

Frankenstein



By Victor Gialanella, based on the novel by Mary Shelley



Letter from the Chair

Dr. Cynthia Allan

Department of Communication

Welcome to the 2016-2017 season of the Pittsburg State Theatre! This is our second full season in the Dotty and Bill Miller Theater here at the Bicknell Family Center for the Arts. The facility is a wonderful and intimate space for live performance. With every production we learn more about the possibilities of this terrific new home for Pitt State Theatre!

The 2016-2017 season begins October 27-30 with *Frankenstein*, the classic tale of horror and suspense. Join us for an outstanding spectacle that asks us to

consider the line between human and monster. Directed by Gil Cooper, this is the perfect show to kick-off the Halloween season.

Then, on December 2-3, we continue our tradition of Theatre Unplugged with the student-directed one-act plays produced in the Studio Theatre (entrance on Joplin Street). The Studio Theatre remains the venue for student-produced theatre offerings. This year, four of our senior theatre students will present their one-act plays.

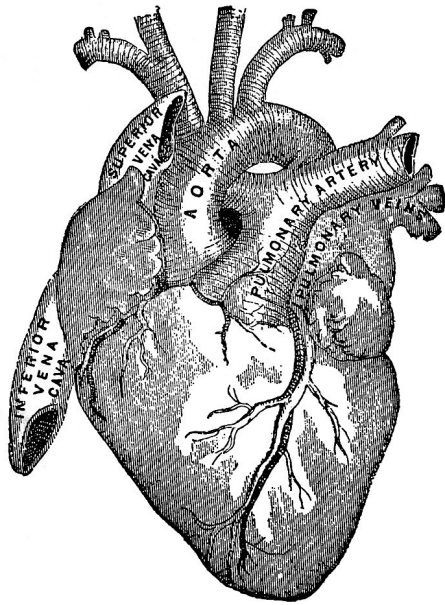
In the spring of 2017, Joey Pogue directs the riveting political and family drama, *Other Desert Cities*. When the grown daughter of a powerful family returns home to announce the publication of her memoir, she digs up unexpected family secrets. Alternately cruel and compassionate, this sharply written drama will have you on the edge of your seat. Runs from February 23-26, 2017.

In our final production of the season, from April 27-30, the Advanced Performance Ensemble will create a newly written original work, *Grave Matters*, conceived and directed by Cynthia Allan. This production will also feature the music of local indie-folk band, DeadEye. Join us as we spend a few days at Restful Acres Cemetery in this play about life, loss, and lawn care.

Finally, I want to remind our patrons that the move to a new space created new opportunities for Pitt State Theatre – specifically the addition of Saturday matinees for each of our productions. This provides you with 3 evening (Thursday-Saturday) and 2 matinee (Saturday-Sunday) productions for your convenience.

I am sure the faculty, staff, and students of the Department of Communication and PSU Theatre join me in expressing our gratitude for your support and our sincere hopes that you enjoy the 2016-2017 season.

Warm regards,
Dr. Cynthia Allan



Director's Notes

Gil Cooper

Halloween is the time of the year for scary fun, dressing up as ghosts, witches, and all sorts of monsters. We delight in the outward frights because we know we will end the night home, safe and warm. But what if there were no safe place? What if in the deepest part of your soul, you found yourself alone, bereft of escape and hope? *Frankenstein: The Modern Prometheus* was written by Mary Shelley in 1816. It is considered by many scholars to be the first science fiction novel. It was the turn of the century and the industrial revolution was underway. Scientific discoveries were delivered almost daily. Questions arose of what we should or should not be doing socially, spiritually, and morally. Shelley brought those questions to life as she explored the depths of the brilliant young Victor Frankenstein and his unwitting creation. A monster known only as the Creature. Playwright Victor Gialanella echoes Shelley's themes of loneliness, responsibility, compassion and the loss of hope. *Frankenstein* asks us where is the line between monster and human and shows us that while our home might be warm and safe, the greatest terror is the monster inside of us. Welcome to our Halloween weekend.



Above: Magee demonstrates the proper way to stage a fight without actually hurting anyone. **Below:** Steve Reida, who plays the Creature, puts his master in a chokehold.

Fight Choreographer's Notes

Natalie Magee-Darling



When working on the Stage Combat choreography for *Frankenstein* the main focus was creating an overall feeling of despair mixed with brute strength. I researched the time period to add in moves from that time period such as Henry's fencing stance in Act 1 Scene 3. While working with Steven ("The Creature") I wanted to create a sense of superhuman strength with a cruel and almost savage intent. I chose to portray this by staying away from structured punch sequences and opted for spontaneous outburst of back handed slaps and push kicks.

As the show develops so does the intensity in the choreography in an inhuman and sadistic way up until the final act.

I truly enjoyed my time working with the cast of *Frankenstein* and I wanted to thank Dr. Jewett for recommending me, as well as Gil Cooper for this amazing opportunity.

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Frankenstein

by Victor Giallanessa

Adapted from the novel by Mary Shelley

Director.....Gil Cooper
Scenic Designer/Technical Director.....Linden Little
Costume Designer.....Lisa Quinteros
Special Effects Make Up Designer/Artist.....Brandi Graber
Lighting Designer.....Breezi Hancock
Fight Choreographer.....Natalie Magee-Darling

Cast of Characters

Victor Frankenstein.....Austin VanBecelaere
The Creature.....Steve Reida
Elizabeth Lavenza.....Krista Hightower
Henry Clerval.....Jason Davis
Alphonse Frankenstein.....Brandon Norton
Lionel Mueller.....Curtis Wilkins
Frau Mueller.....Melissa Long
Justine Moritz.....Jade Provence
William Frankenstein.....Jack Stefanoni
DeLacey.....Mason Allen
Hans Metz.....Benjamin Sweyko
Peter Schmidt.....Garrett Wainscott
Fritz.....Sissy Hightower

Location and Time

In and around the Frankenstein Estate, Geneva, Switzerland, 1818.

There will be one 10 minute intermission.

Produced by special arrangement with Dramatists Play Service.

No flash photography or video recording is permitted during the performance. Please make sure ALL cell phones are turned off. For the comfort of other audience members, take crying or fussy children to the lobby.

Production Staff

Stage Manager Catherine Duncan

Assistant Stage Manager.....Amanda Longpine

Deck Manager.....Erika Moore

Properties Master Montana Jordan

House Manager.....Emily Martin

Sound Board Operator.....Katia Arians

Projections.....Ryan Urban

Makeup and Hair Crew.....Logan Qualls

Ayman Syed

Lindsey Viets

Costume Crew.....Yahaida Zubia

Amanda Longpine Meagan Hamman

Jocelyn Donegan Steven Reida

Aliyah Harris Ryan Urban

Mimi Little Kathy Sanley

Corin Cooper Ethan Caldwell

Grace Hendrickson Eric Davis

Erika Moore Emily Martin

Katia Arians Ila Phelps

Courtney Blankenship Krista Hightower

Costume Shop Assist./Stitcher.....Barbara Davis

Running crewGrace Hendrickson

Eddie Murphy

Katlyn Weve

Noah Galindo

Olivia Roland

Paige Bowman

Logan Ouals

Set Construction Alex Hermanson

Breezi Hancock

Megan Reed

Logan Qualls

Students from Comm 363 Technical Production I

Members of the Cast

PR/Advertising Manager.....Chelsea Foster

Poster/Program Cover Art.....April Hunninghake

Production Photographer.....Paige Bowman



It was a little cold in the studio for that night's rehearsal!

Lighting Designer's Notes *Breezi Hancock*

When I first read this adaptation of "Frankenstein" I was in awe of the Creature, mainly his capacity to learn and to feel, in essence his capacity to become 'human' again. Gialanella does an incredible job writing for a character that experiences profound loneliness and anguish that he can not quite understand. I approached this project with the idea of empathy in mind. The Creature has a desire to find someone to identify with, someone who understands him so he can understand himself. I wanted to create a lighting design that reflects the Creature's emotions, making the feelings tangible to the audience. This is my first time working with lighting design so I am eternally grateful to my mentor Linden Little for inspiring me and giving me a greater appreciation for theatre and design. I hope that you empathize with the Creature like I did, and that you leave the theatre tonight with a new perspective on what it means to be 'human'.

Scenic Designer's Notes

Linden Little

"Nothing is so painful to the human mind as a great and sudden change. The sun might shine, or the clouds might pour: but nothing could appear to me as it had done the day before."

-Mary Shelley

The scenic design for this production takes great and sudden change as a core operating procedure. On a pragmatic level this allows the space to transform from location to location, but more importantly it supports theatrical storytelling by mirroring the original conditions of the novel's creation.

Mary Shelley was inspired to tell this visceral tale due to inclement weather. She was summering in Geneva, but atmospheric conditions from volcanic eruptions caused massive climate change in 1816. Instead of sunshine on the shore, a gloomy cold rain deluged the Villa Diodati. The home was rented by Lord Byron and the Shelleys were visiting guests. The gathered group of romantics passed the time by telling horror stories.

Mary's story was unique and in fact was a great and sudden change in the literary landscape. She had created an entirely new genre-- Science Fiction. Fascinated by the recent experiments in Galvanism, Shelly applied the current that was reanimating frog legs to an entire human corpse. These three changes: The weather, science fiction, and advances in electrical theory are mirrored in the whirling, spinning scenic apparatus on display in the Miller Theater.



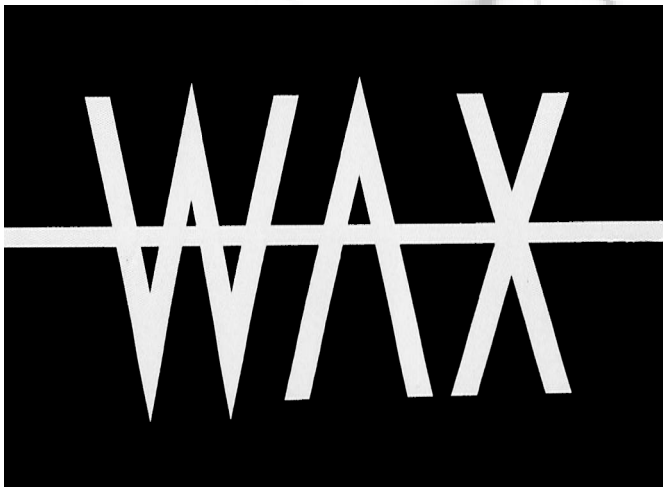
Costume Designer's Notes

Lisa Quinteros

The Regency Period was quite short, in reality. It spanned only about 20 years, because the Prince Regent George IV of England ruled in the stead of his father Mad King George III. After his father's death, King George IV only ruled another 10 years before his unfortunate demise. The changes in social thought and direction far outlasted his reign and carried a life of their own. The rise of neoclassical ideals led to a more relaxed and less restrictive time for women's costume. Clothing was very draped, lightweight, and for the first time in a long while, unconfined. No shaping, just the natural form of the body, and a high Empire (pronounced Ohm-peer) waistline allowed freedom of movement, and with it a new sense of expression. Fashion became less about social structure and more about social expression. As the period progressed, clothing became less Grecian-inspired, but still mostly unconfining and natural. "Dandy" was a term applied to many men, who took to a sense of fine clothing, impeccably dressed, with high cravat neckties and shortwaisted jackets, in the style of a "Beau Brummel" the man who set the standard. Men began to lose lace and embroidery from their clothes, and take on less adorned, more natural form clothes themselves. Men's peri-wig also began to dissappear, in favor of natural hair in Greco-Roman styles. These clothes still look as dashing today as they did 200 years ago. The Romantics were emerging, in writing and poetry and imagination of progressive thought. The world was poised for a foray into a new time, one of invention, industrial revolution, scientific thought and social upheaval.

Frankenstein is a creative outlier of all these things.

100 years later, this style would re-emerge again in the 1910's, at the start of the 20th century, leading into the 1920's-- another time of massive change in thought. Perhaps we are soon due another Grecian-inspired era of fashion.



Makeup Designer's Notes

Brandi Graber

Frankenstein has always been one of my favorite movies and I have always wanted to do the make up for it! The look I'm going for is a more realistic approach. In preparation, I have been studying autopsy photos and morgue photos and comparing them to what would have been done to a body in 1818. I have been designing and building the look from this research late at night and, unfortunately for my husband, he often wakes up to a fright. That's when I know I've got the look I want!



Special Thanks

Mimi Little

Memorial Auditorium

Jason Huffman

Department of Health, Human Performance, and
Recreation

PSU Student Recreation Center

The Director, Designers, Cast and Crew give an extra special thank you to all our family and friends whose support helped us bring this show to life!



Krista Hightower laughs with her fellow cast members at an early rehearsal.