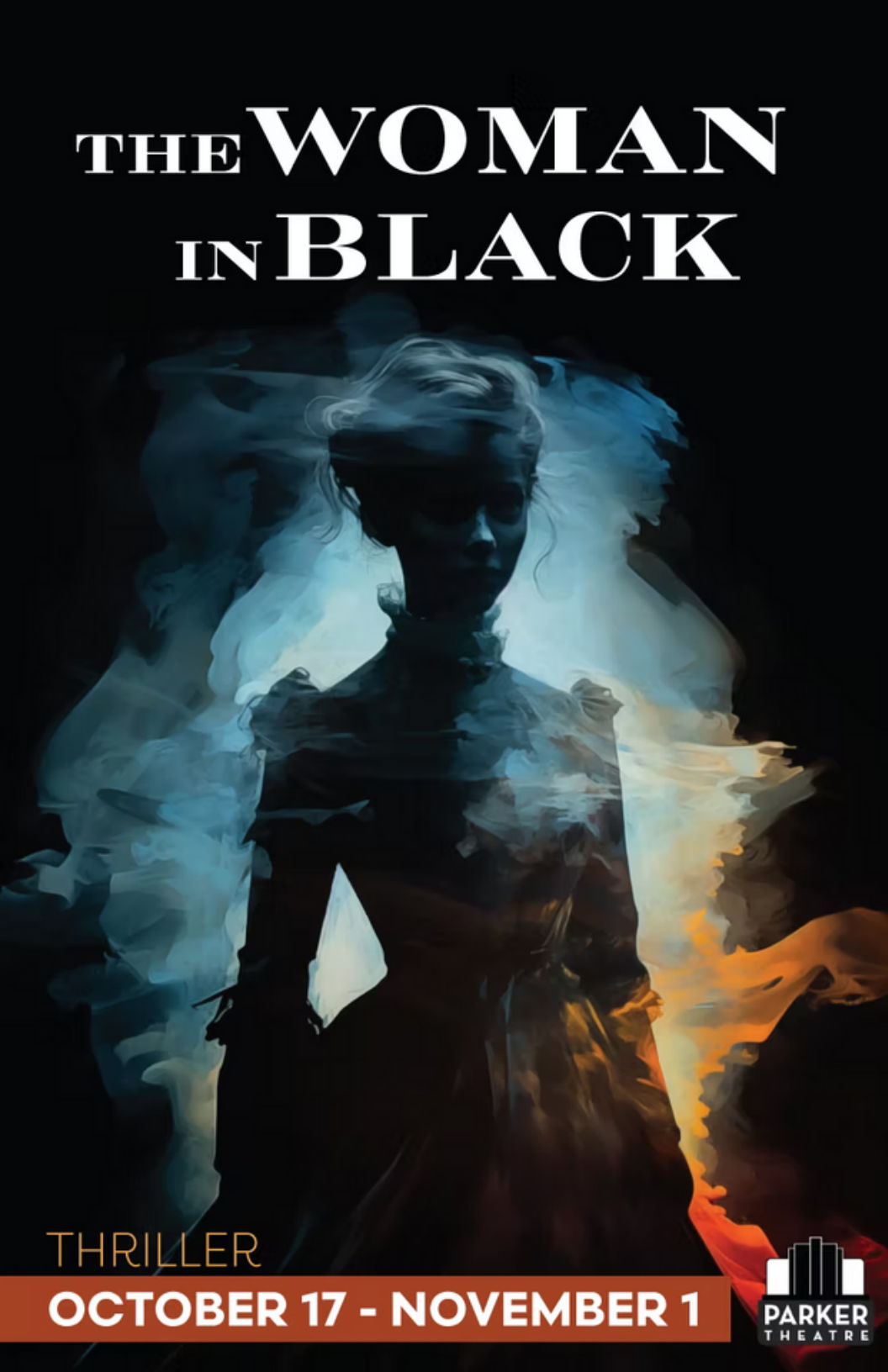


THE WOMAN IN BLACK



THRILLER

OCTOBER 17 - NOVEMBER 1



THE WOMAN IN BLACK

Adapted by Stephen Mallatratt

EXECUTIVE DIRECTOR

James B. Parker

ARTISTIC DIRECTOR

Spencer Hohl

DIRECTED BY

Brinton M. Wilkins

STAGE MANAGER

Todd Perkins

SET & LIGHTING DESIGN

James B. Parker

COSTUME DESIGN

Rebecca L. Fenton

SOUND DESIGN

Michael Hohl & Spencer Hohl

PROPERTIES BY

James B. Parker

Dialect Coach

Brett Myers

HAIR & MAKEUP

Shannara Jones

Sound & Light Operator

Todd Perkins

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DIRECTORS NOTE

Theater can haunt you.

In general, I do not like scary stories. As a twenty-something, I went with a young lady to see Nicole Kidman in "The Others." By the time the movie's opening credits closed, I was thinking, "I shouldn't be here." The only thing that kept me seated was the fear of looking like a wimp.

That fear was not a new feeling for me. Several years earlier, I had spent a summer in London as a college freshman, taking advantage, night after night, of the steeply reduced ticket prices for students. Shakespeare, Lloyd Webber, Ibsen, Ayckbourn—I spent night after night enjoying musical and non-musical productions by titans of the stage.

But one evening, I bought a ticket to the Fortune Theatre for a play I knew nothing about, by a playwright I had never heard of: "The Woman in Black" by Stephen Mallatratt. No one else in my program wanted to join me, so I went alone.

Big mistake.

By intermission, I was so nervous I paced the lobby and weighed the pros and cons of leaving. Not wanting to have wasted my money or look like a "fraidy cat" to the strangers I sat next to (pride is a weird thing), I watched to the end.

And I'm glad I did.

It was a theatrical experience like no other. To this day, I remember that performance more clearly than any of the hundreds I have seen in my life. The writing, the acting, the atmosphere—everything added up to be much more than the sum of their parts. And the best part was that it required a level of imagination and involvement from the audience that is rarely experienced. As an audience member, I helped scare myself. And it was fun.

When I learned that the Parker Theatre was to produce this piece, I giggled. And when they asked me, about a year ago, if I would direct, I couldn't say "YES!" fast enough. Although the show ran on London's West End from June 7, 1989, until March 4, 2023, it is rarely produced in the United States, and I wanted to be part of something relatively "new" to the Salt Lake area.

Walking out of the Fortune Theatre that night 28 years ago, I looked across the lobby and saw two of my school directors. They had been there, unbeknownst to me. I glommed on to them, and whispered a prayer of thanksgiving, grateful that I didn't have to walk home through the dark London streets alone.

I hope you have a similar experience, and that this night's entertainment stands out in your memory like a torch on a dark stage.

Brinton M. Wilkins

S U M M A R Y

The *Woman in Black*, adapted by Stephen Mallatratt, is a ghostly tale of suspense centered on Arthur Kipps, a young lawyer tasked with settling the estate of the reclusive Alice Drablow at Eel Marsh House—a secluded mansion surrounded by treacherous marshlands and reachable only when the tide permits.

As Kipps works alone in the eerie house, he begins to witness unsettling occurrences and sightings of a mysterious woman dressed in black. Despite warnings from the wary villagers, who refuse to speak of her, Kipps delves deeper into the secrets hidden within the house.

He discovers a tragic story of loss, revenge, and a restless spirit bound to the house. Each encounter with the woman in black intensifies the sense of dread, drawing Kipps—and the audience—into a chilling atmosphere where the past refuses to stay buried. The play masterfully builds tension, unraveling a tale that blurs the line between the living and the dead.

CAST



ARTHUR KIPPS - BEN LOWELL

Ben Lowell is a multifaceted artist — actor, vocalist, and composer — dedicated to storytelling through a blend of creativity, craft, and heart in every project. Ben was in Parker Theatre's 2024 production of *Of Mice and Men* and is excited to be back for *Woman in Black*. Some of Ben's notable roles include: Professor Harold Hill (*The Music Man*), Captain Von Trapp (*The Sound of Music*), Georg Nowack (*She Loves Me*), Fred Graham (*Kiss Me Kate*), Seymour (*Little Shop of Horrors*),

Dr. Jekyll/Mr. Hyde (*Jekyll & Hyde*), Percy Blakeney (*The Scarlet Pimpernel*), Jervis Pendleton (*Daddy Long Legs*), Frank Abagnale Jr. (*Catch Me If You Can*), and Don Lockwood (*Singin' in the Rain*).

In his spare time, Ben loves playing piano, basketball, golf, and spending time with his wife and 3 daughters. Much love to H and the 3B's.



THE ACTOR - MICHAEL HOHL

Michael is thrilled to be here at the Parker Theatre and in this production. Favorite credits include Mr. Bennett at Parker Theatre's version of *Pride and Prejudice*. Hale Centre Theatre - *Hello Dolly!* (Horace Vandergelder), *Bright Star* (Mayor Dobbs), *Peter and the Starcatcher* (Lord Astor), *Big River* (Pap), *Big Fish* (Amos Calloway), *Joseph...Dreamcoat* (Jacob), and *The Three Musketeers* (Athos); West Valley Arts - *Little Shop of Horror* (Mr. Mushnik), *She Loves Me* (Mr. Maraczek);

CenterPoint Legacy Theatre - *To Kill A Mockingbird* (Atticus Finch), *Noises Off!* (Freddy), *Arsenic and Old Lace* (Teddy); "Believe nothing you hear, and only half that you see." He has a BS in Business Management from Westminster College.

THE ACTION TAKES PLACE IN THIS THEATRE.

PRODUCTION TEAM

DIRECTOR



BRINTON M. WILKINS

Brinton is a regular at the Parker Theatre. He most recently appeared as Lennie in "Of Mice and Men." He has performed on this stage as Aslan in "The Lion, the Witch, and the Wardrobe," and Bottom in "A Midsummer Night's Dream," among other roles. He has also performed at Hale Centre Theatre, Hale Centre Theatre Orem, Centerpoint Legacy Theatre, BYU, and other venues in Utah and Salt Lake counties. Brinton directed Parker's recent productions of "Romeo and Juliet," "Hamlet," and "The Best Christmas Pageant Ever," and helped adapt "A Christmas Carol" for

The Parker Theatre. He is positively giddy to be part of a show so unique and spine-tingling as "The Woman in Black." Thanks to the Parker Theatre for daring to tell such wonderful stories.

STAGE MANAGER & TECH



TODD PERKINS

Todd is happy to have worked with this cast and production team on The Woman in Black, his first production at The Parker Theatre. Recent favorite projects as a stage manager include A Gentleman's Guide To Love And Murder, Something Rotten, She Loves Me, and The Play That Goes Wrong. "After nourishment, shelter, and companionship, stories are the thing we need most in the world." - Philip Pullman

SET & LIGHTING DESIGN AND PROPERTIES



JAMES B. PARKER

In addition to playing countless roles as an actor, James has been designing lights and building sets since for what feels like...most of his life. Starting way back in the City Rep days at the old Utah Theatre, through the Utah Children's Theatre years, and now the Parker Theatre. In addition to sets and lighting, James has designed and remodeled the historic Avalon Theatre along with the Soda Fountain Shop and Studio. James is the Executive Director of the Parker Theatre.

COSTUME



REBECCA L. FENTON

Rebecca is so thrilled and chilled to be a part of Parker Theater's production of The Woman in Black. Victorian ghost stories are totally her jam. This process has been fun and she is delighted that this spooky favorite has been produced in such a delightful way by some extremely talented artists. Rebecca has had her own fashion label for 30 years. She owns her own custom wedding dress and alterations business, has costumed for nine theater productions in the last year and a half, a couple of ballet companies, competition dance teams,

high school drill teams, two TV commercials, three short films, and countless custom clients. Other stuff about Rebecca, she has her Rotor Wing Pilot's License and Aircraft Dispatchers License. Rebecca has 3 kids and 1 husband whom she loves endlessly. She enjoys painting (all kinds), crafting (all the crafts) and reading (like a lot). She really hopes you enjoy this performance that is so perfect for the autumn season and that this incredible team has put their time and talents in to.

SOUND DESIGN



MICHAEL HOHL

Michael has been making sound effects for many productions over the years for Witchapalooza at Gardner Village and here at the Parker Theatre when it was known as City Rep. He scared himself creating sound for this project!



SPENCER HOHL

Spencer has created the music and sound effects for several productions at the Parker Theatre - including Emma, Hamlet, Romeo and Juliet, Christmas Carol and many others. Spencer also serves the Associate Artistic Director at the Parker.

VISUAL EFFECTS MANAGER



KRISTIN HAFÉN

Kristin received her Bachelor's degree in Theatre from Truman State University. While in school, she was honored to receive the distinction of Hearst Fine Arts Scholar, semi-finalist in the KCACTF Irene Ryan competition, and to be inducted into Alpha Psi Omega, the National Theatre Honor Society. Kristin believes in the transformative power of acting and the gift it is to see the world through another's eyes. She was recently seen on the boards of The Parker Theatre as Cecily Cardew in the 2024 production of Oscar Wilde's The Importance of Being Earnest. It's been such a delight working with this fun group for the production of The Woman in Black and bringing the vision to life.

DIALECT COACH



BRETT MYERS

Brett Myers has coached dialects for productions such as *The Secret Garden*, *Newsies* (HCT), *A Christmas Carol*, *Noises Off* (City Circle Acting Company), *Brigadoon* (Montgomery College), *The Women of Lockerbie* (Dreamwell Theatre), *Shrek: The Musical* (Murfreesboro Center for the Arts), *Present Laughter*, *The Dog It Was That Died* (University of Glasgow). Brett is the Director of Clinical Education in Speech-Language Pathology at the University of Utah. "Thanks to Brinton, Spencer, and the entire team who brought this story to life."

HAIR & MAKEUP DESIGN



SHANNARA JONES

Shannara has a Master Esthetician license, and she is thrilled to be using her skills in designing makeup and hair/wigs at the Parker Theatre. She has been designing for The Parker for a few years now and loves it. Her love for makeup originally was inspired by the behind-the-scenes footage of *Lord of the Rings*.



Next on the Main Stage

A Christmas Carol

Charles Dickens

A Christmas Classic! Ebenezer Scrooge, a greedy, miserly old man who despises Christmas. On Christmas Eve, he is visited by the ghost of his former partner, Jacob Marley, who warns him to change his ways. Scrooge is then visited by three spirits—the Ghosts of Christmas Past, Present, and Yet to Come—who show him his past mistakes, the joy and struggles of those around him, and the grim future that awaits if he continues his selfish path. Moved by these visions, Scrooge wakes up on Christmas Day as a changed man, embracing generosity, kindness, and the spirit of Christmas.

A CHRISTMAS CAROL



HOLIDAY

NOVEMBER 22 - DECEMBER 24





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We would love to hear your thoughts of the show!

