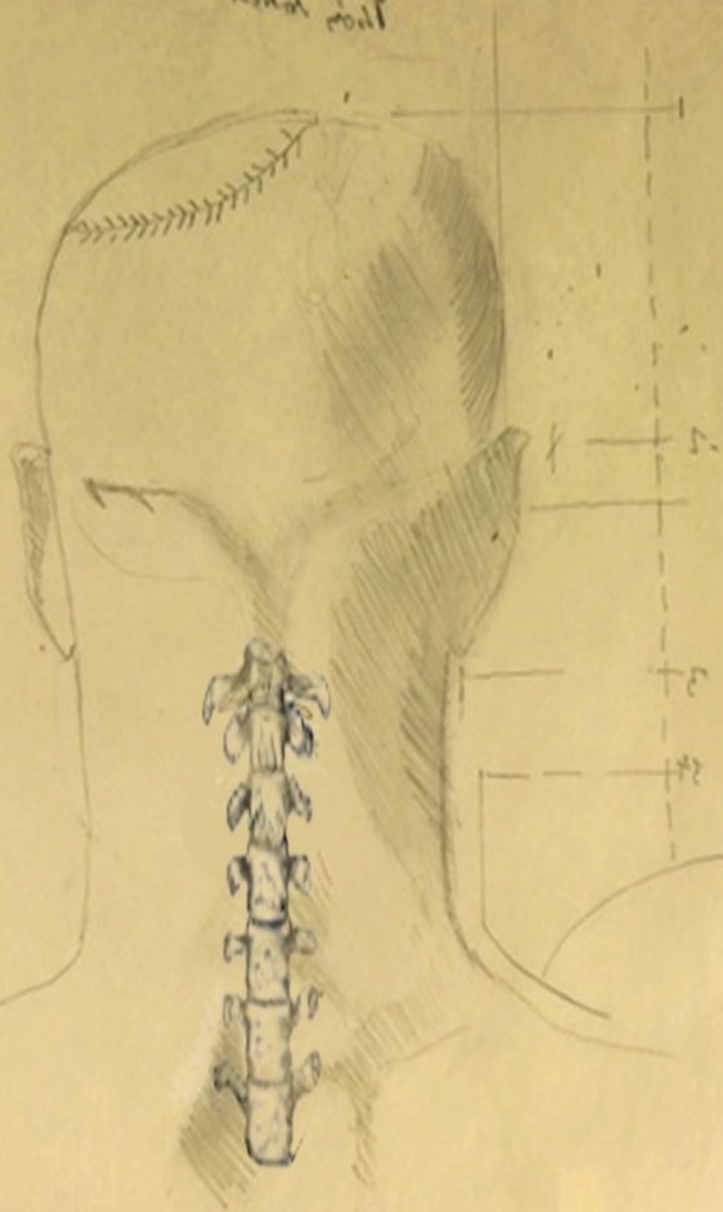


the body of the  
head on the face,  
and the rest of the  
body of the head

SECTION 1

underneath  
for the head  
the whole of the  
head and neck

(and 1/2 in)



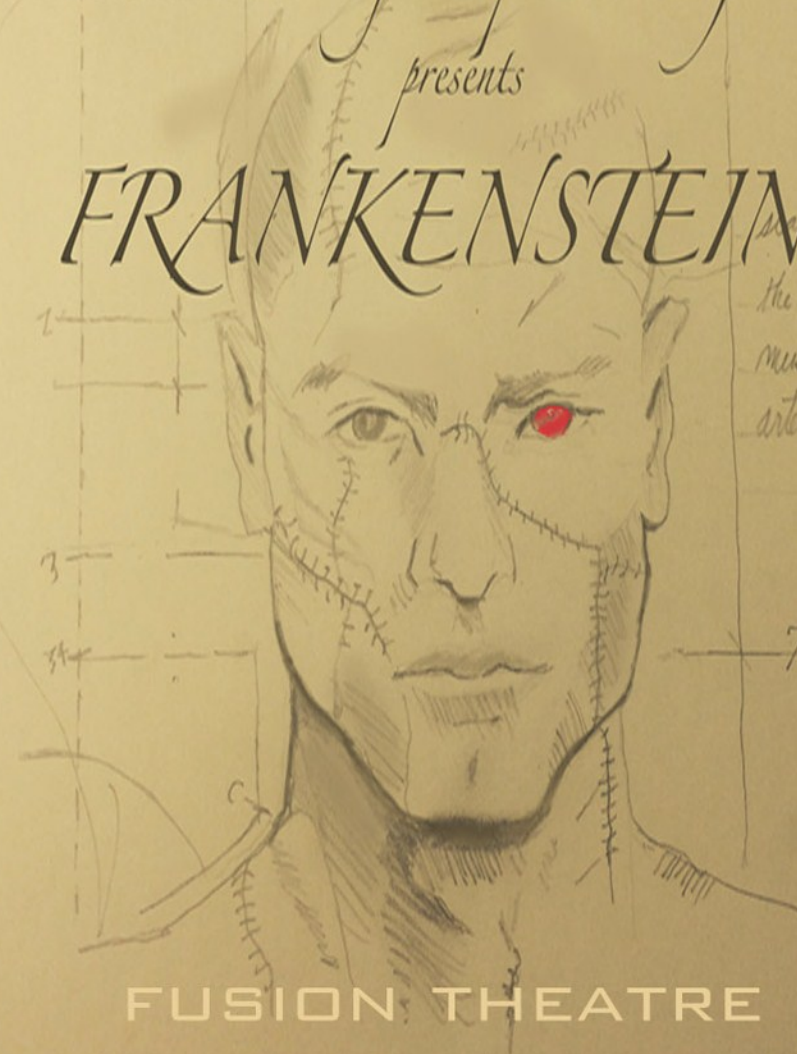
SECTION 1

The facial structure  
assembled from skull  
of section A with dermis  
from perfect cadavers

Monmouth College Department of Theatre  
presents

FRANKENSTEIN

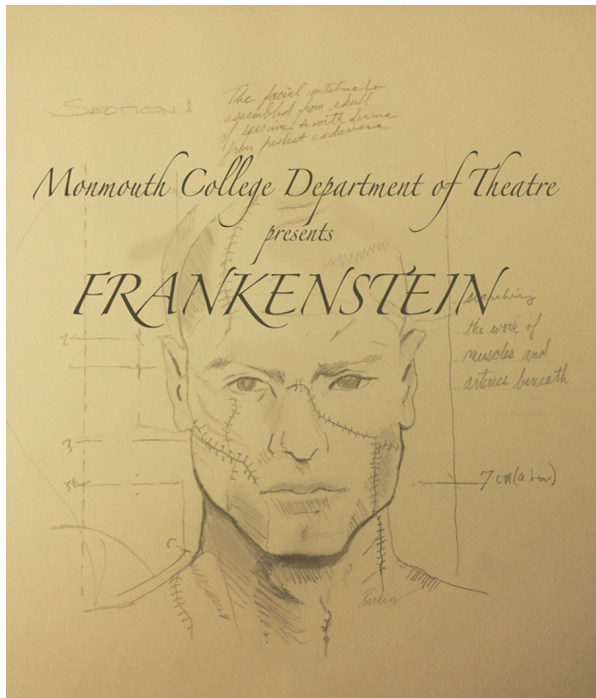
describing  
the work of  
muscles and  
arteries beneath



7 cm (2 in)

FUSION THEATRE

Nov. 6-9, 2014



## “The Modern Prometheus” in Modern Times Director’s Note by Vanessa Campagna

The preface to Victor Hugo’s *Cromwell* (1827) expresses the now-renowned playwright and novelist’s view that the time had come for a new aesthetic movement. Hugo advocated for a departure from rule-bound Classicism, favoring instead a poetic orientation to art. Though Hugo humbly states early in the preface that he intends only to offer “general considerations,” he ultimately explicates a manifesto for Romanticism. Particularly relevant to *Frankenstein* is Hugo’s understanding of the natural world as comprised of dualisms: “the modern muse will see things in a higher and broader light. It will realize that everything in creation is not humanly beautiful, that the ugly exists beside the beautiful, the unshapely beside the graceful, the grotesque on the reverse of the sublime, evil with good, darkness with light.” In Mary Shelley’s *Frankenstein* (first published in 1818 and reprinted in 1823), we see numerous iterations of beauty and ugliness—or the sublime and the grotesque—coexisting. Arguably, the most prominent example is the brilliant scientist and his hideous creation, born of an experiment gone wrong.

I view Shelley as a trailblazer of, and her celebrated novel as a forerunner to, the official Romantic Movement, which flourished in the French theatre for only a brief period lasting from 1830 to 1845. To that end, this production attempts to accentuate the Romantic impulse inherent in Shelley’s text; notwithstanding, a New Historicist perspective motivated me to conceptualize the production in a manner that connects the original text to the modern day.

John Brannigan has argued that “All texts, all documents, are representations of the beliefs, values and forms of power circulating in a society at a given time in specific circumstances.” In directing this production, I have capitalized on the opportunity to explore what I identify as some of society’s current beliefs, values, and forms of power. Consider the present moment’s emphasis on progress and innovation. Specific to the Monmouth College academic community, consider the emphasis upon themes of artificial selection, control, and beauty (typified in Michael Pollan’s *The Botany of Desire*, a text that all students read in the freshman seminar course, Introduction to Liberal Arts). In reading and working with Shelley’s text, I was inspired by its timelessness; I was intrigued to explore how the author’s narrative, the themes therein, and a Romantic aesthetic might relate to 21<sup>st</sup> century audiences and the modern milieu.

The nature of this production embraces to the fullest extent the pivotal act in Shelley’s story: experimentation. As the pseudo-scientist in this scenario, I am deeply grateful to the actors and design team for being willing participants.

Victor Hugo, “Preface to *Cromwell*,” *The Harvard classics*, ed. Charles W. Eliot (New York: P.F. Collier & Son, 2001),

John Brannigan, *Transitions: New Historicism and Cultural Materialism* (New York: St. Martin’s Press, 1998), 132.

# Frankenstein

The Man Who Became God

by Alden Nowlan and Walter Learning

Directed by

Vanessa Campagna

Produced by special arrangement with  
**THE DRAMATIC PUBLISHING COMPANY of Woodstock,  
Illinois**

The Fusion Theatre

November 6-9, 2014

Warning: this production features the use of chemical fog, strobe lights, violence and partial nudity.

# Very Special Thanks!

Doug Rankin	Bill Wallace
Christopher Fasano	Emily Rollie
Tim Stiles	The Students of THEA 173
President Wyatt & Lobie Stone	Work Study Students
Monmouth Fire Department	West Aurora High School
Mackenzie Mahler	Kathy Mainz



The Kennedy Center American College Theater Festival™  
XLVII

Presented and Produced by

The John F. Kennedy Center for the Performing Arts

*Supported in Part by*

The U.S. Department of Education

Dr. and Mrs. Gerald McNichols

The Laura Pels International Foundation

The Kennedy Center Corporate Fund

The National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF Regional Festival and can also be considered for invitation to the KCACTF National Festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2015.

Last year more than 1,400 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

# The Cast

<i>Victor von Frankenstein</i>	Anthony Occhipinti
<i>The Creature</i>	Johnny Williams III
<i>Walton</i>	Adam Duffield
<i>Williamson</i>	Cole Downey
<i>Dr. Helena Fritz</i>	Ellen Johnson*
<i>Elizabeth</i>	Sarah Schmitt*
<i>Henry Clerval</i>	Curtis Galloway
<i>Felicity/Bride of The Creature</i>	Tia Graham
<i>De Lacey</i>	Zachary Lampkin
<i>Hans</i>	Joshua Carmona
<i>Seaman #1/Passerby</i>	Kyle Dickson
<i>Seaman #2/Passerby</i>	William Armonda
<i>Seaman #3/Passerby</i>	Lydia Perrilles

\*denotes member of Alpha Psi Omega Honorary Society





### Anthony Francis Occhipinti

Hometown: Chicago, IL

Major: Public Relations

Minor: Theatre Arts

Activities/Hobbies: Acting, movies, video games, being weird, go on adventures, piracy.

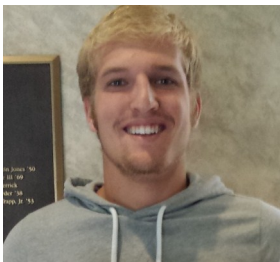


### Johnny Williams III

Hometown: Kewanee, IL

Major: Theatre Arts

Activities/Hobbies: President of Crimson Masque, vice president of Chorale, Alpha Lambda Delta, RA of Winbigler Hall, acting, singing, dancing.



### Adam Duffield

Hometown: Fairview, IL

Major: Theatre Arts

Activities/Hobbies: Involved in theatre as much as possible, president of Improv, Scotsmen.



### Cole Downey

Hometown: Geneva, IL

Major: Communication Studies Business Administration

Activates/Hobbies: Sigma Phi Epsilon, Chamber Choir, veteran violinist, Scotsmen, theatre, radio broadcasting, ScotSpeak, ASAP, Improv, likes dogs.

# History from Our Dramaturg

Many would question where a woman in the early 1800's would have gotten an idea for this novel; a biography by the European Graduate School states, "The central idea came to Shelley in a dream where she saw a student putting together parts of a man's body and working through a big engine to animate it." Mary Shelley was born in London in 1797, to a political father and a feminist mother. She and her half-sister were educated and wrote from an early age.

In 1816 Shelley wrote the first draft of the original text while in Geneva, where Lord Byron wanted to see who could write the best horror story. Her soon-to-be husband, Percy Bysshe Shelley, encouraged her to expand the short story into a novel. *Frankenstein: the Modern Prometheus* was anonymously published in 1818; many who read the novel thought Percy Bysshe Shelley, a well-known poet and essayist, was the author. It wasn't until the second edition was published that Mary Shelley was proclaimed the author.

Her husband died in 1822 at sea on a new sailboat. In 1824 she rejected a marriage proposal from John Howard Payne saying that having been married to a genius she could only marry another one. Shelley died supposedly of a brain tumor in 1851. Other novels by Mary Shelley include: *Falkner*, *The Last Man*, and *Mathilda*.

-Liz

### Bibliography:

"Mary Shelley - Biography." Mary Shelley. The European Graduate School, n.d. Web. 25 Oct. 2014.

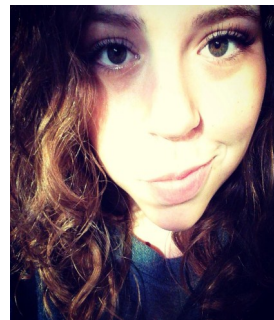
Ty, Eleanor. "Mary Shelley Biography." *Mary Shelley Biography*. Brandeis University, 16 Jan. 09. Web. 28 Oct. 2014.

# The Crew

<b>Sound Board Operator.....</b>	Sujith Santhosh
<b>Assistant Sound Board Operator.....</b>	Jay Swanson
<b>Light Board Operator.....</b>	Emma Gawron
<b>Make Up.....</b>	Jazmyne Townsend Curtis Galloway Liana Cramb Galen Hughes Rebecca Mills Nathan Forrester
<b>Costume.....</b>	Kaitlyn Carter Nakia Harvey
<b>Props.....</b> ...	Chase Whittaker Thomas Lawson
<b>Run.....</b> ...	Tara Oakes Katherine Carter Joy Meyer Chase Smith

## General Information

- \* denotes member of Alpha Psi Omega, National Theatre Honor Society
- Please silence cell phones
- Restrooms and drinking fountains are located in the lobby
- **No photography** of any kind is allowed
- **No recording** of any kind is allowed
- If you would like to be on the theatre mailing list, email: [theater@monmouthcollege.edu](mailto:theater@monmouthcollege.edu)
- Please join us after the Saturday, Nov. 7, performance for a talk-back with the director and select designers and actors.



Ellen Johnson\*

Hometown: Kewanee, IL

Major: Elementary Education & Theatre Arts

Activities/Hobbies: Alpha Xi Delta, theatre department business manager, ScotSpeak public relations coordinator, Alpha Psi Omega, Alpha Lambda Delta.



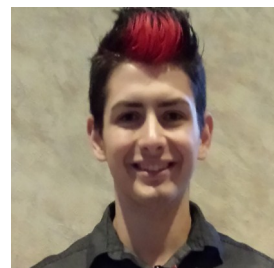
Sarah Schmitt\*

Hometown: Marengo, IL

Major: Elementary Education

Minor: Spanish

Activities/Hobbies: Theatre, Gospel Choir, International Club, Improv, dancing like there's no tomorrow.



Curtis Galloway

Hometown: Benton, IL

Major: Communication

Minor: Theatre Arts

Activities/Hobbies: Makeup artist and vocalist, active in theatre for 6 years, hopes to go to Broadway to do special effects makeup for movies.



Tia Graham

Hometown: North Liberty, IA

Major: International Studies & Environmental Science

Activities/Hobbies: Dance, rock climbing, reading, hiking.

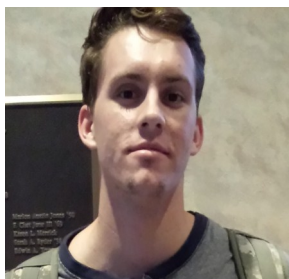


Zachary Lampkin

Hometown: Chicago, IL

Major: Music

Activities/Hobbies: Chamber Choir, chorale, Sigma Phi Epsilon.

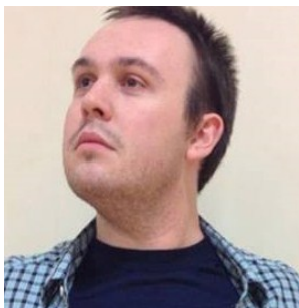


Joshua Carmona

Hometown: Miami, FL

Major: International Business

Activities/Hobbies: Swimming, working with kids.

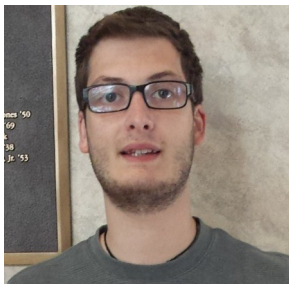


Kyle Dickson

Hometown: Galesburg, IL

Major: History & Classics

Activities/Hobbies: Brewing, watching movies, seeing musicals.

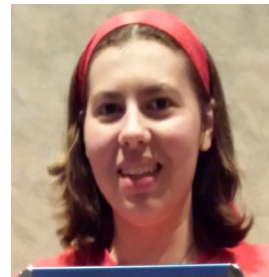


William Armonda

Hometown: Hinsdale, IL

Major: Theatre Arts & Communication

Activities/Hobbies: Singing, writing, video games.



Lydia Perrilles

Hometown: Fairview, IL

Major: Elementary Education

Activities/Hobbies: Bookworm, enjoys the arts, spending time with friends and family, cooking and baking, watching movies.

The Production Team

<b>Stage Manager</b> .....	Natalie Stortoni*
<b>Assistant Stage Manager</b> .....	Rowan Williamson
<b>Scenic and Costume Design</b> .....	Doug Rankin
<b>Lighting Design</b> .....	Nick Sargis*
<b>Assistant Lighting Design</b> .....	Tara Oakes
<b>Sound and Video Projections Design</b> .....	Sujith Santhosh
<b>Props Design</b> .....	Haylee Gustafson
<b>Costume Construction</b>	Pat Andersen
<b>Dramaturgs</b> .....	Liz Johnson* Johnny Williams III
<b>Makeup Designers</b> .....	Tony Wash Scotchworthy Productions Sonia Rodriguez-Ruiz
<b>Tech Director and Fight Choreographer</b> ...	Robert Thompson
<b>Robot Designer</b> .....	Tim Stiles
<b>Publicity/Box Office</b>	Ellen Johnson* Leslie Appel