



GEVA THEATRE'S 25/26 SEASON SPONSOR

THE ORIGINAL LONDON PRODUCTION OF **SUSAN HILL'S**

THE WOMAN IN BLACK

Adapted by **STEPHEN MALLATRATT**
Directed by **ROBIN HERFORD**



**JANUARY 14 -
FEBRUARY 8, 2026**

Honorary Season
Producer



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WELCOME

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Tickets can be purchased online at GevaTheatre.org, or by phone at 585-232-4382.

Box Office Hours:

Performance Weeks:

Monday: CLOSED

Tuesday-Saturday: Noon-8:00PM

Sunday: Noon - 7:00pm

Non-performance Weeks:

Sunday & Monday: CLOSED

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STUDENT RUSH TICKETS

Available from \$20 for all non-sold out performances, beginning 2 hours prior to curtain time. Students must present valid ID. One ticket per person.

A MESSAGE FROM GEVA'S LEADERSHIP

We are excited to welcome you to Geva this winter to take away the chill with a real thrill!



Pemberley Productions' *The Woman in Black* comes to Rochester as the second longest running production on London's West End. (Will any production ever surpass *The Mousetrap*?) In an adaptation by Stephen Mallatratt of Susan Hill's gothic horror novel, *The Woman in Black* has enjoyed two celebrated off-Broadway runs, is a *New York Times* critics pick, Drama League award nominated, and winner of Best Revival of a Play at the Off-Broadway Alliance awards.

I first arrived at Geva two years ago for the opening night of *Dial M for Murder*. During the journey of a season, this time of year provides the perfect aura for a thriller. The mystique of these winter days invites us into a theatrical world of suspense, where the unexpected is to be expected and the darkness before the dawn creates shadows that play tricks with our senses. Thank you for joining us for this thrill ride!

During the run of our 2025-26 Season, we bring you a variety of stories and experiences, from our season opening co-production with Indiana Repertory Theatre of *The Play That Goes Wrong*, to our recently self-produced *Sancocho*, and upcoming *Barefoot in the Park*, and *Furlough's Paradise*; from our world premiere of *Baron Vaughn: Cycle Breaker* to our closing family friendly musical *Anastasia*, directed by Artistic Director Elizabeth Williamson. We are thrilled to present *The Woman in Black* from Pemberley Productions as a part of this exciting journey and invite you to join us for the remainder of the season.

We could not share this extraordinary production without the support of our generous donors and sponsors. We are incredibly grateful to our Season Sponsor ESL Federal Credit Union, our Honorary Producer Dr. Dawn Lipson, our Media Sponsors The Buzz 98.9 and Spectrum News, our official storage sponsor Buckingham Properties, and our official vehicle sponsor Vision Automotive Group.

We invite you to sit back...or perhaps on the edge of you seat...and enjoy *The Woman in Black*.

James Haskins
Executive Director

PRODUCTION CREDITS



ELIZABETH WILLIAMSON
Artistic Director

JAMES HASKINS
Executive Director

Presents

The Original London production of

SUSAN HILL'S THE WOMAN IN BLACK

Adapted by **STEPHEN MALLATRATT**

Directed by **ROBIN HERFORD**

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Associate Producer
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ACKNOWLEDGEMENTS

Produced by PW Productions and Pemberley Productions



Geva is a proud partner of  in the Geva-Brockport Alliance.

A Spanish-language version of this program is available at the Box Office and online at GevaTheatre.org.
Translator: Marisol Galarza-Ruiz.

PRODUCTION CREDITS

THE CAST

The roles of Arthur Kipps and The Actor are shared between three actors in rep.

Arthur Kipps	David Acton
Arthur Kipps/The Actor.....	Ben Porter
The Actor	James Byng

APPROXIMATE RUN TIME

2 hours, including one 15-minute intermission

ADDITIONAL PRODUCTION CREDITS

Sign Interpretation Coordinator	Luane Davis Haggerty, Ph.D
Director of Artistic Sign Language	Arthur Parsley
Sign Interpreters.....	Danny Huntley and Samantha Geffen
Open Captioner.....	Samantha Geffen
Audio Descriptor Program Coordinator and Consultant	Rene Latorre
Audio Descriptor.....	MJ Savastano

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Assistant General Manager	Chris Devlin
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Thanks to the Stephen Joseph Theatre, Scarborough, UK,
Iain Gillie, Janice Taylor, Brad Fitt, Martin Platt & Emily Roth.

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* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



‡ Indicates members of the Stage Directors and Choreographers Society, an independent national labor union.



† The scenic, costume, lighting and sound designers in LORT Theatres are represented by the United Scenic Artists, Local USA-829 of the IATSE.



Geva Theatre operates under agreements between the League of Resident Theatres (LORT), a consortium of regional theatres throughout the nation; Actors Equity Association (AEA), the union of professional actors and stage managers in the United States; the Stage Directors and Choreographers Society (SDC), an independent national labor union; and United Scenic Artists (USA), a union of scenic, costume, lighting and sound designers.



Geva Theatre is a member of Theatre Communications Group (TCG), the national service organization for the American Theatre.



Open captioning services provided, in part, by a grant from NYSCA & TDF'S TAP+ program.



Please note that the taking of photographs or use of recording devices during the performance is not permitted. Cell phones and all other electronic devices are strictly prohibited in the theatre.

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Every Student Matinee reservation includes:

- A teacher preview ticket
- A Discovery Guide (available in both English and Spanish) curated by Geva artist-educators, packed with information about the play, relevant context, suggested discussion questions, and related activities
- A post-show talkback with members of the cast

The Passport Program provides free tickets to RCSD groups and charter schools within the city limits of Rochester. Passport tickets are limited and available on a first come, first served basis.

Visit www.gevatheatre.org/education/ for complete details!

"I find that teaching hard subjects is made easier by coming to it through the arts first. The Discovery guide was incredible. We used it, almost in its entirety. It provided the perfect background information to discuss and prepare them for what they would see. Geva does a phenomenal job of helping to convey the emotional and intellectual accessibility and stimulation of Geva's productions for young people."



"My students were mesmerized and blown away! They are still talking about it days later - particularly the use of movement in storytelling."

"We are a social justice school and having opportunities to bring our students to Geva's shows fits with our mission. Some of our students have been to a live theater production. At the talkback with the cast, the first three hands raised were from my school! This was an invaluable experience."



Geva Theatre's Student Matinees are supported by: William & Sheila Konar Foundation, ESL Charitable Foundation, Daisy Marquis Jones Foundation, Donald F. & Maxine B. Davison Foundation, Rubens Family Foundation, Joseph & Irene Skalny Charitable Trust, Guido & Ellen Palma Foundation, Robert and Susan Touhsaent, Richard & Joan Fenton, Elizabeth Rennert, Cornell/Weinstein Family Foundation, Dr. Tomás C. Hernandez & Dr. Keith S. Reas, and Kathleen and Alfred Laitenberg.

MAGIC STARTS HERE

Musical Theatre Camps

Grades 3-6



Photo of Geva's 2025 February Break Camp by Ron Heekens Jr.

Geva's Musical Theatre camps focus on helping students explore theatre and discover their place in it through acting, dance, and vocal classes. Throughout the week, they also build collaboration skills as they work together to put on a showcase.



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FEBRUARY BREAK CAMP
February 16 - 20, 2026



APRIL BREAK CAMP:
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March 30 - April 3, 2026

For more information or to register visit
GevaTheatre.org/Education/#Camps

DAZZLING SINGING, STUNNING STUNTS

The Geva Theatre Fielding Stage is the place to be this winter for an exciting evening out filled with heartwarming and dynamic performances.

SWEETHEARTS and *Standards* A Valentines Cabaret



FEBRUARY 12 - 14

FIELDING STAGE

Broadway veterans Chelsea and Geoff Packard, along with pianist Tyler Driskill, bring an evening of timeless love songs and smoky standards to Rochester.

Tickets are \$45, or \$40 for Geva Subscribers (includes fees).

MARCH 13 - 21

FIELDING STAGE

PUSH Physical Theatre returns! A spectacular fusion of movement, illusion, and dynamic physicality, *HOME[sic]* unpacks the fragile, shifting nature of home.

Tickets are \$39, or \$34 for Geva Subscribers (includes fees).

there's no place like it...
HOME[sic]



**pu
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[physical theatre]

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UP NEXT ON GEVA'S WILSON STAGE



FEB 24 - MAR 29

Barefoot in the Park

Newlyweds, Neighbors,
and Unexpected Chaos

Opposites attract in Neil Simon's celebrated romantic comedy. Newlyweds Paul, a straight-laced lawyer, and Corie, a free-spirit, have barely returned from their honeymoon, and their marriage is already on the friz, like the telephone line in their new apartment. Corie wants Paul to be more spontaneous and do things like run "barefoot in the park," and Paul just wants to get a good night's sleep. When Corie's prim and proper mother drops by for an unexpected visit, and their eccentric upstairs neighbor, Mr. Velasco, climbs in through their upstairs window, hilarity ensues! This slice of newlywed life is sure to remind even long-married couples of the pleasures and perils of falling in love.

LEARN
MORE



PROGRAM FEATURE

A Legacy of Shadows: The Literary Lineage Behind *The Woman in Black*

By Sarah Hartmann, Interim Literary Manager

Ghost stories have captivated readers and theatre-goers for centuries, drawing them into darkened rooms, lonely houses, and landscapes that hover between reality and the supernatural. From the windswept ruins of Gothic novels to the intimate, domestic terrors of Victorian ghost stories, these narrative forms rely on suggestion and suspense to evoke fear. When author Susan Hill first wrote the novel *The Woman in Black*, she consciously continued this tradition, blending motifs from Gothic Horror, Victorian ghost-story sensibilities, and contemporary narrative techniques to craft a tale that has endured across mediums. Stephen Mallatratt's adaptation for the stage added yet another essential layer: the uniquely theatrical alchemy of shared imagination, placing the production you're about to see within a long lineage of hauntings shaped not only by literature, but by the very act of witnessing a ghost story unfold before your very eyes.

The Gothic Tradition and Horror



Frontispiece by Unknown
Artist for *The Mysteries of
Udolpho*, 4th Edition, 1799.

The roots of *The Woman in Black* lie in the Gothic tradition, a literary movement that emerged in the late eighteenth century. The term "Gothic" originally came from the medieval architectural style of castles and abbeys, structures that by the eighteenth century were associated with grandeur, decay, and a morally ambiguous past. Horace Walpole's *The Castle of Otranto* (1764) is widely acknowledged as the first Gothic novel, followed by other early works such as Ann Radcliffe's *The Mysteries of Udolpho* (1794). These novels laid the foundation for a Gothic tradition that would branch into many subgenres, one of which was Gothic Horror.

"The castle of Udolpho rose majestically upon the top of a hill, a grey and venerable structure, with many a dark and winding avenue, and towers and turrets that seemed to pierce the clouds."

— Ann Radcliffe, *The Mysteries of Udolpho* (1794)

Gothic Horror is typically characterized by a heightened moral or psychological struggle against supernatural forces, set amidst remote environments such as crumbling castles, desolate abbeys, or wild moors. Storms, fog, darkness, and decay intensify the emotional stakes, emphasizing the terror that arises when human reason confronts inexplicable events. The distance from the everyday that these locations evoke also produces the uncanny: a sensation in which the familiar suddenly feels unsettling or threatening. This combination of atmosphere, moral struggle, and supernatural presence became emblematic of Gothic Horror.

By the Victorian era, these Gothic foundations had matured into a form well suited to a society experiencing rapid transformation, setting the stage for the intimate and psychologically attuned ghost stories that would come to define the period.

Victorian Ghost Stories

Ghost stories were enormously popular in Victorian culture, appearing in parlors, periodicals, and social gatherings. They reflected a society grappling with rapid change and fascinated by the unseen. Widespread mortality, particularly among children, made themes of loss and the afterlife intensely resonant, while scientific and technological advances, such as the telegraph, created both wonder and unease. Spiritualism and séances thrived, offering imaginative ways to connect with the dead and turning the supernatural into a topic of both serious curiosity and public spectacle.

By the mid-19th century, ghost stories were a common form of entertainment. Charles Dickens exemplifies this trend: *A Christmas Carol* became a cultural touchstone, celebrated not only for its story but for its role in the tradition of sharing ghost tales on Christmas Eve. The rise of magazines and periodicals publishing short ghost stories created new opportunities for writers, particularly women, to reach wide audiences. Their stories often explored the pressures and anxieties of domestic life and used supernatural events as a lens through which to examine grief, social limitation, or psychological strain.

Victorian ghost stories retained the Gothic's use of suspense and unsettling atmosphere, but they shifted the focus from distant castles and wild landscapes to ordinary homes and familiar streets. By situating the uncanny in everyday spaces, the stories made terror intimate and immediate, emphasizing that the extraordinary could intrude upon the ordinary.

"I have heard it said that ghosts have wandered on the earth."
— Charles Dickens, *A Christmas Carol* (1843)

Susan Hill and *The Woman in Black* in Adaptation

Fast forward to the early 1980s, when author Susan Hill set out to write a "classic ghost story." She began with a list, drawn directly from the traditions that preceded her:

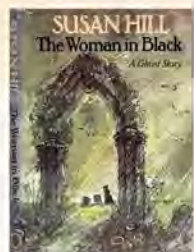
"I made a list of ingredients:

A ghost—not a monster or a thing from outer space but the ghost of a human who was once alive and is known to have died, but whose recognisable form re-appears or occasionally is not seen but heard, or possibly even smelled.

The Haunted House... usually isolated.

Weather... atmospheric weather conditions—fog, mist, snow, and of course moonlit darkness on clear nights.

A sceptic. A narrator or central character who begins as a sceptic or plain disbeliever and scoffer who is gradually converted by what he or she sees and experiences of ghostly presences."



Susan Hill's *The Woman in Black*, Published by Hamish Hamilton, 1983

PROGRAM FEATURE

All of these elements animate *The Woman in Black*. Eel Marsh House, cut off by a tidal causeway and surrounded by marshes, embodies the threatening isolation typical of Gothic horror. Fog, sea-mist, and eerie sounds heighten suspense, suggesting the natural world itself is unsettled. And the titular Woman in Black reflects the Victorian ghost-story tradition: her haunting rooted in domestic grief and unresolved injustice.

Hill structures the novel around Arthur Kipps' determination that writing down the experiences he witnessed is the only way to exorcise his ghosts, and it is this act that forms the text of the novel. Because the story comes to us through Kipps-as-narrator, looking back on a past he once refused to believe, Hill highlights how storytelling can obscure as much as it reveals.

Stephen Mallatratt's 1987 stage adaptation pushes this tension between fact and fiction even further. Using a play-within-a-play structure, the production positions the audience as witnesses to Kipps recounting his story. The haunting is now unfolding inside the theatre itself, as Kipps and the Actor attempt to recreate the past and "lay the ghost to rest" through performance.

As you sit in the theatre tonight, listening for the creak of a floorboard or the whisper of a ghostly presence, you are participating in this centuries-long tradition. Just as Victorian audiences gathered to witness ghostly tales, you too are enacting a ritual of imagination, suspense, and shared experience: a haunting lineage of fear and fascination.



CAST

DAVID ACTON (*Arthur Kipps*)



David played Arthur Kipps in *The Woman in Black* at the Fortune Theatre in London's West End, on tour across the UK, in New York, Princeton and Phoenix. For the Royal Shakespeare Company: *Macbeth*, *The Merry Wives Of*

Windsor, *Hamlet*, *The Comedy of Errors*, *The Constant Couple*, *The Man of Mode*, *The Love of the Nightingale*, *King Lear*, *The Winter's Tale*, *As You Like It*, *Henry V*, *Edward III*, *Eastward Ho!*, *The Roman Actor*. Theatre also includes: *The Two Popes* (Frankfurt English Theatre), *Gaslight* (The Mill at Sonning); *A Day By The Sea* (Southwark Playhouse); *Jane Wenham the Witch of Walkern* (Out of Joint); *Richard II* (Palace of Westminster and Arcola). *A Midsummer Night's Dream*, *The Comedy of Errors*, *Henry V* and *Twelfth Night* (Propeller); *Anjin: The Shōgun and the Samurai* (Tokyo, Osaka, Yokohama and London Sadler's Wells); *The League of Youth*, *Vertigo*, *Burial at Thebes* and *I Have Been Here Before* (Nottingham Playhouse); *Relatively Speaking* and *Copenhagen* (Newbury Watermill); *The Dark Things* (Edinburgh Traverse); *Richard II* (Old Vic Company); *Much Ado About Nothing* (Peter Hall Company); *Jason and the Argonauts*, *Sabbat* and *Peter Pan* (Lancaster Dukes); *The Man From the Sleepy Lagoon* (one-man show). TV includes: *Call The Midwife*, *Shakespeare and Hathaway*, *Emmerdale*, *14 Diaries of the Great War*, *18 Clash of Futures*, *Doctors*, *Hostage* (Fire in the Desert), *EastEnders*, *Silent Witness*, *Passage*, *Hollyoaks*, *Tchaikovsky*, *The Bill*, *Blair on Trial*, *Class of '76*, *Casanova's Love Letters*, *Fooling Hitler*, *The Wyvern Mystery*, *Randall and Hopkirk (Deceased)*, *Casualty*. Film includes: *The Squadron*, *For Grace*, *After Death*, *Volume*, *Persuasion*. He has been a member of the BBC Radio Drama Company.

JAMES BYNG (*The Actor*)



Theatre includes: *The Woman in Black* (Fortune Theatre, West End), *Once Upon a Christmas* (Kingswood House), *Dr Who: Time Fracture* (London), *Casino Royale* (Secret Cinema London & Shanghai), *Romeo + Juliet* (Secret Cinema), *Moulin Rouge!* (Secret Cinema), *Noël* (National

Opera House, Ireland), *Philip Pullman's Grimm Tales* (Bargehouse, London), *Dr. Strangelove* (Secret Cinema), *Philip Pullman's Grimm Tales* (Shoreditch Town Hall), *Carrie's War* (Novel Productions UK Tour), *The History Boys* (Leeds Playhouse/Theatre Royal Bath UK Tour), *The Lord of the Rings* (Theatre Royal Drury Lane, West End), *Peter Pan: A Musical Adventure* (Leeds Playhouse), *Les Misérables* (Palace Theatre, West End), *Oliver!* (London Palladium, West End), *Hey! Mr. Producer* (Lyceum, West End), *Oliver!* (Theatre Royal Plymouth) Television & Film includes: *Patterns* (Amazon Prime), *Frenemies*, *Goodbye Mr. Chips* (ITV), *The Bike Thief*, *The Shot*, *Rupert Brockstein's Blood Red Letters*, *A Leonard Cohen Afterworld*, *Potholing*, *Driving Through Snow*, *Harry's Big Decision*, *Party Rings*, *The Paper Round*. Radio includes: "Over & Out" (Dir. Torny Westcott) Cast recordings include: "Noël" (Original Cast Recording), "Peter Pan: A Musical Adventure", "Hey! Mr. Producer", "The Lord of the Rings" (Original London Cast Recording).

BEN PORTER (*Arthur Kipps/The Actor*)



Ben is proud to be the first ever actor to play both roles in *The Woman in Black*. He was nominated for a Drama League Award for Distinguished Performance in New York in 2020 for this

production of *The Woman in Black*. Highlights from theatre includes: For the National Theatre: *The Invention of Love*, *The Heiress*, *An Enemy of the People* (also the Ahmanson Theatre Los Angeles). 1984 (West End/US Tour/Melbourne), *The Indian Queen* (Opera de Lille, France), *Beckett and What the Butler Saw* (West End) *Bedroom Farce*, *Ten Times Table* and *Improbable Fiction* (The Mill at Sonning Theatre), *The Tempest* (Liverpool Playhouse), *Boeing Boeing* (Manchester Theatre Award nominee for Best Supporting Actor). *Orwell: A Celebration* (Trafalgar Studios), *Edward II* (Sheffield Crucible) *Disposing Of The Body* (Hampstead Theatre) *Restoration* (Salisbury Playhouse), *Losing Louis* (UK Tour), *Bedroom Farce* (UK Tour), *Noises Off*, *Little Hotel On The Side* and *Rookery Nook* (Royal Lyceum Theatre, Edinburgh), *Happy Yet* (Gate Theatre), *Silence* (Arcola) *The Atheist* (Theatre 503), *In Pursuit Of The English* and *Hangover Square* (Lyric Hammersmith), *Romeo And Juliet* (Southwark Playhouse) *Hamlet* and *Cyrano De Bergerac* (Greenwich Playhouse),

WHO'S WHO

Macbeth and *School For Wives* (English Touring Theatre), *Victory* (Paris), *Bodies* (Live Theatre, Newcastle), *Doctor Faustus*, *Frankenstein*, *Sauce For The Goose* and *On The Razzle* (Nuffield Theatre, Southampton). Ben has also worked extensively with Alan Ayckbourn at the Stephen Joseph Theatre in Scarborough: including *Time of My Life*, *Absurd Person Singular*, *Communicating Doors*, and *Arrivals and Departures*, (also 59E59 New York). TV includes: *Survival of the Fittest*, *Manchild*, *Casualty*, *The Bill*, *Westbeach*, *Covington Cross*, *Crossroads*, *Side By Side*, *Hot Stuff*. Film credits include: *The Circle*: *Awakening*, *Rupert*, *Rupert and Rupert*, *School for Seduction*, *Young Blades*.

CREATIVE & ARTISTIC TEAM

SUSAN HILL (Author) was born in Scarborough and educated at grammar schools there and in Coventry, and took her English degree at King's College London. Her best-known books, apart from *The Woman in Black*, are the novels *I'm the King of the Castle*, *Strange Meeting* and *In the Springtime of the Year*. Her books have won the Whitbread Fiction Award, the Somerset Maugham Award and the John Llewellyn Rhys Prize and been shortlisted for the Booker Prize. She has also written non-fiction and children's books, and been a regular reviewer of books for numerous national newspapers and journals and broadcasts regularly. Her most recent books are a trilogy of crime novels featuring Detective Chief Inspector Simon Serrailier: *The Various Haunts of Men*, *The Pure in Heart* and *The Risk of Darkness*. The series has been bought for television adaptation. Susan Hill lives in a farmhouse in rural Gloucestershire from where she runs her own small publishing company, Long Barn Books. Of her fiction, Susan Hill writes: "I was born on the north-east coast of Yorkshire, in the beautiful town of Scarborough, in a snowbound February during the Second World War. There were a good many old ladies living there in those days but there never seemed to be any children near to us, so that I spent a lot of my time on my own. But quite contentedly so. I had imaginary friends and I made up stories about them. As soon as I could, I wrote them down. So there was never a time in my life when I was not a writer. And so it has gone

on. At school, between work for and A levels, I wrote two novels, which were published when I was at university reading English. They were very bad novels, my apprentice work, and they are out of print-but they were the best I could do at the time. It took me some years to find my real voice, and meanwhile, I lived from hand to mouth as a freelance book reviewer, and always, I read, not just the new books, but the things I had grown up with-Dickens, Hardy, the Brontës, everything with atmosphere and a sense of place." Susan Hill was awarded a CBE in the 2012 Queen's birthday and diamond jubilee honours. susan-hill.com

STEPHEN MALLATRATT (Playwright) June 15, 1947 - November 22, 2004. Stephen wrote his early plays while working as an actor in Alan Ayckbourn's Scarborough company. Several of these were produced and directed by Ayckbourn at Scarborough, and commissions from other theatres followed. *Comic Cuts* was written for the contact theatre in Manchester and won the Thames TV Theatre Writers award, and after many regional British productions, culminated ten years later in the West End - retitled as *The Glory of the Garden*. In addition to original plays he wrote adaptations of books for both TV and theatre - including Henry James' *The Turn of the Screw*, and Daphne Du Maurier's *Rebecca*. His television work included *The Innocents* for YTV, and he adapted the *Forsyte Saga* for Granada. *The Woman in Black* ran for 34 years in London's West End, and continues a long run in Mexico City. It has been translated into at least 12 languages and performed at the last count in 41 countries.

ROBIN HERFORD (Director) Robin read Philosophy and English at the University of St Andrews, and trained as an actor at the Bristol Old Vic Theatre School. Much of Robin's early career was involved with Sir Alan Ayckbourn, and the Stephen Joseph Theatre in Scarborough, first as an actor, then as Associate Director and finally a stint as Artistic Director. He has appeared in the original production of more Ayckbourn plays than any other actor, including the enormous 16 play two-hander *Intimate Exchanges*, performing both in Scarborough and the West End. He is often asked to direct Alan's plays, and has notched up over 30 productions of them, both in the UK and abroad. His most successful production started life in Scarborough. *The Woman in Black*, which he commissioned and

directed in 1987, has been running in London for over thirty years, and has completed 12 UK tours. Directing, and occasionally performing in this play, has taken him, among other places, to Japan, USA, India, Singapore, Hong Kong, Australia and New Zealand. He now directs much more than he acts, varying his choice of play and venue as much as possible. The last two productions he directed were *Stray Dogs*, a new play about Stalin and the Russian poet Anna Akhmatova at the Park Theatre in London, and a new version of *The Woman in Black* at McKittrick's Hotel in New York, where it won Best Revival in the Off-Broadway Alliance Awards.

ANTHONY EDEN (Tour Director) Antony is an award-winning actor, director and producer from the UK. He started acting professionally at nine years old and, since then, he has worked in theatre predominantly as an actor, but also as a stage manager, fight director, lighting designer, director and producer. The first play he staged, at the age of 15, was an amateur production of *The Woman in Black*, in which he also played the part of the Actor, after seeing the show in the West End. Since then he has played the part of the young actor in Robin Herford's production over 1400 times in London, on UK tours, in America and Asia. In 2016 Antony felt honoured to be asked by Robin to become Associate Director on the play that kickstarted his love of theatre as a teenager, and has since overseen productions for Robin in USA, Australia and Japan. His directing/producing highlights include: *Stray Dogs* (Park Theatre, directed by Robin Herford); *Killing Time* (Park Theatre, UK tour and 59E59 Theatre, New York); *The Gathered Leaves* (Park theatre); *Sweeney Todd: the Demon Barber of Fleet Street* and *Kiss of the Spider Woman* (C venues, Edinburgh); *Sweet Charity* (Bloomsbury Theatre); Recent acting highlights include: *Bedroom Farce* (Mill at Sonning); *Family Album* (SJT, for which he won "Best Supporting Performance in a Play or a Musical" at the UK Theatre Awards 2023); *Welcome to the Family* (OLT, Bowness); *Harry Potter and the Cursed Child* (Palace Theatre, West End); *A Brief History of Women, Taking Steps* (SJT and 59E59, New York). Television/Film credits include: *Say Nothing* (FX); *Emmerdale* (ITV); *Derren Brown: Apocalypse* (Channel 4); *The Landlady*, *Kevin and Co* and *Kevin's Cousins* (BBC) and *The Bill* (Carlton).

MAGGIE SPANUELLO (Associate Director) Off-Broadway: *The Woman in Black* (McKittrick

Hotel, NYT Critic's Pick, Off-Broadway Alliance Award). Chicago credits: *Macbeth*, *The Tempest* (with Posner and Teller), *A Midsummer Night's Dream* (Chicago Shakespeare Theater, Shakespeare 400/Civic Orchestra), *The 39 Steps* (BrightSide Theatre). Regional: *The Woman in Black* (Spoleto Festival, Cleveland Play House, Pasadena Playhouse, Seattle Rep), *The Tempest* (South Coast Rep), *A Christmas Carol*, *Gutenberg! The Musical!*, *Forever Plaid* (Milwaukee Rep), *Murder for Two* (Hope Summer Rep), *Completely Hollywood Abridged* (Old Creamery Theatre). International: *Next to Normal*, *Seussical!*, *Blooming Season* (Shanghai Conservatory). MaggieSpanuello.com

MICHAEL HOLT (Designer) An established and successful designer for drama, opera and ballet, Michael has collaborated with leading arts companies around the world. He has been associated with playwright Alan Ayckbourn at the Stephen Joseph Theatre in Scarborough for over 40 years where his numerous designs for this author/director include *Way Upstream*, *Man of the Moment* and the much praised *Othello* with Michael Gambon. Michael has long associations with repertory companies and independent producers across the UK. West End credits include the long-running West End success *The Woman in Black*; *Absurd Person Singular*, Whitehall Theatre; *The Glory of the Garden*, Duke of York's Theatre; *Rough Justice*, Apollo Theatre; and *June Moon*, Vaudeville Theatre. International credits include productions in New York, Australia, New Zealand, Hong Kong and Singapore and Norway and Austria. Opera productions include collaborations with the Royal Opera House, Copenhagen; the Avignon Festival, France; the Knokke Opera Festival, Belgium; and The Brisbane Festival, Australia. He has written numerous books on stage design and critical survey of the plays of Alan Ayckbourn.

ANSHUMAN BHATIA (Lighting Designer) Anshuman Bhatia is an award-winning lighting and scenic designer for opera, dance, and theater. His designs have been seen on American and international stages, including Santa Fe Opera, Cincinnati Playhouse in the Park, The McKittrick Hotel, and Wolf Trap Opera. He is an Assistant Professor at the College of the Holy Cross, a proud member of USA829, and holds an M.F.A. from NYU. bhatiadesign.com

SEBASTIAN FROST (Sound Designer) Theatre designs include: *Billy Elliot* (Royal

WHO'S WHO

Danish Opera), *My Fair Lady* (Leeds), *Branwen Dadeni* (Frân Wen), *Candide* (WNO), *A Little Night Music* (Leeds Playhouse); *The Last Ship* (UK, USA and Canada); *170 Days in Nanjing* (Nanjing Opera); *Memoirs of a Sailor* (Kuwait); *Elektron* (Macau); *An Inspector Calls*; *Kiss Me, Kate* (WNO); *Jekyll & Hyde* (Old Vic); *Monsieur Popular* (Bath); *Queen Coal* (Sheffield Crucible); *White Christmas*, *Annie and A Christmas Carol* (West Yorkshire Playhouse); operas for Buxton Opera Festival and Grange Park Opera; *Calamity Jane* (Watermill and UK tour); *Drunk and The Witches* (Curve); *If Only* (Chichester); *The Lion, the Witch and the Wardrobe* (Kensington Gardens); *Decade* (Headlong); *Antony and Cleopatra* (Liverpool Playhouse); *Little Shop of Horrors* (Birmingham Repertory Theatre); *The Magic Flute* (Duke of York's); *The Common Pursuit*, *Take Flight* and *Total Eclipse* (Menier Chocolate Factory); *Trainspotting* (UK tour); *Tonight's the Night* (Victoria Palace); *The Bomb-itty of Errors* (New Ambassadors); *The Donkey Show* (Café de Paris); *The Mysteries* (Queen's); *Boy Band* (Gielgud); *Kat and the Kings* (Vaudeville, Broadway and Cape Town); *Summer Begins* (Donmar); *The Colour of Justice* (Victoria Palace). Other work includes: immersive sound design for Secret Cinema's *Star Wars*; *Star Trek*, *Thunderbirds Are Go*, *Lumiere Festival* (Durham) and the Queen's golden jubilee celebrations, and Sebastian is the designer for the Royal Edinburgh Military Tattoo. Sebastian trained at the Guildhall School of Music and Drama. In 2008, he received the first ever Best Sound Design of a Musical Tony Award nomination for *Sunday In The Park With George* on Broadway.

IMOGEN FINLAYSON (Vision Productions) trained at the American Academy of Dramatic Arts (New York Company) and the Cours Florent (Paris). This is her fourth time playing the role of 'the Vision' having performed in New York and on tour. Recently she won 'Best Actress' for her performance in *The Reunion* in the Lovesick Film Festival. Other recent credits include: *Lucy Light* (The New Stage Performance Space), *Friends Lovers And Others* (the Tank), *Groundlings* (Plainfield Performing Arts Center), *Murder In The First* (Soho Playhouse), *The Art of Killin It* (Future Proof), *Nightmare Gothic* (Teatro SEA), *Caprices* (film), *Which Way To The Ivy Covered Well* (Rochester Festival), *Tamerlane* (Poe Fest International), *Midsummer Nights Dream* (The Hermitage), *John Wick Immersive*

Theatre Experience, *The Richard Project*, *Star Spangled* and many more.

KAYLEIGH LAYMON (Stage Manager) is a stage manager and costumer living and working in NYC. Recent credits: *Ava: The Secret Conversations* (NY City Center, ASM), *Last Call* (NWS, Assoc. GM & Sub SM) *The Woman in Black* (US Tour, PSM), *The Merchant of Venice*, *Our Class* (Arlekin Players, Company Manager) *The Trial of Elizabeth Cree* (UMich, PSM), *The Creeps* (Off-Broadway, PSM), *Don Giovanni* (UMich, PSM), *The Cunning Little Vixen* (UMich, PSM), *Islander* (Off-Broadway, PSM), *Radamisto* (Philharmonia Baroque, ASM), *Lost Immersive* (Director) *The Speakeasy SF* (PSM). She also designs and builds costumes, in addition to painting. Find some of her artwork on Instagram @kayleigh.laymon

PEMBERLEY PRODUCTIONS (General Managers & Producers) Pemberley Productions is a producing, general management, and tour booking company based in NYC/Chicago. We have proudly produced and general managed *The Woman in Black* in North America since 2018. The production you are about to see is one of the most widely toured plays in the last decade in North America. We collaborate with overseas companies and US-based productions to book tours, general manage productions, or produce theatre across North America as well as internationally. Highlights include *Heathers* (Off-Broadway), *Ava: The Secret Conversations* (New York, Chicago and Toronto), the US Tour of *Wise Children's Wuthering Heights*; the Center Theatre Group (Los Angeles) production of *The Secret Garden*; the US Tour of the National Theatre's *An Inspector Calls*; and the US Tour of *The Last Ship* (starring STING). Our current projects include *Heathers* (Off-Broadway, New York), *Ava: The Secret Conversations* (New York, Chicago & Toronto) *The Enormous Crocodile* (for Netflix), *Hamnet* (for the RSC) and a North American tour of *Kim's Convenience*. For information on upcoming tours and projects in development, visit www.pemberleyproductions.com

PW PRODUCTIONS (Producers) PW Productions is one of the West End's most prolific and significant theatre producers, responsible for some of the most successful productions in British theatre since it was founded in 1983 by Peter Wilson MBE.

Productions have included *Spirited Away* at the London Coliseum, Susan Hill's *The Woman in Black*, Stephen Daldry's production of J.B. Priestley's classic thriller *An Inspector Calls*, *De La Guarda* at the Roundhouse, Nigel Slater's *Toast*, Ross Willis' *Wonder Boy* and many more. The company has acted as General Manager and Production Accountant for more than 500 productions throughout the world. PW Productions has also presented work in Japan, Singapore, Canada, USA, Germany, Ireland, Luxembourg, Austria, Australia and Hong Kong. Recent General Management work includes: *Dirty Dancing - The Classic Story on Stage*, *Ava: The Secret Conversations*, *Sting's The Last Ship* and *Spike* by Ian Hislop and Nick Newman.

STAFF LEADERSHIP

ELIZABETH WILLIAMSON (*Director/Artistic Director*)



(she/her) joined Geva as Artistic Director in 2022, to launch the theatre's 50th Anniversary Season. An Obie Award-winning director, Williamson is known internationally for her work as a dramaturg, director, adapter, and producer. Broadway: Matthew López' *The Inheritance* (Tony, Olivier, Critics Circle, Evening Standard, GLAAD, and Drama Desk Awards for Best Play, Outer Critics Circle Honoree), *A Gentleman's Guide to Love and Murder* (Tony Award for Best Musical), *Anastasia*. West End: *The Inheritance*. Off-Broadway: Sarah Gancher's *Russian Troll Farm*, Dan O'Brien's *The Body of an American*. Regional: About Face Theatre, ACT, the Alley, Cal Shakes, Court, Hartford Stage, the La Jolla Playhouse, Oregon Shakespeare Festival, Pioneer Theatre, Steppenwolf, Theatre de La Jeune Lune, TheaterWorks Hartford, TheatreSquared, the Westport Country Playhouse, Williamstown Theatre Festival. Williamson previously served as Associate Artistic Director and Literary Manager at Pioneer Theatre Company in Salt Lake City and as Associate Artistic Director and Director of New Play Development at Hartford Stage. She received a 2007 NEA Fellowship in Literary Translation and is a

member of SDC and LMDA. Education: M.St., Oxford University; B.A., Bennington College; trained at the École Internationale de Théâtre Jacques Lecoq.

JAMES HASKINS (*Executive Director*)



(he/him) is honored to serve as Geva Theatre's Executive Director alongside Artistic Director Elizabeth Williamson, and Geva's Board and staff. Prior to coming to Geva, James served as Managing Director of the Guthrie Theater in Minneapolis after having completed a twelve-year tenure as Managing Director of The Wilma Theater in Philadelphia in partnership with Artistic Director Blanka Zizka. James began his work in theater administration at Circle Repertory Company and went on to work with a variety of theaters in New York and Seattle, most notably the Seattle Group Theatre. Upon moving to Philadelphia, he first worked as Managing Director of InterAct Theatre Company, while also serving on the Board of the Theatre Alliance of Greater Philadelphia as Chair of the Barrymore Awards Oversight Committee. He subsequently moved into the Executive Director position of the Theatre Alliance before joining the Wilma. As a theater artist, James acted in many productions before turning to theater administration and is most proud of his directorial and dramaturgical work on the plays of his husband Michael Whistler. James holds an MFA from the University of Washington and a BA from The College of Wooster in Ohio, where he previously served on the alumni board. Following the pandemic shutdown, James joined committees of the Minnesota Arts and Culture Coalition and the Professional Non-profit Theatre Coalition to help build support and funding for arts and culture. In Philadelphia, he served on the Cultural Advisory Committee under former Mayor Michael Nutter, who officiated his wedding ceremony. James is a member of the City of Rochester's Arts and Creative Community Committee (AC³) and serves on the Board of the Rochester Downtown Development Corporation.

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ABOUT GEVA THEATRE



Geva Theatre is a not-for-profit theatre company dedicated to creating and producing singular theatre productions and programs that serve the Rochester region and beyond, by illuminating the fullness of our many human experiences.

Founded in 1972 by William Selden and Cynthia Mason Selden, Geva was originally housed in the Rochester Business Institute building on South Clinton Avenue. In 1982, Geva purchased and converted its current space – formerly a NYS Arsenal designed by noted Rochester architect Andrew J Warner and built in 1868 – and opened its new home at the Richard Pine Theatre in March 1985. Geva operates two venues – the 516-seat Elaine P. Wilson Stage, and the 180-seat Ron & Donna Fielding Stage.

As one of the country's leading theatre companies and a member of the national League of Resident Theatres, Geva produces a varied contemporary repertoire from musicals to world premieres celebrating the rich tapestry of our diverse community. We draw upon the talents of some of the country's top actors, directors, designers, and writers who are shaping the American Theatre scene.

Geva's Education Department serves thousands of students annually through student matinees, in-school workshops, the acclaimed Summer Academy training program, and other programs. Geva's New Play Development Programming offers new and established writers a nurturing environment from which to take their work to the next level. Geva has presented approximately 400 play readings and workshops since its inception. Nearly 70 Geva-developed plays have had subsequent productions around the country. Geva's Literary Department produces multifaceted programs such as Geva *Insights* that deepen the appreciation of the work on our stages, provide opportunities for regional dialogues, and help fulfill Geva's anti-racism commitments through collaborative programming.

An active member of the Rochester community, Geva offers a multitude of opportunities for our audience and community members to engage with live theatre and the country's best artists. Since the breadth of Geva's programming cannot be sustained on ticket sales alone, this contribution to the region's cultural, social and economic vitality is recognized by grants and charitable contributions from federal, state and local government agencies, national and local foundations, and businesses and individuals from throughout the region.

For more information: GevaTheatre.org.

ACKNOWLEDGING THE LAND

A land acknowledgement creates a more accurate picture of the history of the lands and waterways we call home and pays respect to the Indigenous People who have stewarded them from time immemorial. At Geva, we offer this statement as part of our anti-racist values and to help us all unlearn and relearn the history that has brought us here to the land we call the United States. With this understanding, we can envision a new path forward, led by the principles of equity and justice.

American society as it exists today owes its identity and vitality to generations from around the world who contributed their hopes, dreams and resources to making the history that led to this moment. Some were stolen and enslaved here against their will, some were drawn to leave their distant homes in search of a better life, and some have stewarded this land for more generations than can be counted. Acknowledging the hardships and atrocities that many peoples have suffered on American soil is critical to building mutual respect and connection across all barriers of heritage and difference. By honoring this truth, we begin this effort to acknowledge what has been purposefully buried.

There are 567 federally recognized Indian Nations (variously called tribes, nations, bands, pueblos, communities and Native villages) in the United States. Additionally, there are tribes located throughout the United States who are recognized by their respective state governments.



Graphic by Eric E. Doxtator

Geva's Acknowledgment

We are gathered in the ancestral and unceded territory of the Onöndowa'ga, or "the people of the Great Hill." In English, they are known as Seneca people, "the keeper of the western door." Together, with the Mohawk, Cayuga, Onondaga, Oneida, and Tuscarora, the Seneca make up the sovereign Haudenosaunee Confederacy. We pay respects to their elders, past and present. Please take a moment to consider the many legacies of violence, displacement, genocide and migration that bring us together here today. And please join us in uncovering such truths at any and all public events.

To learn more about the Native people in our region and the Canandaigua Treaty of 1794, visit ganondagan.org.

MISSION, VISION, AND VALUES

Our Mission

To create and produce singular theatre productions and programs that serve the Rochester region and beyond, by illuminating the fullness of our many human experiences.

Vision

To work in collaboration with the most exhilarating creatives and organizations in the field – locally, nationally and internationally. To produce and present vital live theatre and multi-disciplinary experiences, and essential education and engagement programs, involving a diverse array of perspectives, for and with the communities that comprise the greater Rochester, NY region.

Values

Geva values artistic courage, sustainability, excellence, boundless hospitality, empathy, and anti-racism and inclusion.

Artistic Courage

We foster a culture that invites us to dream up new worlds. We challenge ourselves and our audiences to embrace theatre-making that makes the seemingly impossible possible.

Sustainability

The decisions we make in the present are decisions that ensure our future. We care for our organization, our resources – human, financial, and natural – and our communities in a way that will sustain Geva for future generations.

Excellence

We hold ourselves and each other to the highest standards. We approach our work as lifelong students: always striving to learn, evolving our craft, and deepening our practice.

Anti-Racism & Inclusion

We strive to overcome systemic inequities through active inclusivity, equity, accountability, anti-discrimination and anti-racism practices as defined by Geva.

Boundless Hospitality

All are welcome at Geva regardless of ability, where they come from, or how they identify. We endeavor to make our productions, programs, and space accessible and inclusive to cultivate a true sense of belonging.

Empathy & Transparency

An organization is best when all individuals are at their best. We center empathy, compassion, and transparency in our practices, ensuring that our artists and staff thrive in a workplace environment of mutual respect, trust and kindness.

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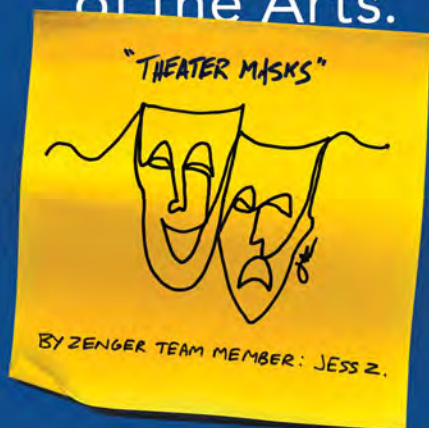
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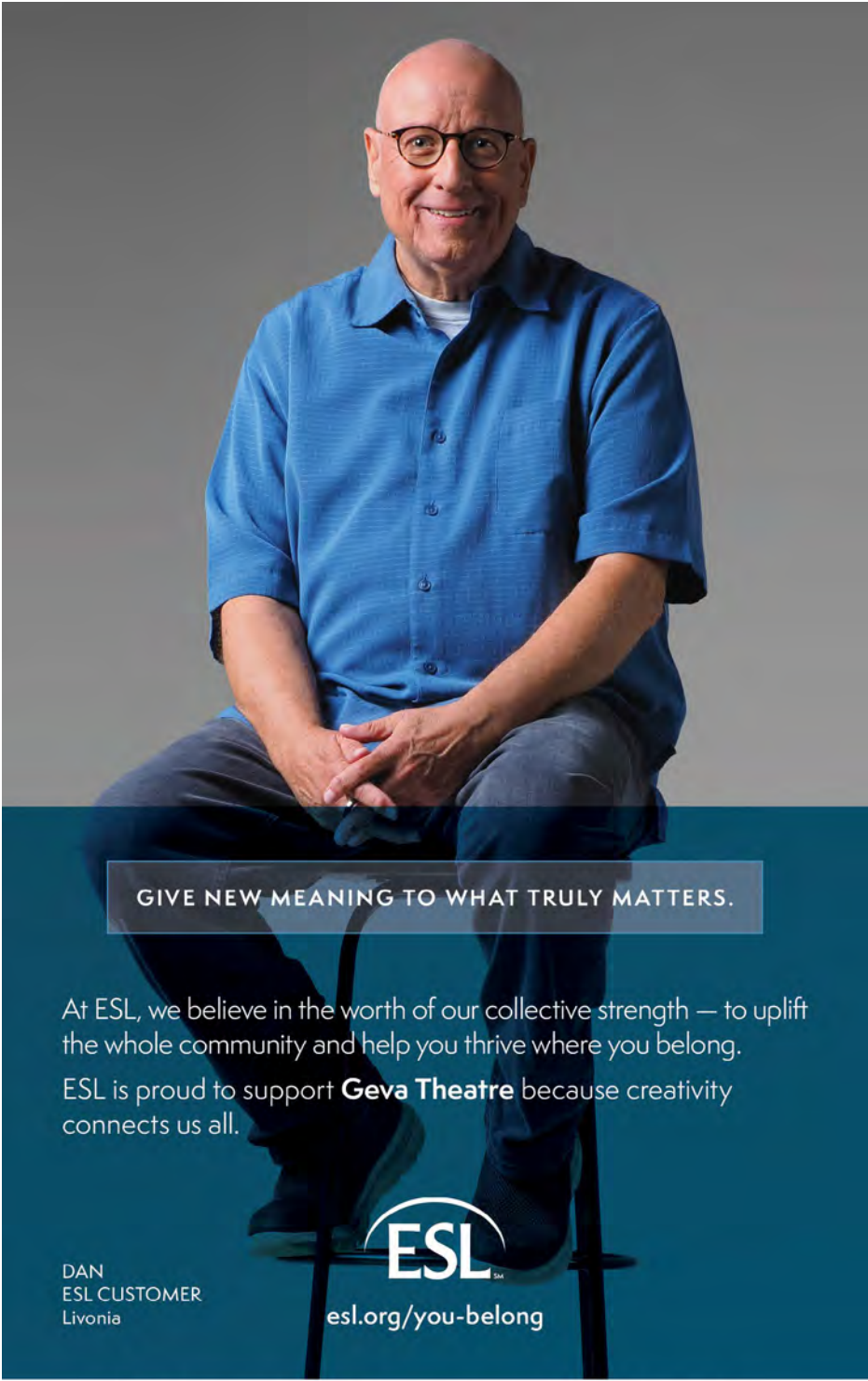
Saturday, June 13, 2026

Geva Theatre

Join us in celebrating the 25/26 season, featuring performances from stars across the season, students from our 2025 Summer Academy program, an exclusive peek of a show from the upcoming season, and the presentation of the Linda Cornell Weinstein Legacy Award.

Suggested Dress: Dress in your favorite Summer Chic Attire, or step into the spotlight in an outfit inspired by one of our 25/26 Season Shows! Prizes for Best Dressed will be given out during the event.

For more information visit gevatheatre.org/encore

A man with glasses and a blue shirt is sitting on a stool, smiling. The background is a gradient of grey and blue.

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Jenni age 81

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