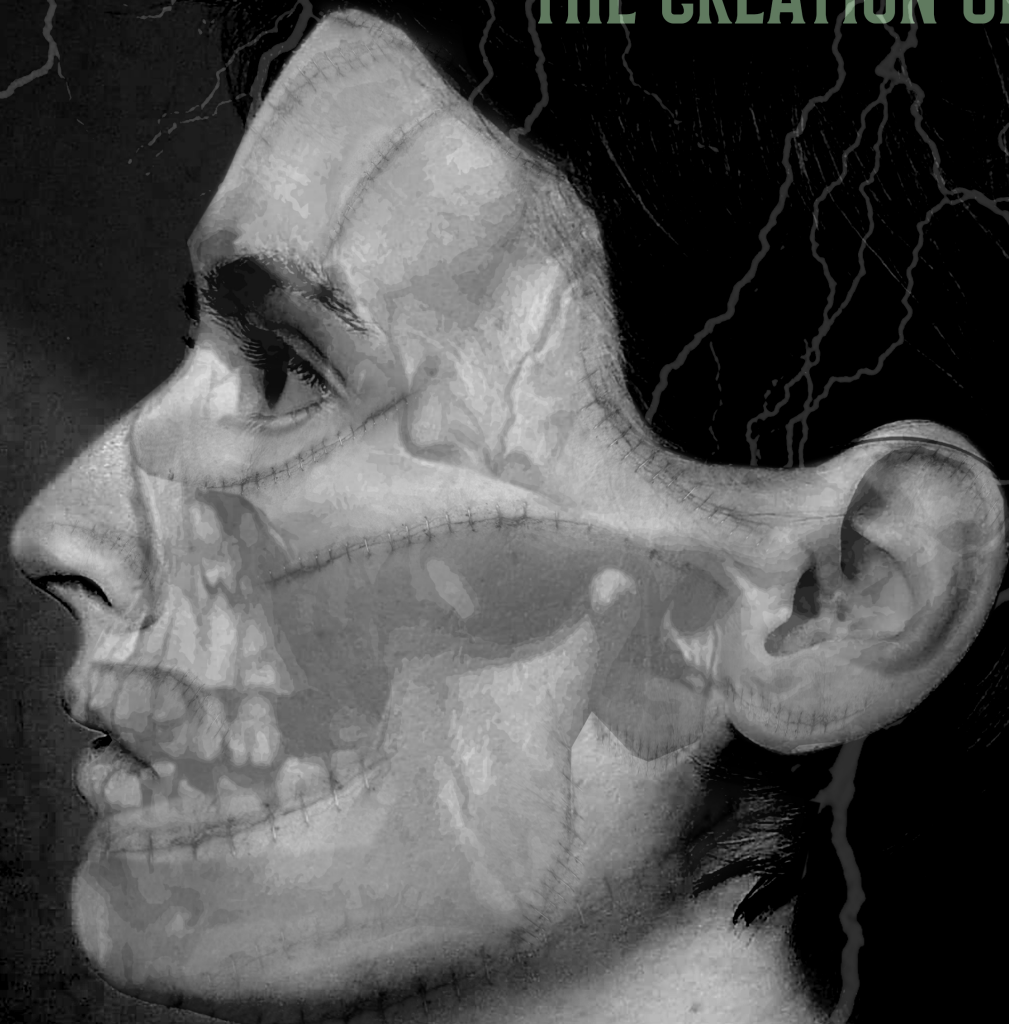


**A HORSE BOX THEATRE COMPANY PRODUCTION
CREATED BY JOE PLUMB & JULIE JONES**

FRANKENSTEIN

THE CREATION OF A MONSTER



DIGITAL PROGRAMME



WELCOME TO YOU YEARN



Horse Box Theatre presents

FRANKENSTEIN: THE CREATION OF A MONSTER

created by Joe Plumb and Julie Jones based on the novel by Mary Shelley

Written and Directed by
JOE PLUMB

Music by
JULIE JONES

Assistant Director
LILY GEORGE

Scenic Design by
SHADEMAKERS

PAUL MCLAREN, SHARON GEORGE, MARTIN SHEAFF, LILY GEORGE, JOE PLUMB & IAN GEORGE

Sound and Stage Management by
CHESTER GEORGE

Lighting by
JAMES FOTHERGILL

With thanks to
Ian Boyd for the loan of the jars
Widget Productions
Jane Gibbs, Amber Rose, Nam Verma and Sandy Ciccognani

CAST

Victor
JOE PLUMB

Elizabeth
KATY RAWLINSON

The Creature
CALLUM DAVIES

Father
LAURA HEDGECOX

Ensemble
VICKI COOK, KATE LINES and EMMA WILKINSON



“THE INSTRUMENTS OF LIFE ARE IN MY HANDS”

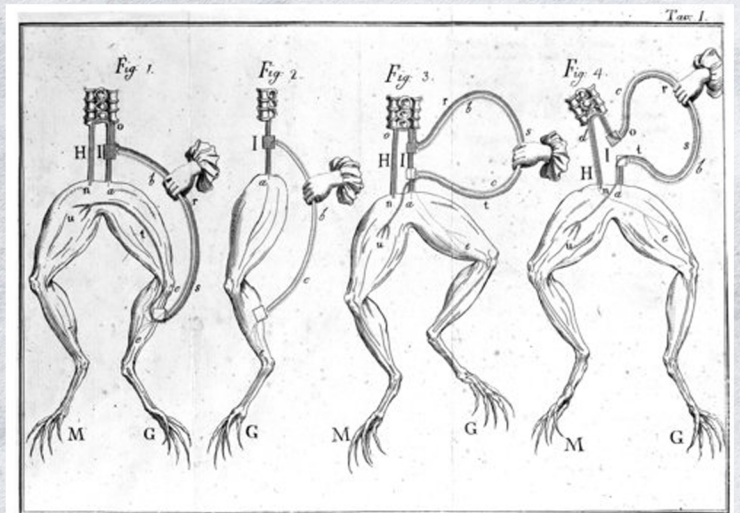
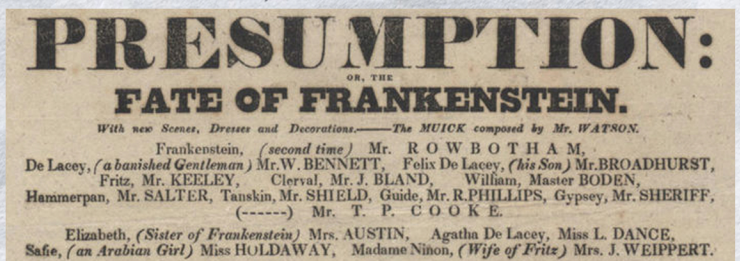
1816, the summer of darkness. There were volcanic eruptions in Indonesia and the Philippines which led to severe climate abnormalities that saw temperatures hit the coldest on record in Europe. Thick black clouds and extreme rainfall brought death and food shortages across the continent. Mary Wollstonecraft Godwin Shelley is challenged by Lord Byron to a writing competition whilst they were on holiday in Lake Geneva. Byron writes (although he doesn't finish) the first Vampire story in English Literature. Shelley writes Frankenstein.

Frankenstein; or, The Modern Prometheus was published anonymously in 1818 and became the first example of what we would now call science fiction. The first adaptation of the novel was a play by Richard Brinsley Peake until the title 'Presumption: or, the Fate of Frankenstein' in 1823 at the English Opera House (now the Lyceum). Mary Shelley paid the theatre a visit during its first, hugely popular, run: "But lo & behold! I found myself famous!—Frankenstein had prodigious success as a drama & was about to be repeated for the 23rd night". She commented on how the character of the creature was listed in the programme: "The play bill amused me extremely, for in the list of dramatis personæ came, by Mr. T. Cooke: this nameless mode of naming the unnameable is rather good." She was clearly impressed by this adaptation, which paved the way for many more versions of this classical tale. "It appeared to excite a breathless eagerness in the audience".

Shelley continues to develop her novel, eventually declaring herself its author and publishing the definitive version in 1831. Shelley's revision was influenced by her experiences in the time since Frankenstein had been introduced to the world. In particular the deaths of her husband, and three of their four children, coupled with and the considerable financial pressure she faced, resulted in an even darker tone, one which both invites criticism of Dr. Frankenstein's actions, and suggests that even a brilliant scientist can be vulnerable to the force of fate. In this new edition, Shelley drew on her knowledge of the pioneering scientists of her time and introduced readers to the theories of Italian scientist Luigi Galvani, who discovered bioelectricity. Shelley used his work to explain to the reader the role of electricity in bringing the monster to life, and referenced the work of Erasmus Darwin (Charles' grandfather) on the origins of life in her introduction, continuing to connect her story to the cutting edge science of her time.

“HE LIVES THROUGH MY DESTRUCTION”

In this adaptation, we have focused the story on the moments before the Creature is brought to life. We explore what is going on in Victor Frankenstein's mind as he puts the finishing touches to his creation. It looks at the destruction that this creation has caused on Victor's mental health, his relationship with Elizabeth, his refusal to see his mother in hospital and his battle to do what is morally right. Over 200 years after it was first conceived, the story of Frankenstein still haunts us. Shelley first created her 'monster' out of the darkness, questioning the responsibility we have, as a species and individuals, to each other and the world in which we live,

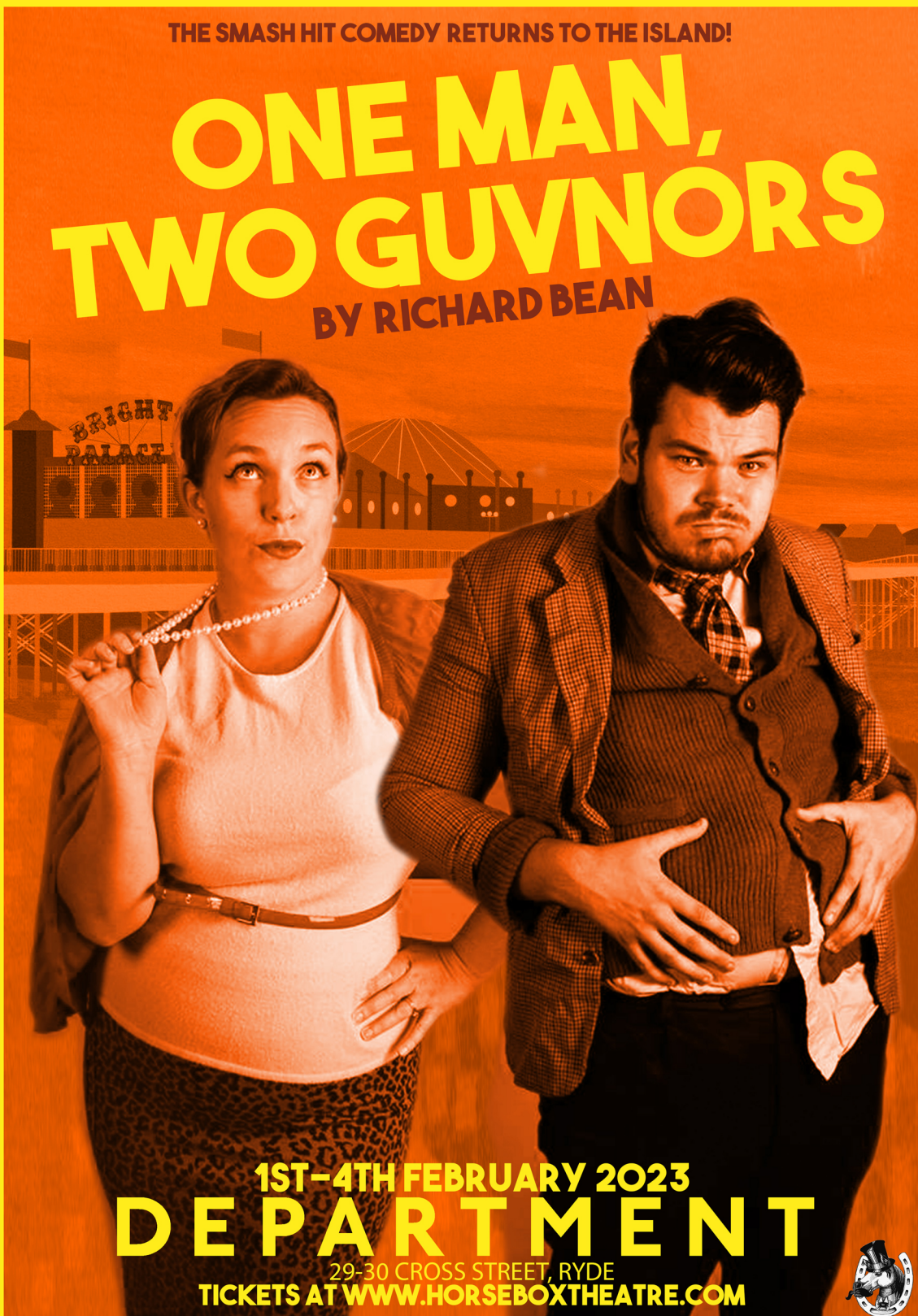


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BY RICHARD BEAN



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DEPARTMENT

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FRANKENSTEIN: THE CREATION OF A MONSTER
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