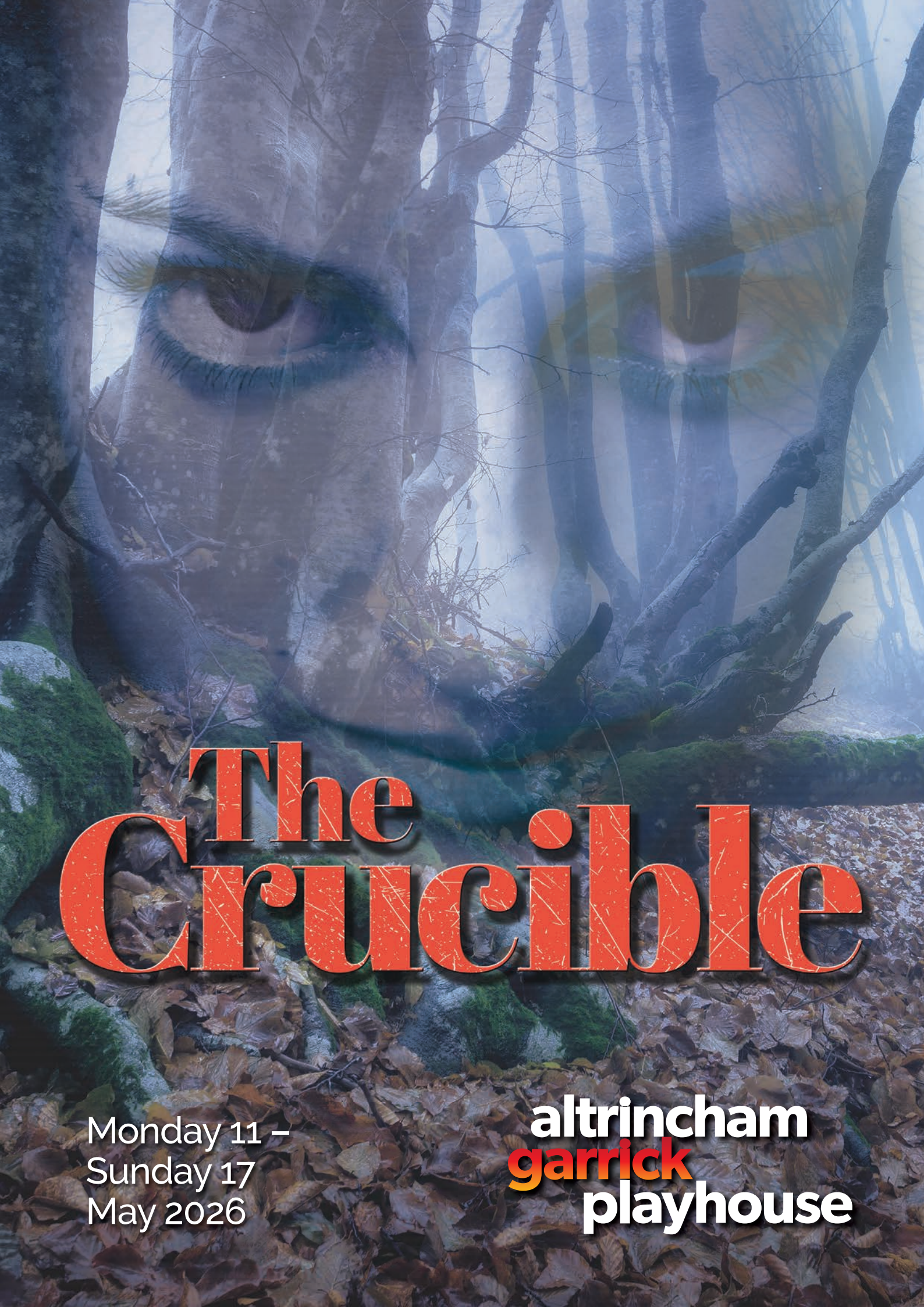




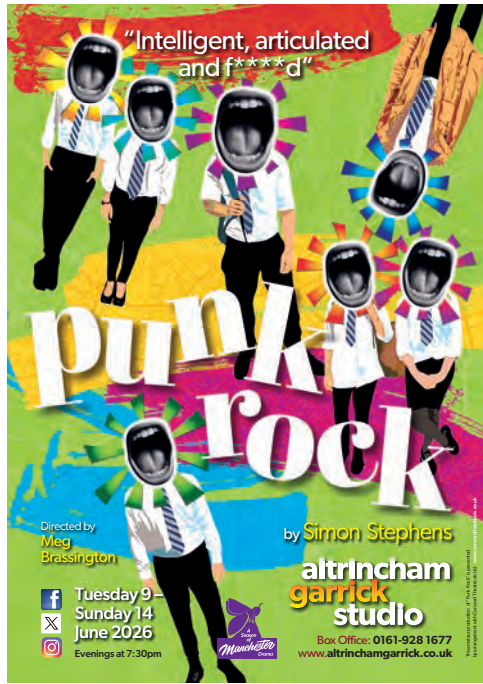
The Crucible

Monday 11 –
Sunday 17
May 2026

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"Intelligent, articulated and f****d"



punk rock

Directed by Meg Brassington

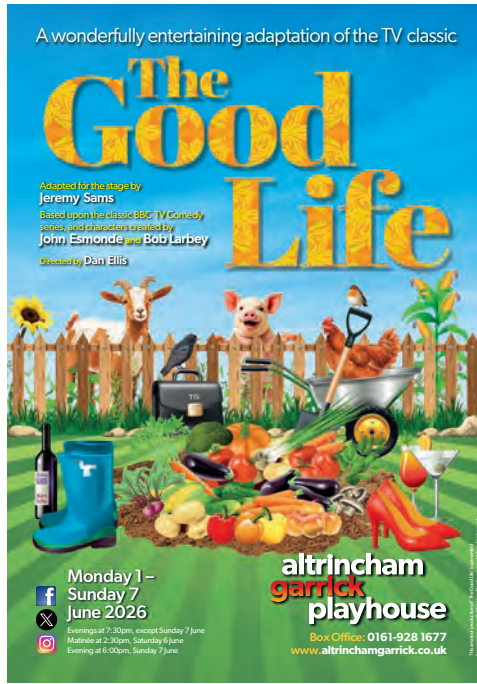
Tuesday 9 – Sunday 14 June 2026
Evenings at 7:30pm

by Simon Stephens
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A wonderfully entertaining adaptation of the TV classic

The Good Life

Adapted for the stage by Jeremy Sams
Based upon the classic BBC TV Comedy series, and characters created by John Esmonde and Bob Larbey
Directed by Dan Ellis



Monday 1 – Sunday 7 June 2026
Evenings at 7:30pm, except Sunday 7 June
Matinee at 2:30pm, Saturday 6 June
Evening at 6:00pm, Sunday 7 June

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A smashing, positively dashing, simply lovely musical

My Fair Lady

Adapted from George Bernard Shaw's play and Gabriel Pascal's motion picture "Pygmalion"
Book and lyrics by Alan Jay Lerner
Music by Frederick Loewe
Original production directed and staged by Moss Hart



Monday 22 – Sunday 28 June 2026
Evenings at 7:30pm, except Sunday 28 June
Matinee at 2:30pm, Saturday 27 June
Matinee at 4:00pm, Sunday 28 June

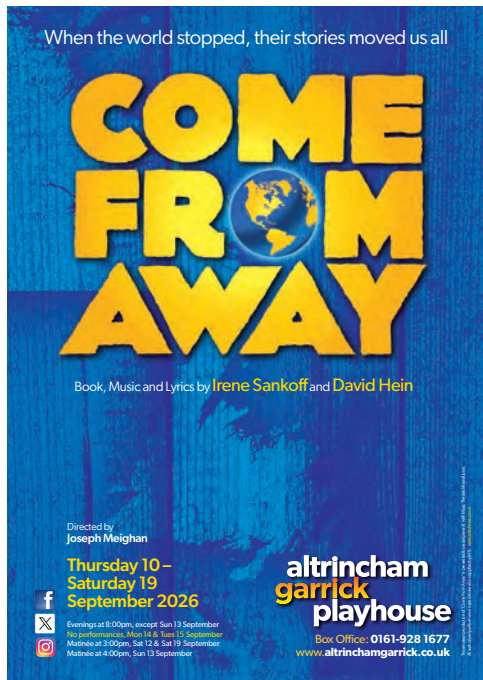
Director: Joseph Meighan
Musical Direction: Mark Grogan
Choreography: Louise Pettit

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When the world stopped, their stories moved us all

COME FROM AWAY

Book, Music and Lyrics by Irene Sankoff and David Hein



Directed by Joseph Meighan

Thursday 10 – Saturday 19 September 2026
Evenings at 8:00pm, except Sun 13 September
Matinee at 3:00pm, Sat 12 & Sat 19 September
Matinee at 4:00pm, Sun 13 September

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"What's bred in the bone will not go out of the flesh"

The Son

by Florian Zeller
Translated by Christopher Hampton



Directed by Jonathan Barker

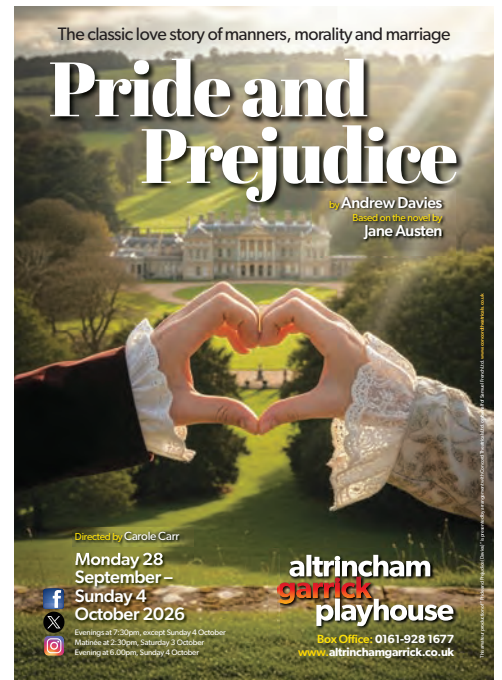
Tuesday 22 – Sunday 27 September 2026
Evenings at 7:30pm
Matinee 2:30pm, Sat 27 Sept

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The classic love story of manners, morality and marriage

Pride and Prejudice

by Andrew Davies
Based on the novel by Jane Austen



Directed by Carole Carr

Monday 28 September – Sunday 4 October 2026
Evenings at 7:30pm, except Sunday 4 October
Matinee at 2:30pm, Saturday 3 October
Evening at 6:00pm, Sunday 4 October

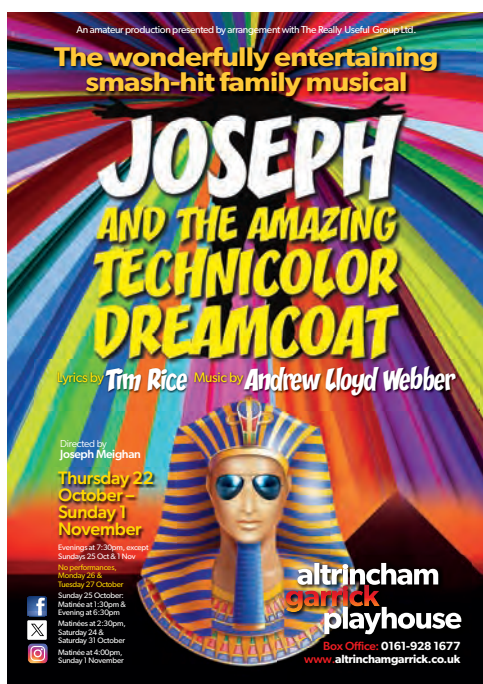
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An amateur production presented by arrangement with The Really Useful Group Ltd.

The wonderfully entertaining smash-hit family musical

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Lyrics by Tim Rice Music by Andrew Lloyd Webber



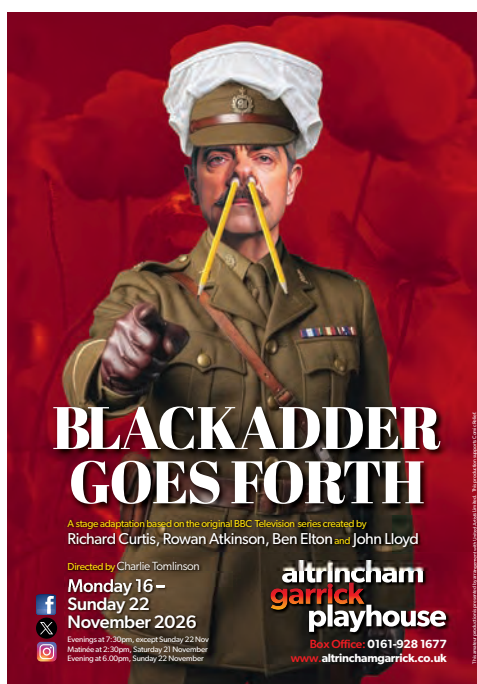
Directed by Joseph Meighan

Thursday 22 October – Sunday 1 November
Evenings at 7:30pm, except Sunday 25 Oct & 1 Nov
Matinee at 2:30pm, Sunday 25 Oct
Evenings at 7:30pm, Sunday 25 Oct
Matinee at 2:30pm, Sunday 25 Oct
Evenings at 7:30pm, Sunday 25 Oct
Matinee at 2:30pm, Sunday 25 Oct

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BLACKADDER GOES FORTH

A stage adaptation based on the original BBC Television series created by Richard Curtis, Rowan Atkinson, Ben Elton and John Lloyd



Directed by Charlie Tomlinson

Monday 16 – Sunday 22 November 2026
Evenings at 7:30pm, except Sunday 22 Nov
Matinee at 2:30pm, Saturday 21 November
Evening at 6:00pm, Sunday 22 November

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Box Office: 0161-928 1677
www.altrinchamgarrick.co.uk

A raw, touching and funny portrait of a 21st Century marriage

Middle

by David Eldridge



Directed by Lou Kershaw

Tuesday 24 – Sunday 29 November 2026
Evenings at 7:30pm
Matinee 2:30pm, Sat 28 Nov

altrincham garrick studio
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Director's Introduction



The Cost of Integrity

When Arthur Miller penned *The Crucible* in 1953, he was writing through the suffocating fog of the McCarthy era – a time when "naming names" was the only currency for survival. But to view this play solely as a historical museum piece or a political allegory for the Cold War is to miss the terrifying heartbeat of the story.

At its core, *The Crucible* is a study of human fragility under pressure. What starts as a whisper in a bedroom quickly escalates into a wildfire that consumes a community. In Salem, we see how easily fear is weaponised. We see how a person's reputation becomes a matter of life and death, we see how paranoia replaces neighbourly trust and we see The Law become a tool for personal vengeance rather than justice. It is a frightening warning and continues to be immediate.

We live in an era where "cancel culture," echo chambers, and viral misinformation can ruin a life in the span of a few keystrokes. The "court of public opinion" is more active today than it has ever been. And so, we still struggle with the same question that haunts John Proctor: What is a person worth if they lose their name?

Now, to be very clear, Proctor is not a perfect man; he is a deeply flawed one. Yet, his journey from a guilt-ridden husband to a man who would rather face the gallows than sign a lie is one of the

most powerful arcs in theatrical history. He reminds us that even when the world goes mad, the individual still has the power to say, "No."

I have been blessed with a superb company of actors, technicians, designers and creatives, who have all taken the world of Salem, and the terror of it, into their souls to tell this story in, what I hope you'll agree, a compelling and urgent production. Directing "*The Crucible*" and working with these people, has been a huge privilege and a joy.

In this production, we've leaned into the claustrophobia of the period while stripping away the "bonnet and buckle" stereotypes. The Puritan lore is there, but we've tried to make the production feel more earthy and vital. We wanted to focus on the raw, visceral energy of a town held hostage by its own shadows. You will see the grit, feel the heat of the courtroom, and, we hope, find yourself asking: What would I do to save my name?

Thank you for joining us in Salem tonight.

Joe **Joseph Meighan**
Artistic Director, Altrincham Garrick Playhouse.

Definition: Crucible (n)

1. A severe test, as of patience or belief; a trial.
2. A place, time, or situation characterised by the confluence of powerful intellectual, social, economic, or political forces.
3. A metal container used to heat material to a very high temperature.

A New Jerusalem

Salem is an ancient term for "peace", "complete," or "safety" - famously associated with the city of Jerusalem.

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garrick
playhouse**
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Paul Simpson
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Head of Props Claire Eddleston-Rose
Workshop Manager and Maintenance Supervisor Steve Cox
Scenic Artist Amanda Cooke
House Keeper: Kim Riley
Garrick Academy of Performing Arts:
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Principal Helen Lawrence
Senior Tutor Dean Sumner
Assistant Tutor Olivia Walsh
Assistant Tutor Lottie Warburton
Assistant Tutor Tabitha Hughes

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Thankyou for helping to keep the theatre thriving!

History, Hysteria, and Conscience

Arthur Miller and *The Crucible*

Few twentieth-century playwrights have interrogated the moral fabric of society as searchingly as Arthur Miller. His 1953 drama *The Crucible* remains one of the most compelling works in modern theatre, not simply for its dramatic intensity, but for the clarity with which it exposes fear, power, and collective delusion. To understand Miller's motivations for writing the play, one must look simultaneously in two directions: backwards to the historical events of the Salem witch trials, and sideways to the political climate of mid-twentieth-century America, dominated by McCarthyism. Between these two worlds stands Miller himself, navigating personal, professional, and ideological pressures that would profoundly shape his work.

The Salem witch trials of 1692–93 form the narrative backbone of *The Crucible*. These events unfolded in a small Puritan community in colonial Massachusetts, where a combination of religious fervour, social tension, and fear of the unknown created fertile ground for mass hysteria. The crisis began when a group of young girls exhibited strange physical symptoms and accused local women of witchcraft. What followed was a cascade of accusations, trials, and executions that tore the community apart.

At least twenty people were executed, and many more imprisoned, often on the basis of spectral evidence, dreams, or personal grievances rather than tangible proof. The trials were fuelled by deeply embedded beliefs in the supernatural, as well as by underlying social tensions, including economic rivalries and fear of external threats.

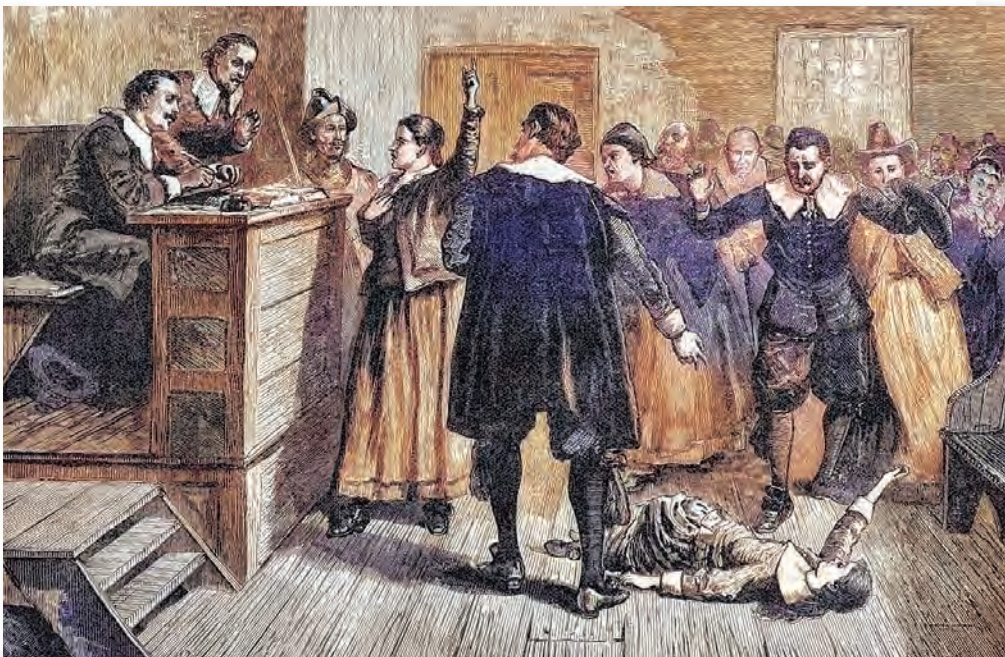
For Miller, Salem was not merely a historical curiosity. It was a vivid example of how fear can distort justice and how communities can turn on themselves when suspicion overrides reason. The rigid moral framework of Puritan society, with its emphasis on sin, confession, and public judgement, provided a powerful dramatic setting in which individual integrity could be tested against collective panic.

While *The Crucible* is set in the seventeenth century, its true urgency lies in its reflection of the political climate of 1950s America. “*The Red Hunt*”, led by the House Committee on Un-American Activities (HCUA) and by Senator Joseph McCarthy, was becoming the dominating fixation of the American psyche. It reached Hollywood when the studios, after first resisting, agreed to submit artists' names to the House Committee for “clearing” before employing them. This unleashed a veritable holy terror among actors, directors, and others, from Party members to those who had had the merest brush with a front organization.

The Soviet plot was the hub of a great wheel of causation; the plot justified the crushing of all nuance, all the shadings that a realistic judgment of reality requires. Even worse was the feeling that people's sensitivity to this onslaught on our liberties was passing from them. In “*Timebends*,” Arthur Miller's autobiography, he recalled the time he'd written a screenplay (“*The Hook*”) about union corruption on the Brooklyn waterfront. Harry Cohn, the head of Columbia Pictures, did something that would once have been considered unthinkable: he showed Miller's script to the F.B.I. Cohn then asked the playwright to take the gangsters in his script, who were threatening and murdering their opponents, and simply change them to Communists.

When Miller declined to commit this idiocy (Joe Ryan, the head of the longshoremen's union, was soon to go to Sing Sing for racketeering), he got a wire from Cohn saying, “*The minute we try to make the script pro-American you pull out.*” By then – it was 1951 – Miller had come to accept this terribly serious insanity as routine, but there was also an element of the marvellous in it which he longed to put on the stage.

In those years, to imagine writing a play about this environment was like trying to “pick one's teeth with a ball of wool”. Miller lacked the tools to illuminate miasma. Yet he kept being drawn back to it.



Above: An 1876 illustration of a Salem courtroom during the witch trials that appeared in William A. Crafts, *Pioneers in the Settlement of America: From Florida in 1510 to California in 1849* (Boston: Samuel Walker and Co., 1876). Unattributed, Public domain, via Wikimedia Commons.



Miller had read about the witchcraft trials in college, but it was not until he read a book published in 1867 – a two-volume, thousand-page study by Charles W. Upham, who was then the mayor of Salem – that he knew he had to write about the period. Upham had not only written a broad and thorough investigation of what was even then an almost lost chapter of Salem's past but opened up to the playwright the details of personal relationships among many participants in the tragedy.

Arthur Miller visited Salem for the first time on a dismal spring day in 1952; it was a sidetracked town then, with abandoned factories and vacant stores. In the gloomy courthouse there he read the transcripts of the witchcraft trials of 1692, as taken down in a primitive shorthand by ministers who were spelling each other. But there was one entry in Upham in which the thousands of pieces he had come across were jogged into place. It was from a report written by the Reverend Samuel Parris, who was one of the chief instigators of the witch-hunt. *"During the examination of Elizabeth Procter, Abigail Williams and Ann Putnam" – the two were "afflicted" teen-age accusers, and Abigail was Parris's niece – "both made offer to strike at said Procter; but when Abigail's hand came near, it opened, whereas it was made up into a fist before, and came down exceeding lightly as it drew near to said Procter, and at length, with open and extended fingers, touched Procter's hood very lightly. Immediately Abigail cried out her fingers, her fingers, her fingers burned..."*

In this remarkably observed gesture of a troubled young girl, Miller believed, a play became possible. Elizabeth Procter had been the orphaned Abigail's mistress, and they had lived together in the same small house until Elizabeth fired the girl. By this time, Miller was sure, John Procter had bedded Abigail, who had to be dismissed most likely to appease Elizabeth. There was bad blood between the two women now. That Abigail started, in effect, to condemn Elizabeth to death with her touch, then stopped her hand, then went through with it, was quite suddenly the human centre of all this turmoil.

All this the playwright understood. He had not approached the witchcraft out of nowhere, or from purely social and political considerations. His own marriage of twelve years was teetering and he knew more than he wished to know about where the

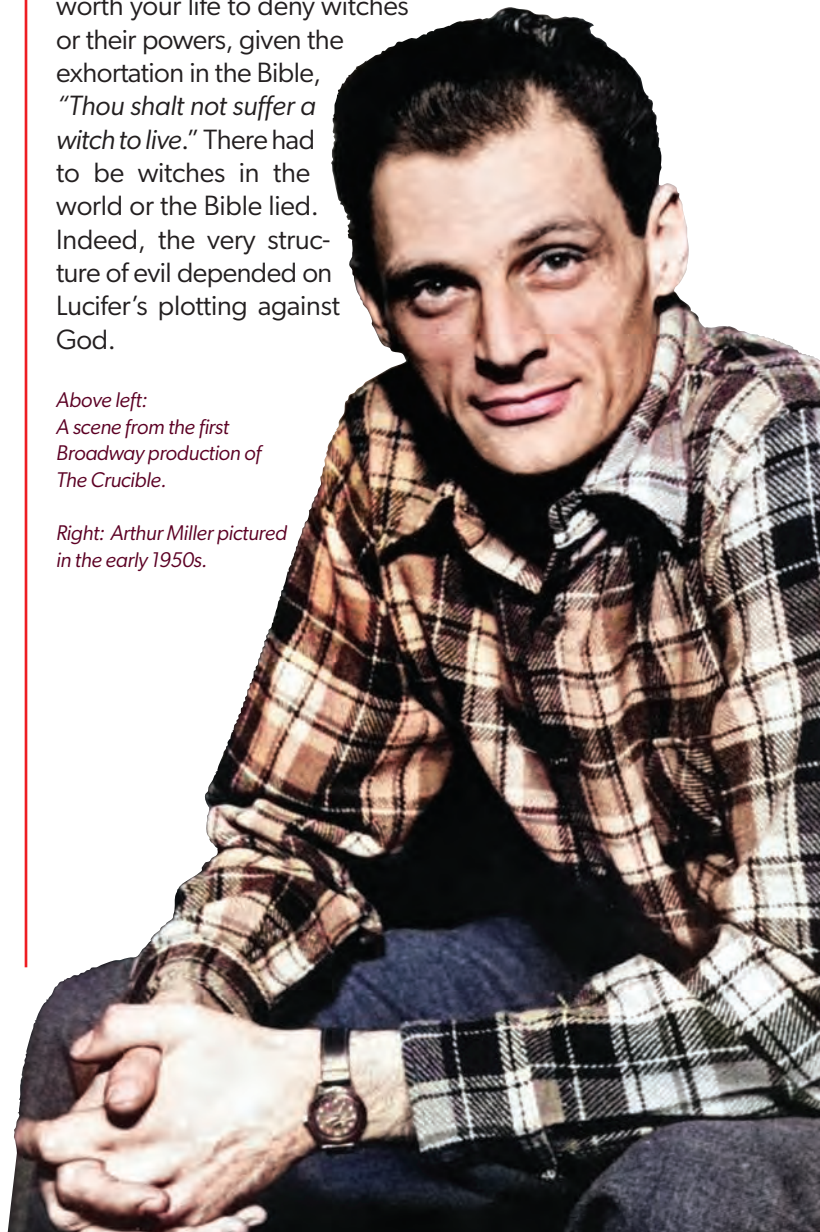
blame lay. (Miller divorced his wife, Mary Slattery, in 1956 and married Marilyn Monroe, with whom he had been having an affair, in the same year). That John Procter the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was both a reassurance and an inspiration to Miller: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul. He sensed that he had at last found something of himself in it, and the play began to accumulate around this man.

But as the dramatic form became visible, one problem remained unyielding: so many practices of the Salem trials were similar to those employed by the congressional committees that Miller could easily have been accused of skewing history for a mere partisan purpose. Inevitably, it was no sooner known that his new play was about Salem than he had to confront the charge that such an analogy was specious – that there never were any witches but there certainly are

Communists. In the seventeenth century, however, the existence of witches was never questioned by the loftiest minds in Europe and America; and even lawyers of the highest eminence, like Sir Edward Coke, a veritable hero of liberty for defending the common law against the king's arbitrary power, believed that witches had to be prosecuted mercilessly. Of course, there were no Communists in 1692, but it was literally worth your life to deny witches or their powers, given the exhortation in the Bible, *"Thou shalt not suffer a witch to live."* There had to be witches in the world or the Bible lied. Indeed, the very structure of evil depended on Lucifer's plotting against God.

Above left:
A scene from the first
Broadway production of
The Crucible.

Right: Arthur Miller pictured
in the early 1950s.

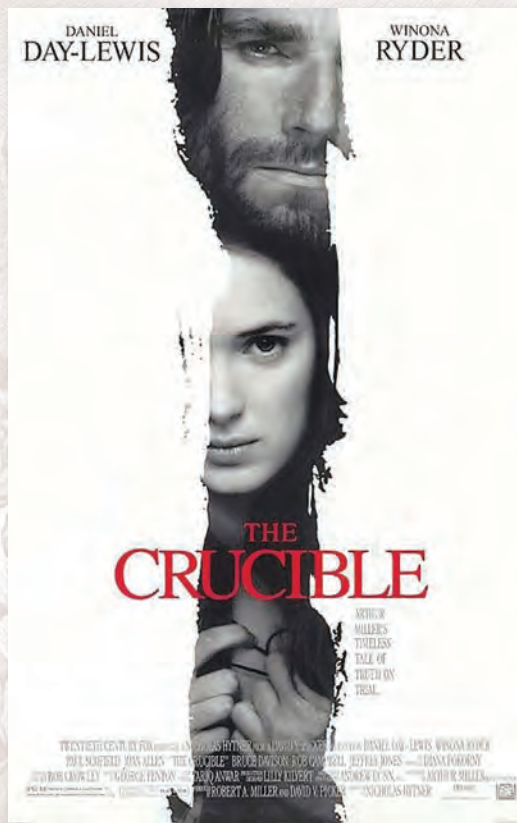


Miller was also drawn into writing *"The Crucible"* by the chance it gave him to use a new language – that of seventeenth-century New England. To the playwright, that plain, craggy English was liberating in a strangely sensuous way, with its swings from an almost legalistic precision to a wonderful metaphoric richness. *"The Lord doth terrible things amongst us, by lengthening the chain of the roaring lion in an extraordinary manner, so that the Devil is come down in great wrath,"* Deodat Lawson, one of the great witch-hunting preachers, said in a sermon. Lawson rallied his congregation for what was to be nothing less than a religious war against the Evil One – *"Arm, arm, arm!"* – and his concealed anti-Christian accomplices.

Among other strategies to understand the language more, Miller enlisted the help of a former University of Michigan classmate, the Greek-American scholar and poet Kimon Friar. (He later translated Kazantzakis.) The problem was not to imitate the archaic speech but to try to create a new echo of it which would flow freely off American actors' tongues. The actors in the first production grabbed the language and ran with it as happily as if it were their customary speech.

The Crucible took Miller about a year to write. With its five sets and a cast of twenty-one, it never occurred to him that it would take a brave man to produce it on Broadway, especially given the prevailing climate, but Kermit Bloomgarden never faltered. Well before the play opened, a strange tension had begun to build. Only two years earlier, the *"Death of a Salesman"* touring company had played to a thin crowd in Peoria, Illinois, having been boycotted nearly to death by the American Legion and the Jaycees. Before that, the Catholic War Veterans had prevailed upon the Army not to allow its theatrical groups to perform, first, *"All My Sons,"* and then any play of Miller's, in occupied Europe. Miller knew of two suicides by actors depressed by upcoming investigation, and every day seemed to bring news of people exiling themselves to Europe: Charlie Chaplin, the director Joseph Losey, Jules Dassin, the harmonica virtuoso Larry Adler, Donald Ogden Stewart, one of the most sought-after screenwriters in Hollywood, and Sam Wanamaker, who would subsequently lead the successful campaign to rebuild Shakespeare's Globe Theatre.

Top: The poster for the 1996 movie, starring Daniel Day-Lewis and Winona Ryder. Right: The poster for a recent Broadway staging of Miller's classic play.

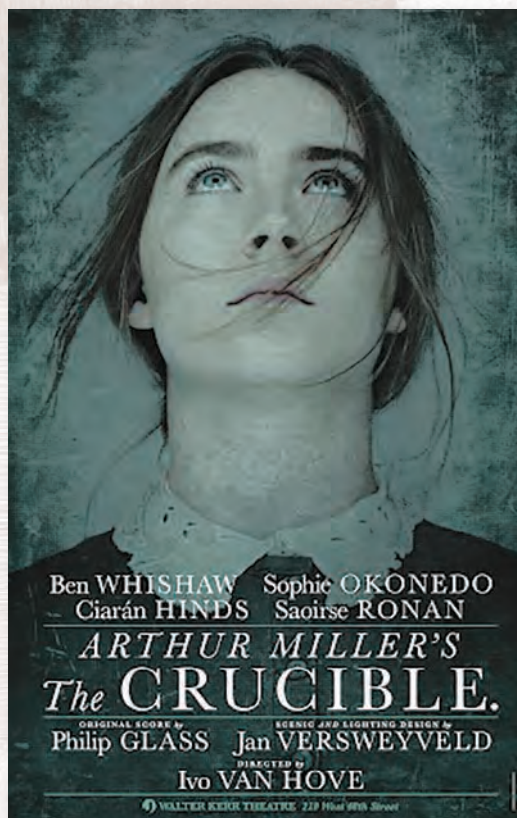


On opening night, January 22, 1953, Miller knew that the atmosphere would be pretty hostile. The coldness of the crowd was not a surprise; Broadway audiences were not famous for loving history lessons, which is what they made of the play. The remoteness of the production was guaranteed by the director, Jed Harris, who insisted that this was a classic requiring the actors to face front, never each other. The critics were not swept away. *"Arthur Miller is a problem playwright in both senses of the word,"* wrote Walter Kerr of the Herald Tribune, who called the play *"a step backward into mechanical parable."* The Times was not much kinder, saying, *"There is too much excitement and not enough emotion in 'The Crucible.'"* Miller himself greatly disliked the first production... and the play's future would turn out quite differently.

About a year later, a new production, one with younger, less accomplished

actors, working in the Martinique Hotel ballroom, played with the fervour that the script and the times required, and *"The Crucible"* became a hit. The play stumbled into history, and since then there has hardly been a week when it hasn't been on a stage somewhere in the world, as well as there having been several films made. Jean-Paul Sartre, in his Marxist phase, wrote a French film adaptation that blamed the tragedy on the rich landowners conspiring to persecute the poor. (In truth, most of those who were hanged in Salem were people of substance, and two or three were very large landowners.)

At its paranoid centre, *The Crucible* is still pumping out the same darkly attractive warning that it did in the fifties. For some, the play seems to be about the dilemma of relying on the testimony of small children accusing adults of sexual abuse. For others, it may simply be a fascination with the outbreak of paranoia that suffuses the play. For many people, its political implications are the central issue; the Salem interrogations turn out to be eerily exact models of those that were yet to come in Stalin's Russia, Pinochet's Chile, Mao's China, and other regimes. (Nien Cheng, the author of *"Life and Death in Shanghai,"* told Arthur Miller that she could hardly believe that a non-Chinese – someone who had not experienced the Cultural Revolution – had written the play.) But below its concerns with justice the play evokes a lethal brew of illicit sexuality, fear of the supernatural, and political manipulation – a combination not unfamiliar these days.



Arthur Miller

Arthur Asher Miller was born on October 17, 1915, in Harlem, New York City, to a prosperous Jewish family. His father, Isidore Miller, owned a successful clothing manufacturing business, and the family enjoyed a comfortable life until the Wall Street Crash of 1929 devastated their fortunes. This sudden economic collapse had a profound impact on the young Miller. Witnessing his family's decline from affluence to financial insecurity instilled in him a lasting awareness of economic injustice and the precariousness of the so-called American Dream, themes that would later permeate his writing.

Miller did not initially distinguish himself academically. After graduating from high school, he worked a series of manual jobs to save money for university, experiences that exposed him to the lives of ordinary working Americans. In 1934, he enrolled at the University of Michigan, where he began to find his voice as a writer. It was there that he first turned to playwriting, winning several awards that encouraged him to pursue the craft seriously. The university years were formative, not only in honing his technical skill but also in shaping his intellectual outlook, influenced by the social and political debates of the 1930s.

Miller's early plays in the 1940s received modest attention, but it was his 1947 work, **All My Sons**, that brought him significant recognition. The play, centred on a businessman who knowingly sells defective airplane parts during World War II, established Miller's interest in moral responsibility and the consequences of individual actions within a wider social framework. It was both a critical and commercial success, earning him his first Tony Award and marking him as a major new voice in American theatre.

His reputation was cemented two years later with the premiere of **Death of a Salesman** in 1949. The play tells the story of Willy Loman, an ageing salesman grappling with failure and disillusionment. Miller's portrayal of Willy's tragic descent offered a searing critique of the American Dream, challenging the notion that hard work inevitably leads to success. The play's innovative structure, blending memory and reality, and its emotional intensity resonated deeply with audiences. It won the Pulitzer Prize for Drama and has since become one of the most frequently performed plays worldwide.

In the early 1950s, Miller turned his attention to a different kind of societal pressure:

political persecution. The United States was gripped by the fervour of anti-communist investigations led by figures such as Joseph McCarthy. This period, known as McCarthyism, saw widespread accusations, blacklisting, and a climate of fear that threatened artistic and intellectual freedom. Miller responded with **The Crucible** in 1953, using the historical setting of the Salem witch trials of 1692 as an allegory for contemporary events. By drawing parallels between the hysteria of the witch trials and the paranoia of McCarthyism, Miller exposed the dangers of mass fear and the erosion of justice under political pressure.

Miller's own life soon intersected with the very forces he critiqued. In 1956, he was called before the House Un-American Activities Committee. Refusing to name others involved in alleged communist activities, Miller was cited for contempt of Congress, though the conviction was later overturned. This experience reinforced his commitment to artistic integrity and individual conscience, further deepening the moral urgency of his work.

Alongside his professional achievements, Miller's personal life attracted considerable public attention, particularly his marriage to Marilyn Monroe in 1956. Their relationship, which lasted until 1961, was emblematic of the intersection between Hollywood glamour and intellectual seriousness. Miller wrote the screenplay for **The Misfits**, starring Monroe, during the final years of their marriage. While the union ultimately ended in divorce, it remains one of the most discussed aspects of his personal life.

Throughout the 1960s and beyond, Miller continued to write prolifically, producing plays such as **After the Fall** and **The Price**. These later works often took on a more introspective tone, reflecting on personal guilt, family dynamics, and the passage of time. While they did not always achieve the same level of acclaim as his earlier masterpieces, they demonstrated his ongoing willingness to experiment and confront difficult emotional terrain.

Miller was also an essayist and public intellectual, engaging with issues of politics,



culture, and human rights. He served as president of PEN International from 1965 to 1969, advocating for freedom of expression and supporting writers facing persecution around the world. His commitment to these causes underscored his belief in the social responsibility of the artist.

In his later years, Miller remained an active and respected figure in the literary world. He received numerous honours, including the Pulitzer Prize, multiple Tony Awards, and the Jerusalem Prize, recognising his contribution to literature and his exploration of individual freedom in society. Even as his health declined, he continued to write and reflect on the enduring questions that had shaped his career.

Arthur Miller died on February 10, 2005, at the age of 89. His legacy endures not only in the continued performance of his plays but also in the moral clarity and intellectual courage they embody. Miller's work invites audiences to confront uncomfortable truths about themselves and their societies, challenging complacency and urging a deeper consideration of justice, responsibility, and human dignity.

In examining Miller's life and career, one sees a writer profoundly shaped by the events of the twentieth century, yet whose insights remain strikingly relevant. His plays are not relics of a particular era but living works that continue to resonate in times of uncertainty and division. Through his unwavering commitment to truth and his mastery of dramatic form, Arthur Miller secured his place as one of the most important playwrights of the modern age.

The Cast

Betty Parris
Reverend Samuel Parris
Tituba
Abigail Williams
Susanna Walcott
Ann Putnam/ Sarah Good
Thomas Putnam
Mercy Lewis
Mary Warren
John Proctor
Rebecca Nurse
Giles Corey
Reverend John Hale
Elizabeth Proctor
Francis Nurse
Ezekiel Cheever
Marshal George Herrick
Judge John Hathorne
Deputy Governor
Thomas Danforth
Hopkins

In order of appearance...

Eleanor Callear
Mark Jephcott
Ann-Marie Debbie Thomas
Chloe Arrowsmith
Kate Hanss
Sarah Kirk
Gary Ford
Ella Muscroft
Lauren Brown
Loui Quelcutti
Carole Carr
Nick Sample
Jonathan Higgs
Antonia Whitehead
Richard Sails
Peter Connolly
Tyler Read
Abdul Chunara

Charlie Tomlinson
Callum Johnson

Synopsis of Scenes

Part One

Act 1:

Act 2:

Interval

Part Two:

Prologue:

Act 3:

Act 4:

February 1692 – Rev. Parris' Home, Salem

8 Days Later – The Proctor Home, outskirts of Salem

36 Days Later – The Woods surrounding Salem Village

The Next Day – The Meeting House, Salem

3 Months Later – The jail, Salem

The Creative Team

Director	Joseph Meighan
Original Music Composition	Mark Goggins
Set Design	Barbara Biddulph
Heads of Stage	Mark McEwan Paul Simpson
Stage Manager	Jo Myers
Assistant Stage Managers	Vi Pope
	Jenny Dixon Laura Booth
Lighting Design	James Merrington
Sound Design	Mark Goggins
Properties	Christine Chrystal
	Claire Eddleston Rose
	Evie Tinsley
Rehearsal Prompt	Alison Davis
Costume Coordinator	Mike Shaw
Costumes	Charades Theatrical Costume Hire
Production Carpenter	Steve Cox
Assisted by	Trevor McKie
Scenic Artist	Mandy Cooke
Assisted by	Barry Purves Rob Robinson
	Jane Milner Charlotte Leigh
	Holly Cooper Ruth Hetherington
	Elfin Hackl Berry
Set Construction	Paul Simpson Trevor McKie
	Barry Borgen Alan Jones
	Nick McKie Mark McEwan
	John Murphy Andy McHugh
	Dave Bailey Cliff Mills
	Steve Cox Bob Green
	Alistair Duffy Drew Lightfoot
	Elfin Hackl Berry
Rehearsal & Show Photography	Martin Ogden
Publicity & Programme Design	Nick Sample

The details above were believed to be correct at the time of going to print, but could have been subject to change...

Without our incredibly dedicated, enthusiastic team of **Volunteers and Staff**, whose sheer hard work often goes unnoticed, Altrincham Garrick Playhouse would simply be unable to continue providing such a range of top-quality productions for everyone enjoy.

With their continuous commitment to excellence, we owe them all a huge debt of gratitude. Thank You!

Thank You!

The Company



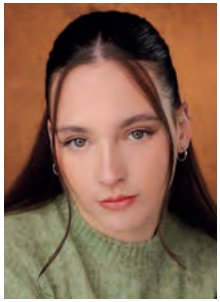
Chloe Arrowsmith

Abigail Williams

Chloe is a Manchester based actor with a BA in Theatre and Performance from The University of Leeds. Having previously appeared at the Garrick in **Frankenstein**, **Shakespeare in Love** and **A Christmas Carol – A Ghost Story**, Chloe gave an unforgettably stunning performance as **Eli** in the Garrick Ensemble 2024 production of **Let the Right One In**. Last season, Chloe appeared in two Garrick Studio productions – as

Amber in **Little Gem** and as **Maire Chatach** in **Translations**.

Her previous performances include plays such as **Macbeth**, **The Importance of Being Earnest**, **Antigone**, **A Curtain Up on Murder**, **Random Acts of Malice**, as well as being a part of the original casts of new pieces of writing such as **Shut Up Helen!**, **Jargon**, and **Maleficarum**.



Lauren Brown

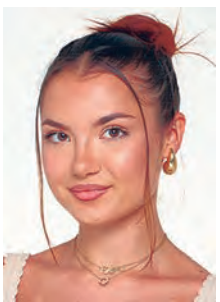
Mary Warren

Lauren is a recent graduate of Shockout Arts, having trained on their Musical Theatre Degree course. She began dancing at the age of 4 and found her passion for Musical Theatre and Acting during high school.

Her previous appearances at Altrincham Garrick include **Jim Hawkins** in **Treasure Island**, **Merrily We Roll Along**, **The Jitterbug** in **The Wizard of Oz** and **Chitty Chitty Bang Bang**. Last year she

played **Siobhan** in the Garrick Ensemble's **The Curious Incident of the Dog in the Night-time**, **Coleen Rooney** in **Vardy v Rooney: The Wagatha Christie Trial**, **Betty** in **Beautiful**, **Bebe Benzenheimer** in **A Chorus Line** and, most recently, **Veruca Salt** in **Charlie and the Chocolate Factory**. Lauren also choreographed our 2025-26 Pantomime **Goldilocks and the Three Bears**.

Other Theatre Credits include **Lily St. Regis** in **Annie**, **A Christmas Carol** and **Fame**, and most recently she appeared in **Opening Up! A Musical Showcase**. Lauren has also danced around the country at many prestigious venues including Her Majesty's Theatre, London, Liverpool Empire and The Lowry, Salford, and last year performed at **Move It**.



Eleanor Callear

Betty Parris

Eleanor is delighted to be appearing in another Altrincham Garrick Playhouse production, having previously appeared in the ensemble of both **Charlie and the Chocolate Factory** and **Beautiful: The Carole King Musical**. Eleanor has always had a huge passion for performing and is incredibly grateful for every opportunity to step onto the stage. She is especially excited to take on the role of **Betty Parris** in **The Crucible** and has

loved being part of such a talented cast throughout rehearsals. Eleanor hopes you enjoy the show as much as she has enjoyed being part of it.

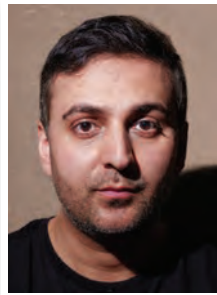


Carole Carr

Rebecca Nurse

Well-known to Altrincham Garrick Playhouse audiences for her long association with the company, both onstage in a huge variety of memorable roles and, more recently, of successfully directing innovative, imaginative productions on both our Main Stage and in the Garrick Studio – recent, post-pandemic shows include **The Lady In The Van**, **All My Sons**, **Bombshells**, **Jane Eyre**, Lucy Roslyn's **Pennyroyal** (which was

attended and acclaimed by the author herself) and **Translations** – Carole has not actually performed on stage for many years. However she has been tempted to play the small but important role of **Rebecca Nurse** who is a highly respected 70+ year old character who represents moral stability, wisdom and piety in this superb play. She has enjoyed being involved with a remarkable cast and also watching Joe Meighan weave his wonderful directorial magic.



Abdul Chunara

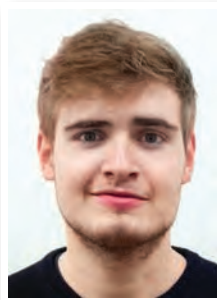
Judge John Hathorne

Abdul is an actor based in Manchester who is delighted to be making his Garrick Playhouse debut in **The Crucible**.

Abdul currently trains with Both Feet Actors and has recently had the opportunity to work on **Trying** at the Lawrence Batley Theatre, **Obsess** for the Ripon Festival and **Bear Left** at 53Two Manchester. He's also passionate about

creating his own work, his short film **The Job** which explored themes of race and social class was commissioned by the Victoria Wood Foundation and showcased at the Bury Arts Festival.

When he's not acting he loves spending time with his little nephew, travelling and enjoys outdoor swimming. He is represented by 23 Talent Management.



Peter Connolly

Ezekiel Cheever

The Crucible will be Peter's first production with Altrincham Garrick Playhouse. Peter studied at LIPA – Liverpool Institute of Performing Arts (2014-2017), before becoming an Actor, Director and Head of Tech at Bangor English Dramatics Society (2017-2020). During that time, he was also part of the get-out crew for Pontio Theatre (2019-2020), since when he has also been a Lighting Technician with the

National Youth Theatre (2022), and was part of the Old Vic Theatre Makers Company (2022-2023).



Gary Ford

Thomas Putnam

Gary is absolutely delighted to be returning to Altrincham Garrick Playhouse after recently being involved in Agatha Christie's murder mystery **The Mirror Crack'd**.

Gary made his stage debut last season in the production of **Jane Eyre**, playing the main roles of **Lord Ingram** and a **Clergyman** plus various other supporting roles.

Being involved in Arthur Miller's **The Crucible** continues to support his long held ambition to be involved in the performing arts.

Prior to the Garrick, Gary co-wrote, directed and performed in 2 plays and a number of short sketches for a local community club.

The deposition of Mary Daniel age nineteen years or thereabouts. So Deponent testifieth yt upon the 2 day of the last week last past, towards night, yt was suddenly very ill and went to lye down on a bed, and appeared to me.



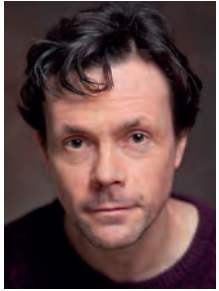
Kate Hanss

Susanna Walcott

The Crucible is Kate's Garrick debut, and they have had a wonderful time working with such a talented cast.

Kate has previously played *Louise de Keroualle* in Saddleworth Players' *Nell Gwynn*. They look forward to continuing their newfound passion for acting!

Offstage, Kate can be found writing, reading chunky historical books, or hanging out with their dog.



Jonathan Higgs

Reverend John Hale

Jonathan made his first appearance at Altrincham Garrick last year in the title role of *J. Robert Oppenheimer* in *Oppenheimer*. Soon after, he played the celebrity barrister *David Sherborne* in *Vardy vs Rooney: The Wagatha Christie Trial*. Most recently for the Garrick, he honed his 'evil character' skills as the villainous *Gently Benevolent* in *Bleak Expectations*.

Prior to joining the Garrick's company, Jonathan has been acting in various forms for over 25 years, most often at another Garrick theatre, in Stockport, with appearances there in *Glengarry Glen Ross* and *A Bunch of Amateurs*. Other previous roles include *Garry Essendine* in *Present Laughter*, *Richard Hannay* in *The 39 Steps*, *Bertie Wooster* in *Jeeves and Wooster* in *'Perfect Nonsense'* and *Hamlet*, in *Hamlet*.

Recently, on screen, Jonathan has worked with Macclesfield-based film company Loud Voices, Silent Streets, appearing in their award-winning short films *'How to Avoid Death Forever'* and *'Completely Well Adjusted'*, and in their forthcoming short, *'Killer'*.

Jonathan is delighted to be part of *The Crucible*, and has hugely enjoyed rising to the challenge of playing the Reverend John Hale – Scottish accent and all – and working with such a talented creative team and company.



Mark Jephcott

Reverend Samuel Parris

Mark has been a Garrick member for over 35 years and has acted in and directed many productions over the years.

Favourite appearances here include *Bouncers*, *Up'n'Under*, *Vivat Vivat Regina*, *Bedroom Farce*, *Crown Matrimonial*, *The Scarlet Pimpernel*, *A Chorus of Disapproval* and *Around the World in Eighty Days*.

Mark has Directed a number of productions both here and at The Green Room Theatre, Wilmslow and CHADS Theatre, Cheadle Hulme which include: *Abigails Party*, *Prescription for Murder* and *Up and Coming* at the Garrick, *Abigails Party*, *Come Blow Your Horn*, *The Price*, *Children's Day* and *Who's Afraid of Virginia Woolf?* at The Green Room, and *The 39 Steps*, *The Hound of The Baskervilles* and *Home, I'm Darling!* at CHADS. He has also appeared in over 15 Shakespeare and Agatha Christie productions for The Green Room as part of Gawsorth Hall's summer season.

Mark's most recent appearances at the Garrick were in two commanding roles – as Prime Minister *Harold Wilson* in Mike Shaw's acclaimed 2024 production of *The Audience*, and as *General Leslie Groves* in last year's compelling production of *Oppenheimer*. He's delighted to be back in *The Crucible*.



Callum Johnson

Hopkins

Callum has been a regular performer at Altrincham Garrick Playhouse in recent years. His appearances include: *Shakespeare in Love* (2023), *The Jungle Book* (2023), *Chitty Chitty Bang Bang* (2023), *Let The Right One In* (2024), *The Curious Incident of the Dog in the Night Time* (2025) and most recently *A Man of No Importance* (2025) and *It's A Wonderful Life* (2025). Most recently,

he played the roles of *Tecwen Whittock* (with a cough), *Major General Roberts* and *David Briggs* in *Quiz*, and has just finished a run in the Garrick Studio of *Hobson's Choice*, having gallantly stepped in at the last second to play *Fred Beenstock*.

Callum notably made an appearance as a *lost boy* in The Lowry Theatre's production of *Peter Pan* (2010-11) and has also acted with several companies in the Greater Manchester area. His other performances include *George Hollins* in *The Unreturning* (2022) at the Harlequin Theatre, Northwich, *Tom Wingfield* in *The Glass Menagerie* (2022) with NK Theatre Arts and *John Dashwood* in *Sense and Sensibility* (2025) at Cheadle Hulme Amateur Dramatic Society.



Sarah Kirk

Ann Putnam / Sarah Good

Sarah's theatre credits include *Tzeitel* in *Fiddler on the Roof*, *Scrooge the Musical*, *Laurey* in *Oklahoma*, *Katie Brown* in *Calamity Jane*, *Guinevere* in *Camelot*, *Nancy* in *Oliver!*, *Anna* in *The King and I*, *Sarah Brown* in *Guys and Dolls*, *Nellie Forbush* in *South Pacific*, *Sally Durant* in *Follies*, *Saturday Night at the Crown*, *In Praise of Love*, *Allo Allo*, *The Importance of Being Earnest*,

An Englishman Abroad, *Abigail's Party*, *Teachers*, *Salt of the Earth*, *An Evening with Victoria Wood*, *The Complete Works of William Shakespeare*, *A Chorus of Disapproval*, *The Deep Blue Sea*, *Bette and Joan*, *A Different Way Home* and *Dick Barton and the Curse of the Pharaoh's Tomb*.

For the Garrick, Sarah has appeared in *Corrie!*, *Curtain Up*, *Annie in Calendar Girls - The Musical*, *The Habit of Art*, *Queers*, *Lady Bracknell* in *The Importance of Being Earnest*, *The Laramie Project*, *Into the Woods*, *A Christmas Carol - A Ghost Story*, *Treasure Island* and *Merrily We Roll Along*. Last season, Sarah gave a compelling performance as *Mag Folan* in *The Beauty Queen of Leenane* in the Studio, and earlier this year she appeared as *Miss Jane Marple* in *The Mirror Crack'd*.

Sarah is thrilled to be a part of this production, and to be working alongside such a brilliant company.



Ella Muscroft

Mercy Lewis

Ella Muscroft is a writer, filmmaker and theatre producer whose work explores intimacy, identity, power and the quiet tensions that sit beneath everyday relationships.

This is her third appearance at the Altrincham Garrick, having made her debut here as *Pippa Bin* in *Bleak Expectations* in October 2025, and earlier this year she played *Sonia Woodley Q.C.*

in the Garrick Ensemble's staging of *Quiz*.

Alongside her writing and her full time job as a special education needs teacher, she is also the founder of *Loud Voices Silent Streets*, an award-winning film production company. Ella leads independent theatre and film projects through her production platforms, developing new work that is ambitious, collaborative and emotionally resonant. She is passionate about building spaces where risky ideas, emerging artists and unconventional stories can thrive.

Ella is delighted to be appearing in *The Crucible* as *Mercy Lewis* and has loved working with such an incredible ensemble.

1692 Apr. 4. Abigail Williams complained of Goodman: Proctor & cried out w^h can are you come to, are you come to, you can pinch as well as your wife & more to that purpose
6. At night she complained of Goodman: Proctor again & beat upon her breast & cried he pinched her.
The like I hear at Tho: Putnam's house



Loui Quelcutti

John Proctor

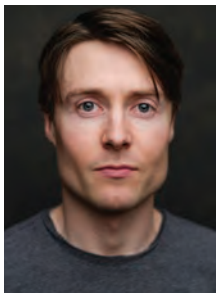
Loui has previously performed in many productions across the North West including *The Importance of Being Earnest*, *The Bacchae* and *The American Dream*.

Loui is making his ninth appearance at the Altrincham Garrick Playhouse having previously performed in three 'Garrick Ensemble' productions – as Dale Harding in *One Flew Over the*

Cuckoo's Nest; a superb performance as 'The Bard of Avon' in the title role of *Shakespeare in Love*; and, most recently, he appeared as Ed in the memorable staging of *The Curious Incident of the Dog in the Night-Time*.

Loui's debut with the company was in the Inspector Morse murder mystery *House of Ghosts*, since when he's also played *Frank Lubey* in *All My Sons*, *Scott Hipwell* in *The Girl on the Train*, *Tyler* in *Merrily We Roll Along*, and *Mr Rochester* in Carole Carr's memorable staging of *Jane Eyre*.

Loui is delighted to be back at the Garrick, playing such a challenging role as *John Proctor*, and to be working alongside such a talented and committed company and creative team.



Tyler Read

Marshal Herrick

Tyler is making his Altrincham Garrick Playhouse debut as *Marshal Herrick*. Having not performed on stage for some time, the last being in 2016 as *Banquo* in *MacDeth*, Tyler hopes to not leave it so long until the next appearance.

Tyler has also appeared in *A Bolt From the Blue* and *Family Planning*, both at the Dolphin Theatre, as well as *Loveday* in *The London*

Cuckolds performed at the Tobacco Factory Theatre in Bristol.

He is excited to be returning to the stage, and looks forward to future appearances at the Garrick.



Richard Sails

Francis Nurse

Richard joined the Garrick back in 1980 when he first moved up North. Favourite productions include *Funny Peculiar*, *Blithe Spirit*, 'Allo 'Allo (all directed by Diana Harker; funny, that!), *A Man for All Seasons*, *Hobson's Choice*, *Educating Rita*, *Jeffrey Bernard is Unwell*, *Return to the Forbidden Planet*, *Noises Off* and *The History Boys*. He has also immensely enjoyed playing in the Garrick Studio over the years, including

Gregory Solomon in *The Price* and two Terry Johnson plays – *Hysteria*, playing *Sigmund Freud*, and *Insignificance*, playing *Einstein* (unnamed but unmistakable!) The Garrick's change of emphasis has prompted him to spread his net and he has recently much enjoyed, inter alia, *Shadowlands* at CHADS and *The Messiah* at Wilmslow Green Room. Last season he played *Vladimir* in *Waiting for Godot*, in the Garrick Studio, and he's just finished a run in the same space playing the titular character of *Henry Hobson* in *Hobson's Choice*.



Nick Sample

Giles Corey

Nick's roles at the Garrick have included *Hector* in our 2009 production of *The History Boys*, *Inspector Goole* in *An Inspector Calls*, *King George III* in Alan Bennett's *The Madness of George III* (NODA 'Best Actor'), *The Mysterious Man* in Sondheim's *Into the Woods*, *André* in Charlie Tomlinson's compelling staging of Florian Zeller's *The Father*, *Sir Winston Churchill* in *The Audience*, *Hugh Mor O'Donnell* in *Translations* in the Studio last year,

and he's recently finished a run as *The Old Gentleman* in *The Railway Children*.

Nick's Garrick directing credits include *Bette and Joan*, *The History Boys* (2016), *Wolf Hall* (2017), and in 2023 he both updated and directed *The Importance of Being Earnest*. He's looking forward to returning to the Director's chair next year, for the deliciously funny murder-mystery *Cluedo*.

Elsewhere, Nick has appeared in numerous dramas and comedies while he has also directed large-scale Open-Air Shakespeare productions (*Macbeth*, *The Merchant of Venice*, *Hamlet*) amongst many other shows and plays, including *Up 'n' Under*, *Amadeus*, *Racing Demon*, *Twelfth Night*, *My Mother Said I Never Should*, *The Accrington Pals*, *Oh What A Lovely War* and *Fiddler on the Roof*.

In his day job as a graphic designer, Nick has created the publicity and programmes for over 300 different productions... including this one. www.nicksample.co.uk



Ann-Marie Debbie Thomas

Tituba

Ann-Marie Debbie Thomas is a Jamaican-born performer who has made the United Kingdom her home for over 35 years. She brings a rich blend of cultural heritage and lived experience to her work on stage.

She trained at the Arden School of Theatre in Manchester, graduating in 2005 with a Bachelor Degree, where she developed her craft and laid the foundation for a compelling and expressive acting career. During her time at Arden, she performed a range of roles that showcased her versatility, including *Charlotte* in *Party Time*, *Maud* in *The Witches of Lancashire*, *Miss Shapiro* and *Maggie* in *The Women*, *Beth* in *California Suite*, and *Beatrice* in *A View from the Bridge*.

Shortly after completing her training, she made her debut at the Garrick Theatre in 2006, performing the role of *Rose* in *Stepping Out*, marking the beginning of her professional journey. Now, returning to the Garrick Playhouse for her second appearance here, Ann-Marie is thrilled to rise to the challenge of playing the powerful and complex role of *Tituba*.

Ann-Marie continues to be passionate about theatre that challenges, educates, and resonates, and her return to the stage reflects both her growth as an artist and her enduring love for performance.



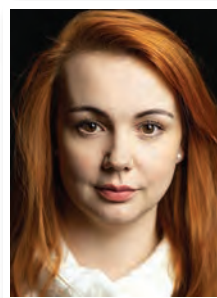
Charlie Tomlinson

Deputy Governor Thomas Danforth

Since joining the Garrick in 1993, Charlie has appeared in a wide variety of productions. Notable credits include: *Death of a Salesman*, *Strangers on a Train*, *A Midsummer Night's Dream*, *Chicago*, *Dead Funny*, *Tom Jones*, *Return to the Forbidden Planet*, *Brassed Off*, *Corpse* and, more recently, *Oliver!*, *42nd Street*, *The Lieutenant of Inishmore*, *Hindle Wakes*, *Things I Know To Be True*, the smash hit *Calendar*

Girls – The Musical, *Max Detweiler* in *The Sound of Music*, *Joe Josephson* in *Merrily We Roll Along* and *The Wizard* in *The Wizard of Oz*. His directing credits include *Blackadder the Third*, *Blackadder Goes Forth*, *Hairspray*, *Cleo*, *Camping Emmanuelle* and *Dick* and *Piaf* in the Garrick Studio. Most recently, he directed our unforgettable moving staging of Florian Zeller's *The Father*.

Credits elsewhere include: *Guys and Dolls*, *Much Ado About Nothing*, *Comedians* and *Saturday, Sunday, Monday* (all Bloomsbury Theatre, London) "1913" and *Death Watch* (Man in the Moon Theatre, London), *Blues for Mister Charlie* (Shaw Theatre, London), *Private Wars* (Oldham Coliseum Studio). Charlie has also worked extensively in television, radio and opera.



Antonia Whitehead

Elizabeth Proctor

No stranger to the main stage, Antonia has appeared in several Garrick productions such as *The Importance of Being Earnest* (2023), *Witness For the Prosecution* (2023) and *Fatal Attraction* (2020) as well as working on *Constellations* (2022) in the Studio.

With a passion for musical theatre and a love of dance; Antonia's musical theatre credits include *Top Hat* (2022), *Sweet Charity* (2022), *Grease* (2022) and *Chicago* (2019) as well as working as a Director on the pantomime *Beauty and the Beast* (2021). Antonia trains and works regularly with Both Feet Actor Training – professional theatre experience includes *Celia* in *As You Like It*, *Hamlet*, *Macbeth* and *The Roundheads* by Aphra Behn.

For the Garrick, Antonia has also choreographed *A Christmas Carol* and *A Man Of No Importance*.



Joseph Meighan

Director

Joseph is the Artistic Director at Altrincham Garrick Playhouse and trained at Mountview Academy of Theatre Arts in London. He has worked as a Theatre Director, Producer and Actor in both Manchester and London, and his love for theatre began at the age of four when he joined The Helen Donohue School of Speech and Drama.

Directing credits include *The Jury* (Upstairs at the Gatehouse/ Off-West End, London), *Parade*, *A Chorus Line*, *The Addams Family*, *GHOST*, *Chicago* (Waterside Arts), *The Wizard of Oz*, *Betrayal* (Z-Arts), *Our Town*, *Anne Boleyn*, *Into The Woods*, *Guys & Dolls*, *Scrooge! The Musical*, *The Phantom of the Opera*, *Les Misérables* and many more.

Directing credits at Altrincham Garrick Playhouse: *People*, *Priscilla: Queen of the Desert*, *Annie*, *Romeo & Juliet*, *The Phantom of the Opera*, *The Crucible*, *The Secret Garden*, *Disney's The Little Mermaid*, *The Last Five Years*, *CHATROOM*, *Curtain Up*, *Peter Pan*, *One Flew Over The Cuckoo's Nest*, *Jumpers for Goalposts*, *Calendar Girls: The Musical*, *The Sound of Music*, *Shakespeare In Love*, *The Laramie Project*, *Our Town*, *Into The Woods*, *The Shawshank Redemption*, *Chitty Chitty Bang Bang*, *Let The Right One In*, *Treasure Island*, *Merrily We Roll Along*, *The Wizard of Oz*, *Jack and the Beanstalk*, *The Curious Incident of the Dog in the Night-Time*, *Of Mice And Men*, *Beautiful: The Carole King Musical*, *A Chorus Line*, *Charlie and the Chocolate Factory*, *Goldilocks and the Three Bears* and *Quiz*.

Joseph was the Founder and Artistic Director of MYT Productions in Manchester for ten years. He also regularly works as an acting coach and for the past few years he has trained actors at different stages of their careers.

Joseph trained as an actor and his credits whilst training include Craig in *Fanatical - A New Musical*, *Reverend Parris* in *The Crucible* (Arcola Theatre, London) and *Tim Bunty* in *Singer*. After graduating, he appeared as *Ian* in *Might Never Happen* (UK Tour) before concentrating on his career as a Theatre Director, and subsequently as Artistic Director of Altrincham Garrick Playhouse, where he has appeared as *George Deever* in *All My Sons* and as *Zach Wilson* in *A Chorus Line*. He has also previously appeared in several pantomimes here – performances that were both planned and unplanned!

In November 2025, Joseph was admitted into The Director's Studio at Shakespeare's Globe, London.



Mark Goggins

Original Composition & Sound Design

Mark held the position of Reader in Music Theatre at The University of Central Lancashire until 2024. There he led the BA (Hons) Music Theatre programme, which he set up in 2003, as well as conducting the award-winning University Chamber Choir.

His professional musical theatre work includes the UK tours of *Beauty and the Beast*, *Starlight*

Express, *Cats*, *The Producers*, *Chitty Chitty Bang Bang*, *The Sound of Music*, *Shrek*, *Wicked* and *The Lion King*, as well as Hope Mill Theatre's 2024/25 production of *A Christmas Carol* at The Lowry.

Mark has conducted at many of the leading UK concert venues including The Royal Festival Hall, Birmingham Symphony Hall and The Bridgewater Hall, Manchester, where he has performed with the Hallé Orchestra.

Previous credits with the Garrick Playhouse as Musical Director include *La Cage aux Folles*, *A Little Night Music*, *Follies*, *Cabaret*, *West Side Story*, *Sweeney Todd*, *Cats*, *The Secret Garden*, *The Little Mermaid*, *Calendar Girls - The Musical*, *Chitty Chitty Bang Bang*, *Merrily We Roll Along*, *Beautiful: The Carole King Musical* and *A Chorus Line*.

Mark also works as a Sound Designer and Composer, with credits here at The Playhouse including *Shakespeare in Love*, *Blue Stockings*, *Let The Right One In*, *Jane Eyre*, *The History Boys*, *The Audience*, *The Curious Incident of the Dog in the Night-time* and, more recently, he composed music and creative soundtracks for both *Quiz* and *The Railway Children*. Last year he was Sound Designer for *Glorious!* at The Hope Mill Theatre, Manchester. Mark also was Musical Director on *Life Class*, a new work by Richard Taylor (*Flowers for Mrs Harris*, *The Go-Between*) which was commissioned by Bradford City of Culture 2025 and 509 Arts.

Mark directed *The Beauty Queen of Leenane*, the opening show of 2025-26's Irish Season in the Studio, and has recently finished directing a production of *Pomona* also in the Studio. Mark will have his Musical Director's hat back on next, for *My Fair Lady*... and then *Come From Away*... the man never stops!

Sunday 5 July 11:00am – 4:00pm

OPEN DAY

So much to see, so much to do!
BE THERE!

Final details of events and attractions to be confirmed.
Keep visiting our website for more updates.
All proceeds to our CHILL Campaign

A fabulous, FREE fun-filled day where you can discover the magic of the Garrick by seeing behind the scenes at the theatre while also enjoying a huge variety of other attractions, including:

- ★ Behind-The-Scenes Tours & Displays
- ★ Kids "Get Creative" Stall
- ★ Tombola, Raffles & Prize Draws...
- ★ Main Stage Shows
Garrick Show Choir, GAPA, Costumes Parade, Excerpts from shows...
- ★ Scripts, Costumes & Props Sales
- ★ Craft Stalls
- ★ Set Designs
- ★ Face Painting
- ★ Volunteering
- ★ Radio Alty
- ★ Refreshments

The Legacy of the Witch Trials

Salem and its' dark shadow

The legacy of the Salem Witch Trials is not confined to the grim months of 1692–1693. It extends far beyond the executions themselves – into the lives of those who survived, the reputations of those who accused, and the modern landscape of Salem, where memory, tourism, and historical reckoning now coexist. What happened after the trials is, in many ways, as revealing as the hysteria itself.

After the Hysteria: The Immediate aftermath.

By early 1693, the panic that had consumed Salem began to collapse. Courts grew increasingly sceptical of “spectral evidence” (claims that a person’s spirit had appeared in visions), and prominent figures – including clergy – started to question the legitimacy of the proceedings. The Governor eventually dissolved the Court of Oyer and Terminer, many of the remaining prisoners were released, and the trials came to an abrupt end.

More than 200 people had been accused, and 20 executed. But closure did not mean resolution.

For the survivors, the aftermath was harsh. Many who had been imprisoned returned home to find their property seized, their reputations destroyed, and their families fractured. Some had to petition the government simply to recover basic belongings or reclaim land. The social fabric of Salem had been torn apart by suspicion and betrayal.

Those who survived accusations often carried lifelong stigma. Even after release, being named a “witch” was not easily forgotten in a deeply religious Puritan society.

Over time, however, attitudes shifted. Beginning in the early 18th century, efforts were made to restore the names of the accused. In 1711, the Massachusetts government passed

legislation reversing some convictions and offering financial compensation to families.

Yet justice was incomplete and painfully slow. Some victims were not formally exonerated until centuries later. In fact, it was only in 2001 – more than 300 years after the trials – that all those convicted were officially declared innocent by the state. This long delay underscores a central truth about Salem’s legacy: the correction of injustice can take generations.

What Happened to the Accusers?

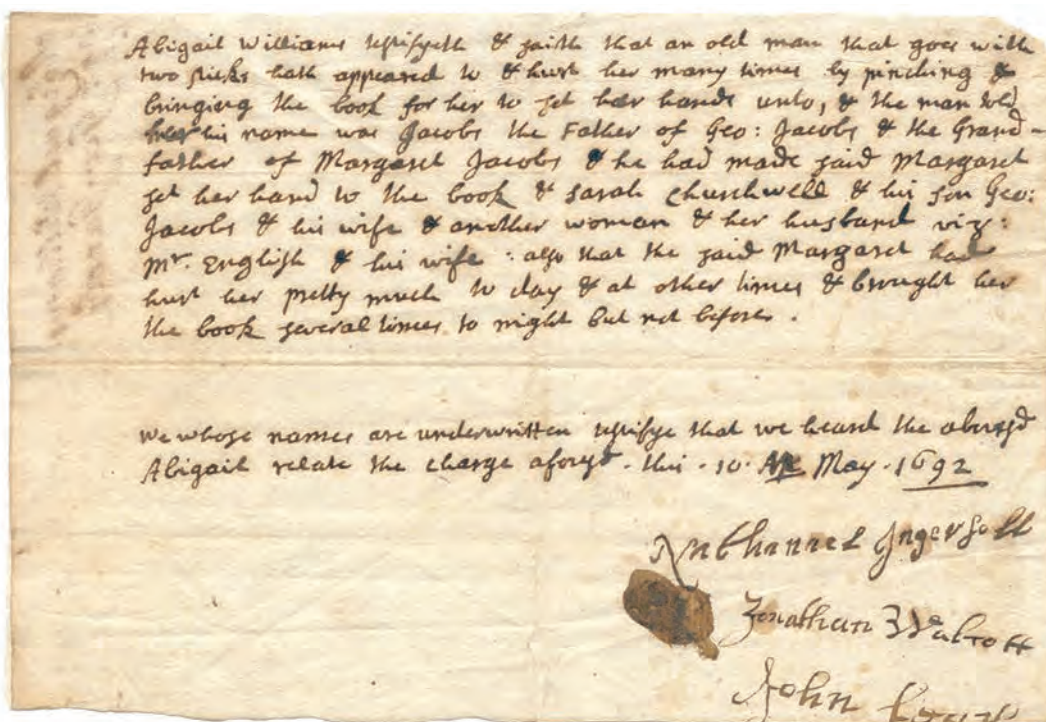
The young girls and women who initiated many of the accusations – such as Abigail Williams and Elizabeth Parris – largely faded from the historical record.

Some accusers later expressed regret. One of the most notable examples is Ann Putnam Jr., who publicly apologised in 1706, admitting that she had been “*deluded by Satan*” and asking forgiveness from the victims’ families. Others, however, never recanted. The motivations behind the accusations remain debated: a mixture of fear, religious extremism, personal grudges, and social tensions.

The accusers did not face formal punishment. Instead, many simply resumed ordinary lives, marrying, moving away, or disappearing into obscurity. This asymmetry – where accusers escaped consequences while victims suffered – remains one of the most troubling aspects of the trials’ legacy.

In the years following the trials, Salem underwent a slow and uneasy process of reflection. Public days of fasting and repentance were declared. Some judges admitted fault; most famously, Judge Samuel Sewall stood in church and confessed his error.

Others, such as John Hathorne, never apologised. For decades, however, the community largely avoided confronting the events directly. The trials were seen as a source of shame – something to be quietly forgotten rather than publicly commemorated.



Above: A Deposition from the original trials.

Today, Salem has transformed that silence into remembrance. The most significant site is the Salem Witch Trials Memorial, dedicated in 1992 on the 300th anniversary of the trials.

The memorial is intentionally simple and powerful: a series of stone benches embedded into a low wall, each inscribed with the name of one of the victims and the date of their execution. Visitors walk through a quiet space of grass and trees, designed for reflection rather than spectacle. Its purpose is not only to honour the dead but to remind modern audiences of the dangers of intolerance, fear, and injustice.



For many years, the exact location of the executions was uncertain. It was long believed they occurred atop Gallows Hill, but modern research has identified a more precise site. This understated location marks where the 19 victims were hanged, and has since been designated "Proctor's Ledge Memorial". It is a quiet, almost hidden place – reflecting the historical reluctance to confront the past.

Visitors to Salem often seek the graves of those executed. However, the victims of the witch trials were not given proper Christian burials. As convicted "witches," they were denied consecrated ground, and their bodies were likely buried in unmarked or secret locations. This means that, in most cases, their exact graves are unknown.



While the Old Burying Point Cemetery (also called Charter Street Cemetery), one of the oldest cemeteries in the United States, does not contain the victims, it holds graves of several key figures connected to the trials – including judges like John Hathorne. This creates a striking contrast: the accusers and authorities are memorialised with marked graves, while the victims remain largely anonymous in death.

In modern Salem, the trials have become both a site of remembrance and a focal point of tourism. Yet beneath the commercial layer – witch-themed shops and seasonal festivals – there remains a serious effort to honour the victims and confront the past honestly.

The story of Salem did not end when the hangings stopped. For the accused, it meant years – sometimes generations – of struggle for justice and recognition. For the accusers, it often meant quiet reintegration into society, with little accountability.

Today, Salem stands as a place where history is both visible and unresolved. You can walk the streets where accusations were made, stand at the site of executions, and sit beside memorial stones bearing the names of the dead. But you cannot, in most cases, stand at their graves – because history denied them even that dignity.

That absence is, perhaps, the most powerful memorial of all.



Above: The entrance to Proctor's Ledge Memorial, below the actual ridge (above right) where the executions were carried out. Right: The Salem Witch Trials Memorial.

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