Don’t miss the symposium "In the Shadow of the Monster: The Cultural Legacy of Frankenstein." Wednesday, 10/30, from 6–8 in the Clifford E. White Theater.

PLAYING WITH FIRE
AFTER FRANKENSTEIN

directed by CHRISTINA GUTIERREZ-DENNEHY
by BARBARA FIELD

TICKETS
$8.00 Student/Youth
$12.00 NAU Fac/Staff & Seniors
$14.00 Adult

Central Ticket Office fees will be applied at point of sale

THE CLIFFORD E. WHITE THEATER
November 8, 9, 14, 15 & 16 at 7:30 pm
November 10 & 17 at 2:00 pm
2019
PLAYING WITH FIRE: AFTERT FRANKENSTEIN

THERE WILL BE SOME SCENES PORTRAYING PHYSICAL ABUSE, GUN VIOLENCE, STROBE, & HAZE EFFECTS

CAST

FRANKENSTEIN ........................................ MORGAN GALLOB^
THE CREATURE ......................................... MASON SARGENT
VICTOR .................................................. JAMES KELVIN WALLIS
ADAM, THE CREATURE ................................. ABIGAIL BRYANT
ELIZABETH ............................................... CHARLIE WEBB
PROFESSOR KREMPE .................................. LAURA STEUER^
CREATIVE TEAM

DIRECTOR _______________________________ CHRISTINA GUTIERREZ-DENNEHY
DRAMATURG _______________________________ CHARLENE MCKENNA ^
MOVEMENT CHOREOGRAPHER ___________________ REBECCA WHITEHURST
FIGHT CHOREOGRAPHER _________________________ BOB YOWELL
COSTUME DESIGN ____________________________ KATE ELLIS
ASSISTANT COSTUME DESIGN ______________ JANET AYALA & CLAIRE WOODARD +
ASSISTANT MAKEUP DESIGN ___________________ MARIE STUFF
LIGHTING, SOUND, & MEDIA DESIGN ___________ BEN ALEXANDER
ASSISTANT LIGHTING DESIGN ___________________ PAIGE ADAMS +
SCENIC DESIGN _______________________________ NAOKO SKALA
ASSISTANT SCENIC DESIGN ____________________ KIARA HARRINGTON

PRODUCTION TEAM

TECHNICAL DIRECTOR ________________________ MARK DELANCEY
STAGE MANAGER _______________________________ GRETA JEAN MAURO ^
ASSISTANT STAGE MANAGERS ___________________ KATHRYN FRKETICH & KARLY MOYERS
ASSISTANT PROPS MANAGER ___________________ EMILY RALSTON
SCENIC ARTISTS _______________________________ MARY RYAN & RYAN S. BOWMAN
COSTUME SHOP MANAGER ______________________ NANCY PARR
COSTUME STITCHERS __ CLAIRE WOODARD, JANET AYALA, & GRETA MAURO
CHAIR & EVENT PROMOTION ____________________ KATHLEEN M. MCGEEVER
PROGRAM DESIGN ___________________________ KACIE DEBEVC
EP INTERN ________________________________ LAURA STEUER
POSTER DESIGN ____________________________ ARDEN PAUGH
COSTUME CREW

Costume Crew Head: Rory Schuh+
Crew: Sydney Bartels, Kassi Post, Maggi Yarborough, Tendo Ogot,
Asher Robinson, Camila Toleda, Lauren Scherer, Aivelyn Karsten,
AnnaLee Lacobelle, Isabel Dial, & Katelynn Garcia

LX CREW

LX Crew Head: Grace Kennedy
Crew: Victoria Fischer, Peter Kostiw, Victoria Martinson, Jessie Siemens,
Jack Skummer, & Natalie Zec

CARPENTRY & PAINT CREW

Carpentry Crew Head: Terry Hemming
Carpentry Crew: Mary Ryan, Madison Elsner, Gabriella Nelson, Sarah Michaila
Alarcio, Zoe Spalding, Kevin Chan, Devin Smelnick, Nicholas Campbell, Xander
Furash, Rebekah Tindall, Ivory Bacy, Benjamin Quintailla, Malachai Bullock,
Destiny Moore, Bradley Uphold, & Ian Burnett

EVENT PROMOTION

Event Promotion Assistant: Kacie Debevc
Team: Kelsey Brown, Laura Steuer, Shea Turner, Emily Wood*+, Alexis Gibbs,
& Camryn McMahon

HOUSE MANAGEMENT

Managers: Tori Niemiec*+, Ryan S. Bowman *+, Emily Wood*+, & Ella Joyce Johnson*+
A NOTE FROM THE DIRECTOR

In the Shadow of the Monster: Directing Frankenstein

I often say to my students that horror films are the quickest way to understand a culture’s deepest fears. A society that fears disease and infection spawns countless zombie films. One conditioned to be scared of invasion by another country produces movies about unknowable aliens. This connection between the horror genre and societal fear is of course present in Barbara Field’s adaptation of Frankenstein. This Creature is of course a metaphor for the process of Othering, i.e. for the fear that some feel in the face of things or people that seem foreign. The Creature speaks eloquently not only of the revulsion with which humans greet him, but also of the violence that accompanies these reactions. People throw stones at him out of a fear that his difference makes him dangerous.

Still, in this version of the story, the Creature is more than just a metaphor for fear. Field’s Creature is driven by a desire to know the reason for his creation. In turn, Frankenstein’s hesitation to kill the Creature stems from an equally obsessive desire to gather data about his creation. The similarity of these quests for knowledge suggests that Frankenstein has not created an inhuman monster, but rather a reflection of himself. Field’s is not the monster of Hollywood monster movies, but the result of a very human desire to know the unknowable. This Creature—with his deep desire to understand love, faith, and empathy, is in many ways more human than his maker. What Field’s play explores, then, is not a fear of the other, but a fear of ourselves. Frankenstein and his Creature are mirror images of each other, struggling to define themselves in relation to each other. Their twined journeys through the play and through memories of their past lives brings them momentarily together at the top (or the end) of the world. It is in this moment of connection that we find both the beauty and the heartbreak of their story. I invite you into this strangely familiar world and hope that you take a moment to consider what it is that frightens us now, and what that fear reveals about our common humanity.

—Christina Gutierrez-Dennehy, Director
SPECIAL THANKS

Patricia Murphey, & Danielle O’Connor Visual Design Lab
Robert Friedman, Interim Dean, College of Arts and Letters
Christopher Griffin, Associate Dean, College of Arts and Letters
Linda Phoenix, Theatre Administrative Associate

Peaks Audio
Diane Rechel
KAFF Country Legends

Shawn and Stella Dennehy

The Department of Theatre would also like to recognize Bill and Jana Harper for their generous Endowment for production. Please consider giving to this important fund: The Harper Family Endowment

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