



The Lion, the Witch and the Wardrobe

By C.S. Lewis

Dramatised by Adrian Mitchell

Music by Shaun Davey

Wednesday 21 – Friday 23 June

7.30pm, Big School



<i>Peter</i>	Edward Volley
<i>Susan</i>	Scarlett Peachey*
<i>Edmund</i>	Leo Castledine
<i>Lucy</i>	Suciyanna Saragih*
<i>Mrs Macready</i>	Emily Tellem*
<i>Professor Kirk</i>	Alex Painter
<i>Mr Tumnus</i>	Sam Kelly
<i>Witch</i>	Sasha Willoughby*
<i>Grumpskin</i>	James Desmier
<i>Mr Beaver</i>	Kit Connor
<i>Mrs Beaver</i>	Millieyanna Saragih*
<i>Maugrim</i>	Rex Elliott
<i>Father Christmas</i>	Jude Keeper
<i>Aslan</i>	Sami Haddour*
<i>Rumblebuffin</i>	Fraser Murray
<i>King Peter</i>	Harry Seager
<i>Queen Susan</i>	Amy Marsden
<i>King Edmund</i>	Sam Webber*
<i>Queen Lucy</i>	Charlotte Clapperton*

All other parts played by members of the ensembles

<i>Animal Ensemble</i>	Cameron Cook, Ed Crossland, Fletcher Elliott, Thomas Faillenet, Maxi Geering*, Algie Holdsworth Hunt, Teddy Homes Summers, Daniel Lindsay, Sebastian Oshisanya*, Kit Parmar, Haydn Rees, Oliver Rudall, David Strong
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<i>Witch's Ensemble</i>	Archie Adlington, Nifemi Bankole, Jack Benjamin, Lily Donald*, Henry Farrell, Cato Geering*, Arjun Gobiraj, Oliver Hamilton, Louis Maingay, Wilf Merson, Vishali Patel*, Oscar Robinson, Matthew Sayers
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*also a member of Whitgift Academy of Visual and Performing Arts

TECHNICAL CREW



<i>Director</i>	Mrs Miranda Merrett
<i>Musical Director</i>	Mr Alan Weakley
<i>Assistant Directors</i>	Daniel Horsley*, George Jaques, Macauley Keeper, Harry Seager, Sam Webber
<i>Assistant Musical Director</i>	Mr Samuel Keeler
<i>Producer/Stage Manager</i>	Miss Rosanna Seal
<i>Assistant Stage Manager</i>	George Jaques
<i>Costumes</i>	Molly Limpet's
<i>Hair and Makeup</i>	Ms Natasha Ba-Abdullah, Ms Alice Osbourne
<i>Technical Director</i>	Mr Peter Crook
<i>Technical Supervisor</i>	Mr David Jenkinson
<i>Lighting</i>	Thomas Saba
<i>Sound</i>	Mr Alex Hill
<i>Set Painting</i>	Mr Luca Crestani
<i>Stage Crew</i>	Theo Chambers, Frankie Ennis, Christo Hoyle-Dodds, Tinn-Loccc Lee, Niam Patel, Andrew Ryan, Ben Ryan, Marlon Spiteri-Goodliffe
<i>Alternative Poster Design</i>	Matthew Barrowes
<i>Robin Puppet Maker</i>	James Vandrau
<i>Props</i>	The Crockery Cupboard, National Theatre, A+M Hire Limited, David Fitch Services

Special Thanks

Ms Jordana Berk, Miss Amy Channing, Mrs Emily Crook, Mrs Gaynor Delger, Miss Claire Duncan, Mrs Lesley Goucher, Miss Sarah Harvey, Mr John Hickey, Mrs Carol Jewell, Mrs Stephanie Lawson, Mr Graham Maudsley, Mr Ashley Merrett, Ms Sarah Norville, Mrs Linda Onisiforou, Mrs Emma Pattison, Ms Christine Pennicott, Mr John Rockcliffe, Miss Lorraine Temple, Ms Penelope Watson, Mrs Lisa Turner-Willoughby, Mrs Emma Webb and the Headmaster for his continued support

MUSICAL NUMBERS

Act I

<i>Always Winter Now</i>	Mr Tumnus, Lucy
<i>Misery Me</i>	Lucy
<i>Turkish Delight</i>	Edmund, Witch, Grumpskin, Witch's Reindeer
<i>Swiggle Down the Lot</i>	Mr Beaver, Mrs Beaver, Peter, Susan, Edmund, Lucy
<i>Wrong Will Be Right</i>	Mrs Beaver

Act II

<i>Christmas is Here at Last</i>	Father Christmas, Peter, Susan, Edmund, Lucy, Mr Beaver, Mrs Beaver, Father Christmas' Reindeer
<i>Come to the Table</i>	Animal Ensemble
<i>Come to the Carnival</i>	Witch, Grumpskin, Witch's Ensemble
<i>The Lion Leaps</i>	Aslan, Susan, Lucy
<i>The Spite of the Spell</i>	Mr Tumnus, Rumblebuffin, Animal Ensemble
<i>Long Live</i>	Animal Ensemble
<i>Long Live (reprise)</i>	All

ORCHESTRA



<i>Conductor</i>	Mr Alan Weakley
<i>Violin</i>	Daniel Munks
<i>Flute</i>	Miss Julie Groves
<i>Clarinet</i>	Mr Chris Hatton
<i>Trumpet</i>	Gus Bradford Connor Slevin
<i>Horn</i>	Cai Evans Miss Rebecca Alexander
<i>Trombone</i>	Harry Raffaitin
<i>Tuba</i>	Mr John Elliot
<i>Percussion</i>	Mr Steve Gibson Mr Sebastian Guard
<i>Guitar</i>	Mr David Warren
<i>Keyboard</i>	Mr Samuel Keeler

Imagine living in a world where it is always winter. Not only that: always winter, but never Christmas. Admittedly, for those of us who grew up in the Southern Hemisphere, winter without Christmas was the norm, but we didn't have the bleak, dark, freezing English climate to contend with. The idea of enduring that without the promise of carols, mince pies and mulled wine doesn't even bear thinking about – yet this is what the poor citizens of Narnia had to live through. Keep that in the back of your mind as you watch their stories unfold.

The Lion, the Witch and the Wardrobe has been a much-beloved classic for nearly 70 years: C.S. Lewis' *Chronicles of Narnia* novels were written in the 1950s, and since then, there have been three television adaptations, the film in 2005 which brought the story to life for a new generation of fans, and, of course, multiple stage adaptations. (The version you will see this evening was first performed by the Royal Shakespeare Company in 1998 in Stratford-upon-Avon's Royal Shakespeare Theatre, so our young actors had rather big shoes to fill!) It's easy to understand the long-lasting appeal as there is something in the story for lovers of many genres: fantasy, action, adventure and drama.

It has also been said that the story presents clear and oft-analysed religious parallels, allegedly presenting the gospels allegorically; this idea is probably founded on Lewis' well-known exploration of theology and Christian apologetics. Interestingly, though,

Lewis claimed that the novel was 'not as much allegory as supposal', its intention being to awaken our imaginations by making us wonder what might happen – and what might be needed – if there really were a land like Narnia. In this way, the themes become more universal, and, indeed, relevant to any contemporary audience, religious or not: it can be argued that, like the residents of Narnia, we too live in a world in desperate need of redemption.

What this all boils down to is that because Lewis considered the *Chronicles of Narnia* to be more myth than allegory, it is undeniably a story that can have many meanings for different audiences in different generations. Once again, it is clear that there is something for everyone in *The Lion, the Witch and the Wardrobe*.

In a Whitgift context, *The Lion, the Witch and the Wardrobe* has been on my 'to direct' list for a number of years now: it's familiar; it's energetic; it allows for a large cast. One thing we (all right, I) perhaps didn't consider enough at first was the fact that although Adrian Mitchell's script is a lot of fun, its cinematic qualities make it rather challenging to stage. Magically transporting from Britain to Narnia is one thing, but we have also had to learn how to stage a battle between armies of animals and evil creatures, how to make a lion fly without actually leaving the ground, and how to give the Witch a whole array of magical powers. Not to mention getting to grips with Whitgift's first-ever (to

DIRECTOR'S NOTES

my knowledge) revolving stage! It has been a delight to see so many young actors working together to bring this production to life, developing a new range of skills along the way.

There are two things I would like to point out before concluding. The first is that of our 46-strong cast, fewer than 20% have performed in a major Whitgift production before. If you are reading this before watching the show, you may feel like this is being presented as some sort of excuse, but if you are reading it afterwards, I am sure you will agree that their performances are of a high enough standard that no excuses are necessary. Rather, I point it out to acknowledge the privilege of being able to offer this excellent opportunity to so many young actors, and the enormous progress they have made to put on this wonderful yet utterly complicated show. I am sure you will agree that they can be very proud of what they have achieved.

The second thing is that although it is my name on the bottom of the director's note, the production of this show has entirely been a team effort. I would like to make special mention of Mr Weakley and Miss Seal, without whom the whole process wouldn't have been half as successful (and without whom I probably would have lost all sense of patience and sanity some time ago!).

Whatever your previous experiences with *The Lion, the Witch and the Wardrobe*, and whatever perspective you bring with you tonight, we hope the magic of this timeless classic will fill you with nostalgia and warm your heart. We also welcome any Daughters of Eve and Sons of Adam for whom this may be a first introduction to Lewis' magical world. For you, we wish the closing lines of the play's musical finale: 'Long live the music/ long live the magic/and long live the land/of Narnia too.'





Costumes provided by Molly Limpet's
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Court, Barmouth Road, Sheffield, S7 2DH.
(0114) 2500851 www.mollylimpets.com

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CR2 6YT