



The Crucible

By Arthur Miller

18-21 November

Cast

(in order of appearance)

Reverend Parris	Julian Ford
Betty Parris	Millie Jones
Tituba	Lara Sowande
Abigail Williams	Abi Drenan
Susannah Walcott	Eva Lamb
Ann Putnam & Sarah Good	Freya Burdon
Thomas Putnam	Theo Weldon
Mercy Lewis	Jemima Paganuzzi
Mary Warren	Tiggy Jones
John Proctor	Will Cruddas
Rebecca Nurse	Nia Willis
Giles Corey	Keegan Boyd
Reverend John Hale	Charlie Scales
Elizabeth Proctor	Jenifer Ellis
Ezekiel Cheever	Joseph Osei
Deputy Governor Danforth	Benjamin Neville

Creatives

Producer	Katrina Eden
Director	David Aldred
Lighting Designer	James Bailey
Set Designer	Clive Stevenson
Sound Designer	Jack Fairbrother
	Molly Sewell

Music

Bligh Henshilwood (*Dancing in the Woods, God is Dead, Epilogue*)
Zachary Davis (*Hang the Witches*)

Assistant Director	Phoebe Simmonds
Scenic Artist	Milly Dagnell
Artwork	Archie Screech-Dean

Production Team

Technical Manager
Stage Manager

Clive Stevenson
Rebecca Welburn

Deputy Stage Manager
Assistant Stage Managers

Philippa Clack
Christina Sternby
Molly Gyss

Assistant to the LX Designer
Lighting Operator
Sound & AV Operator
Wardrobe Supervisor

Max Maddox
Daniela Maria Olinic
Audrey Li
Katrina Eden

Special Thanks to:

Joanna Aldred, Ernest Lennon, Lawrence Tao, Amy Walters,
Bristol Costume Services, Tim Hand Productions

*A community tears itself apart after accusations of witchcraft and the ensuing paranoia and hysteria. Arthur Miller's masterpiece **The Crucible**, based on the Salem witch trials, finds many modern parallels.*

Director's Notes

Arthur Miller discovered in the Salem witch trials of 1692 a powerful metaphor for the “Red Scare” and finger-pointing McCarthyism of 1950's America. Reflecting on why he wrote the play nearly half a century later, he recalled, “Gradually, all the old political and moral reality had melted like a Dali watch. Nobody but a fanatic, it seemed, could really say all that he believed”. These words hold true, maybe even truer today, and the cry of “witch hunt!” reverberates in American politics and in so many other spheres.

Because of its power to spotlight and dissect so many important issues, I was drawn to *The Crucible* and was planning a production before lockdown; since then it feels like it has become even more relevant. If there was ever a socially distant group of people, it was certainly the Puritans, who were the last government in this country to close theatres and ban Christmas (something that seems strangely plausible nearly 400 years later). In this production, a postmodern take on a twentieth century classic, I have also tried to forge links between Miller's writing and the world of social media with its many echo chambers that can amplify and proliferate the basest human tendencies.

We have created this production in extraordinarily difficult circumstances; limited to a small cast, rehearsing and performing with strict controls and social distancing, always aware that an outbreak of Covid could jeopardise everything. Hopefully that will not happen, but nothing any more is certain. What we can be sure of is that we could proceed knowing we have the support of the brilliant team of North Wall theatre folk, and the backing of the school, which puts us at the forefront of teaching drama.

A note on the music – rather than hire a professional sound designer, we decided to brief the fourth form on the new Music Pathway course. The challenge was to create a synthesis of baroque and techno; our faith in some of our youngest pupils has been amply rewarded.

So too has the faith we have placed in this cast and crew, representing the finest theatrical talent of Teddies from every year group. We set out on this incredible voyage like the first intrepid pilgrims facing a sea of uncertainty. Our young people have responded with the remarkable resilience, creativity and humour that makes working with them so wonderful and rewarding.

David Aldred

November 2020