamed, for I am there, and she so close. Go and tell her she's a whore. Whatever promise she may sense break it John! Break it!!

ABIGAIL WILLIAMS – Why, you taught me goodness, therefore you are good. It were a fire you walked me through, and all my ignorance was burned away. It were a fire, John, we lay in fire. And from that night no woman dare call me wicked anymore but I knew my answer. I used to weep for my sins when the wind lifted up my skirts; and blushed for shame because some old Rebecca called me loose. And then you burned my ignorance away. As bare as some December tree I saw them all – walking like saints to church, running to feed the sick, and hypocrites in their hearts! And God gave me strength to call them liars, and God made men to listen to me, and by God I will scrub the world clean for the love of God. Oh John, I will make you such a wife when the world is white again! You will be amazed to see me every day, a light of heaven in your house, a ... Why are you cold?!

REV. JOHN HALE – Proctor, I cannot think God be provoked so grandly by such a petty cause. The jails are packed, our greatest judges sit in Salem now – and hangin's promised. Man, we must look to cause proportionate. Were there murder done perhaps, and never brought to light? Abomination? Some secret blasphemy that stinks to heaven? Think on cause, man, and let you help me to discover it. For there's your way, believe it, there is your only way, when such confusion strikes upon the world. Let you counsel among yourselves; think on your village and what may have drawn from heaven such thundering wrath upon you all. I shall pray to God open up our eyes.

JUDGE DANFORTH – Mister Hale, believe me; for a man of such terrible learning you are most bewildered—I hope you will forgive me. I have been thirty-two year at the bar, sire, and I should be confounded were I called upon to defend these people. Let you consider, now, and I bid you all do likewise: in an ordinary crime, how does one defend these people? Let you consider, now – and I bid you all do likewise – in an ordinary crime, how does one defend the accused? One calls up witnesses to prove his innocence. But witchcraft is ipso facto, on its face and by its nature, an invisible crime. Therefore, we must rely upon her victims – and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?

REV. SAMUEL PARRIS – I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying in the grass and I thought I saw someone naked running through the trees. I saw it! Now tell me true, Abigail. Now my ministry's at stake; my ministry and perhaps your cousin's life ... whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there. Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when there must be some good respect for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back – now give me upright answer: your name in the town – it is entirely white, is it not? Abigail, is there any other cause than you have told me, for Goody Proctor discharging you? It has troubled me that you are now seven months out of their house, and in all this time no other family has ever called for your service.

JOHN PROCTOR – In what time and place? In the proper place, where my beasts are bedded. Eight months now, sir, it is eight months. She used to serve me in my house, sir. A man may think God sleeps, but God sees everything. I know it now. I beg you, sir, I beg you – see her what she is. My wife, my dear good wife took this girl soon after, sir, and put her out on the high road. And being what she is, a lump of vanity, sir (he starts to weep) Excellency, forgive me, forgive me. She thinks to dance with me on my wife's grave! And well she might! For I thought of her softly. God help me, I lusted, and there is a promise in such sweat! But it is a whore's vengeance, and you must see it; I set myself entirely in your hands, I know you must see it now. My wife is innocent, except she know a harlot when she see one!!

FIRST CITY PLAYERS AUDITIONS – HELP FOR AUDITIONEES

We want to demystify the auditions process and help everyone, particularly those who are new to auditions or curious about the process, understand what happens and how decisions are made. Everyone auditions for things at various points in their lives, and we all have to face the highs of success or the lows of not getting what we want. However, it can be easier to deal with some of the frustration at not succeeding if one has a clearer, more realistic idea as to why this might be the case, hence this article.

We also want to offer some practical advice as to how best to prepare for auditions as well as how to make the decision to audition in the first place. Again, there is often a fear that only those who have auditioned extensively in the past have any chance of getting a role, or that others have some sort of mystical, secret knowledge which means they get the roles. We hope to clear some of these issues up in this article.

Finally, we are committed to making our auditions a rewarding and fair experience as best we can. (Ultimately, of course, there will only be one person who gets the role, and many more people will be rejected. This is the nature of the theatre, for there are always many more good actors than there are good roles.) Moreover, we firmly believe that auditions should not be about intimidating people, or making them feel judged, but instead a chance to try to see how they respond to a role, to share the material they have prepared freely and confidently, and to bring the very best out of them in the process. We want auditionees to leave an audition session feeling like they have worked hard, been given every reasonable opportunity to show what they can do, and that they could not have done any better. So this article is also intended to suggest to you how you can play your part in this.

What can I expect at auditions?

Audition formats vary widely:

- Some require the auditionee to present a monologue or song to a panel, with no-one else in the room. Here the director might just want to see whether, to their mind, you ‘fit’ the role or not, as well as how you work under pressure.
- Some will ask you to work with one other person as you present your speech or a piece of dialogue. This person might be another auditionee, or perhaps another actor, or a member of the panel. Here, they will be exploring both whether you fit the role, as well as how flexible and responsive you are when working with others. They may also be asking you to work with another actor that they have in mind for the role, to see if you look right together. For example, it is a sad reality that audiences may find it difficult to believe in a 5ft Romeo with a 6ft Juliet!
- Some will take the form of a workshop, where the emphasis is on asking you to do different things. Here they might be wanting to see how you work in an environment similar to the rehearsal room, they might be trying to give you a greater insight into the play so that you can make a stronger connection to the work. They also might be trying to see how you engage with others, for casting as well as for working purposes. They might also just find this way of auditioning suits their own skills and observational abilities better, giving them more time to watch you.

How do I prepare for auditions?

Here are some very simple tips:

- If you have to prepare some text and know it off by heart, do it thoroughly. In the audition you want to be focusing on the character and what they are saying and doing, rather than being the actor desperately trying to remember their words. The audition room will be different from your bedroom, so try performing your speech in different locations. The director will want to know that you are reliable if they are going to trust you with the responsibility of a role in the production.
- Engage imaginatively with what the character is saying and why they are saying it. Remember that they are speaking to someone else, so engage with what you want them to understand. Even if the character is speaking to themselves, they are still doing so for a reason, so try to engage with what you think that might be.
- Whispering the words to yourself often allows you to hear what you are saying in a very direct, honest way.

Doing this might allow you to hear things in the speech that you hadn't noticed before.

- To make sure you have learned it fully and deeply, do other activities whilst speaking the speech. The more you do this, the sturdier your learning of the speech. Also, quite often this will encourage you, unconsciously, to say it in different ways. This will be helpful in making you more confident, especially if a director is likely to ask you to do it differently.
- Finally, and vitally, the answers to many questions about the speech will be in the play itself. Find out ALL the simple facts about your character, and make sure you have an understanding of what has recently happened to them and what is happening to them at this point in the play. If you don't know, not only will it be very difficult to perform the speech with any sense of integrity or accuracy, but you will feel silly if a director asks you about the character you are playing and you can't answer.

How do you cast a production?

If you really want to understand the casting process, try doing it yourself. Think of a favorite character from a play, film, book, TV program. For example, James Bond. We associate him with good looks, strength, tenacity, charm, suavity and ruthlessness. Imagine Daniel Craig, Pierce Brosnan, or an actor like Damien Lewis playing the role – we find it very easy to believe he has those characteristics. Now imagine Ricky Gervais playing the role. He is a similar age to Daniel Craig, and a capable actor, but despite his best efforts it would be hard to believe that he is 007.

Overall, a director is usually trying to find someone who is most immediately 'naturally' suited to the role. We say 'immediately' because, although actors are often capable of great transformation, the reality of limited rehearsal time means that one is often looking for the actor who, in auditions, gets closest to the way the director understands the character.

The simple truth about auditions is that most people are rejected because they are not the most 'right' person for the role. Other factors might be a lack of experience, a lack of security in performance, a sense that the auditionee hasn't shown enough of themselves despite opportunities, not responding clearly to direction, a sense that the auditionee might not have understood who their character is or why they are saying what they are saying, a lack of chemistry with other actors, a difficulty in processing instructions clearly....

As you can see, it is therefore unlikely that the reason for rejection will be 'lack of talent' or 'lack of innate ability'.

How do I know if I should audition or not?

At FCP we would be putting ourselves in an invidious position if we began to suggest to particular individuals that they should audition. This would immediately create favoritism, false hopes and resentment. Moreover, we insist that we run an open door auditions process, and therefore invite anyone who believes they have the commitment, the energy, the passion and the determination to engage fully with a sustained and challenging rehearsal process, to audition for one of our productions. If you have a keen hunger and are prepared to put the work in, then go for it!

Tips for the big day...

- Be confident and try to enjoy the audition as much as possible- remember the team will be there to help and support you, not to judge you!
- Arrive with plenty of time to spare so that you do not add to your nerves.
- Warm yourself up in advance both physically and vocally. If you are short on time, you can easily do vocal warm-ups in the car on the way there!
- Good preparation in advance of your audition is key to helping you feel calm and confident on the day, giving you the best chance of showing yourself off to the best of your ability.
- It is advisable to learn the pieces of script if possible, again to be able to perform it fully and confidently.
- Arrive in comfortable clothing that is easy to move around in for a dance audition.
- Auditionees with long hair should ensure they have their hair tied back.
- Try to enjoy the audition and use it as a fun, learning experience.
- Do not make the mistake of believing that you have a part before you do! Building yourself up too much can lead to disappointment.

- Go into the audition with an open mind, looking at it as an opportunity and new experience from which you will learn.
- Do not worry if something goes wrong in the audition. The audition team is there to see the potential, not to see a finished, polished performance.
- Presentation is important. Ensure that even if you feel nervous and everything goes wrong, you smile, project your voice and try to come across as enthusiastically and confidently as possible.

Good Luck!