

THAT THEATRE COMPANY PROUDLY PRESENTS

THE WOMAN IN BLACK

By SUSAN HILL, Adapted by STEPHEN MALATRATT

“The most terrifying live theatre experience in the world.”

With Ian Burns, Benjamin Stender and Sarah Whitehouse

Directed by Barry McKenna

Krudttønden, Serridslevvej 2, Østerbro

October 23 – November 23

Tickets: Billetten.dk / 7020 2096

Gripping ghost stories on stage are few and far between, but this is one of them. *The Woman in Black* is an immaculate example of Gothic horror that builds to its climax with the slow purposeful precision of an Edwardian clock. It has all the ingredients: Isolated marshland, a spectre seeking vengeance for the death of her young child and things that go bump in the night....

Based upon the novel by Susan Hill, *The Woman in Black* has been successfully adapted for the stage by Stephen Malatratt, and last year it was made into a feature film starring Daniel Radcliffe (“Harry Potter”). It has enjoyed a long run in London’s West End and this is the second time we’ll be staging it in Copenhagen.

Comparing the scare-factor between the film version and the theatre version, a recent survey carried out by the West End production showed that *The Woman in Black* is the most terrifying live stage show in the world. Put bluntly, it is a quietly shudder-some ghost story capable of chilling the flesh of even the most hardened horror fanatic.

While the story may be familiar – a young man of rational mind is thrust into terrifying situations of a paranormal nature and in a place that treats him as an outsider – *The Woman in Black* is not just another ‘*things that go bump in the night*’ story going through the motions. Arthur Kipps, a mild-mannered young lawyer, is sent from London to Crythin Gifford to represent his firm at the funeral of a recently deceased client, a reclusive widow. From the outset, it is made clear something is not quite right about the seaside town of Crythin Gifford. The reactions of the superstitious locals when Arthur’s mission is revealed are telling – and a sense of foreboding is stealthily conceived. Hushed whispers and outright ostracism ensue.

The isolated house where much of the story unfolds is situated on a remote stretch of marshland and can only be reached at low tide. There’s talk of sudden mists slithering in over the marshes and catching people on the causeway, disorientating them and condemning them to a watery grave. And while Arthur is conducting an inventory of the woman’s possessions, he has several terrifying encounters with a mysterious figure that not only threaten his sanity, but his very life.

The slow burning tension and grim finale that refuses point blank to cop out will linger long enough in the periphery of your grey matter to have you reaching for the light switch when sleep evades you.

All best wishes,

Ian Burns

Artistic Director, That Theatre Company

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