# The Crucible revival at Shakespeare’s Globe highlights modern parallels of hysteria and injustice



Arthur Miller’s "The Crucible" continually proves itself to be a beacon of relevance, particularly in contemporary society, which is rife with combinations of disputed truths and ideological struggles. As we navigate a landscape fraught with hysteria and scapegoating, revisiting Miller’s exploration of these themes is not just timely; it is essential. The recent production at Shakespeare’s Globe Theatre, directed by Ola Ince, starkly reflects these enduring concerns.

Set against the backdrop of the tumultuous Salem witch trials of the 17th century, this rendition remains true to its historical roots, presenting period costumes such as bonnets and pointed hats while employing a range of British accents that lend authenticity to the performances. Ince’s direction infuses the classic narrative with a nuance that is both unsettling and enlightening. Employing a touch of absurdist humour, the play critiques the irrationality of mass hysteria; the absurdity of situations such as flying girls and accusations of witchcraft are rendered all the more poignant when treated with a measure of levity. Judges, particularly Deputy Governor Danforth, portrayed by Gareth Snook, are depicted as bumbling figures, evoking a sense of irony that underscores the gravity of the characters' moral failings.

Musical elements introduced by composer Renell Shaw enhance the female perspectives within a narrative often dominated by male authority. This creative choice is particularly striking as it allows the town’s women to vocalise their struggles, contributing to a broader understanding of the psychological pressures that underpin Miller’s narrative. Performances from Gavin Drea as John Proctor and Hannah Saxby as Abigail Williams are highlighted, showcasing the intense dynamics of their illicit relationship. The emotional stakes during court confrontations resonate powerfully, particularly in scenes involving Elizabeth Proctor and the troubled Mary Warren, played effectively by Bethany Wooding, revealing the destructive power of peer pressure in a time of collective fear.

The set design by Amelia Jane Hankin complements the production's themes with its minimalism. There is an almost haunting beauty to the stark wooden structures that emphasise the piety and severity of the period. Certain tableau moments, where the accusers stand frozen like statues waiting to face their fates, evoke a palpable tension that enhances the audience's sense of impending doom.

While the production is engaging, it unfortunately suffers from a pacing issue, particularly noticeable in the third act, which stretches to three hours. Despite these slower points, the emotive weight of key scenes is enough to recover some momentum. It is noteworthy that this production not only marks a significant moment for the Globe Theatre as the first non-Shakespearean play to be showcased, but it also offers a fresh lens through which to view Miller’s masterwork, making it a fitting choice for such a historic venue. Artistic Director Michelle Terry has expressed a desire to reimagine modern classics within the Globe’s unique framework, and this production exemplifies that vision.

Ultimately, "The Crucible" at Shakespeare’s Globe stands as a powerful reminder of how art can reflect, critique, and challenge our societal norms. In an era where issues like political persecution and truth distortion are increasingly prevalent, Miller’s narrative resonates profoundly, offering audiences both an educational and emotional experience that lingers long after the curtain falls.

### Reference Map

1. Paragraph 1: [[1]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[2]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[5]](https://www.theguardian.com/stage/2025/may/06/abuse-witch-hunts-hangings-arthur-millers-the-crucible)
2. Paragraph 2: [[1]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[2]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[3]](https://www.timeout.com/london/theatre/the-crucible-4), [[6]](https://www.london-theatreland.co.uk/shows/shakespeares-globe-theatre/the-crucible)
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4. Paragraph 4: [[1]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[3]](https://www.timeout.com/london/theatre/the-crucible-4)
5. Paragraph 5: [[1]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[5]](https://www.theguardian.com/stage/2025/may/06/abuse-witch-hunts-hangings-arthur-millers-the-crucible)
6. Paragraph 6: [[4]](https://www.shakespearesglobe.com/discover/blogs-and-features/2025/04/30/choosing-the-crucible/), [[6]](https://www.london-theatreland.co.uk/shows/shakespeares-globe-theatre/the-crucible), [[7]](https://www.broadwayworld.com/westend/article/Cast-Set-For-THE-CRUCIBLE-at-Shakespeares-Globe-20250402)
7. Paragraph 7: [[1]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[2]](https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe), [[5]](https://www.theguardian.com/stage/2025/may/06/abuse-witch-hunts-hangings-arthur-millers-the-crucible)

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## Bibliography

1. <https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe> - Please view link - unable to able to access data
2. <https://www.theguardian.com/stage/2025/may/22/the-crucible-review-miller-revival-shakespeare-s-globe> - This review discusses the 2025 production of Arthur Miller's 'The Crucible' at Shakespeare's Globe Theatre, directed by Ola Ince. The production is noted for its faithfulness to the original 17th-century setting, featuring period costumes and British accents. Ince introduces a radical touch by incorporating absurdist humor, making the play's themes of hysteria and scapegoating particularly resonant in the current climate of disputed truths and lies. The review also highlights the performances of Gavin Drea as John Proctor and Hannah Saxby as Abigail Williams, as well as the set design by Amelia Jane Hankin.
3. <https://www.timeout.com/london/theatre/the-crucible-4> - Time Out's review of 'The Crucible' at Shakespeare's Globe Theatre emphasizes the significance of this being the first non-Shakespeare play staged in the outdoor theatre. Directed by Ola Ince, the production is praised for its suitability to the Globe's space, with its sprawling cast and epic structure. The review notes the play's exploration of themes like superstition and mass hysteria, drawing parallels to the Globe's historical context. The production is described as a fitting choice for the venue, offering a fresh perspective on Miller's classic.
4. <https://www.shakespearesglobe.com/discover/blogs-and-features/2025/04/30/choosing-the-crucible/> - In this blog post, Shakespeare's Globe Artistic Director Michelle Terry discusses the decision to stage Arthur Miller's 'The Crucible' as the first modern classic in the Globe Theatre. Terry explains the intention to reimagine modern plays through the unique architecture of the Globe, aiming to create an immersive experience for the audience. The post also highlights the involvement of director Ola Ince, emphasizing her humanity and belief in theatre as an art form. The production is set to run from 8 May to 12 July 2025.
5. <https://www.theguardian.com/stage/2025/may/06/abuse-witch-hunts-hangings-arthur-millers-the-crucible> - This article reflects on the enduring relevance of Arthur Miller's 'The Crucible,' particularly in the context of contemporary issues like McCarthyism and political persecution. The piece discusses the play's exploration of themes such as abuse, witch-hunts, and hangings, and how each new production finds meanings that speak to current times. The article also notes the Globe's upcoming production of 'The Crucible,' directed by Ola Ince, highlighting the play's timeliness and its ability to resonate with modern audiences.
6. <https://www.london-theatreland.co.uk/shows/shakespeares-globe-theatre/the-crucible> - This page provides information about the 2025 production of 'The Crucible' at Shakespeare's Globe Theatre, including ticket details and customer reviews. The reviews praise the atmospheric setting of the open-air theatre and the performances of the cast, particularly Bettrys Jones as Mary Warren and Oliver Ford-Davies as Deputy Governor Danforth. The production is described as chilling and engaging, with standout performances and a compelling portrayal of Miller's classic play.
7. <https://www.broadwayworld.com/westend/article/Cast-Set-For-THE-CRUCIBLE-at-Shakespeares-Globe-20250402> - Broadway World's article announces the cast for 'The Crucible' at Shakespeare's Globe Theatre, directed by Ola Ince. The cast includes Sarah Belcher as Ann Putnam/Sarah Good, Sarah Cullum as Martha Corey/Ruth Putnam/Cover, and Gavin Drea as John Proctor. The production marks the first modern classic to be staged at the Globe Theatre and is set to run from 8 May to 12 July 2025. Director Ola Ince expresses excitement about sharing Miller's epic in the unique immersive space of the Globe Theatre.