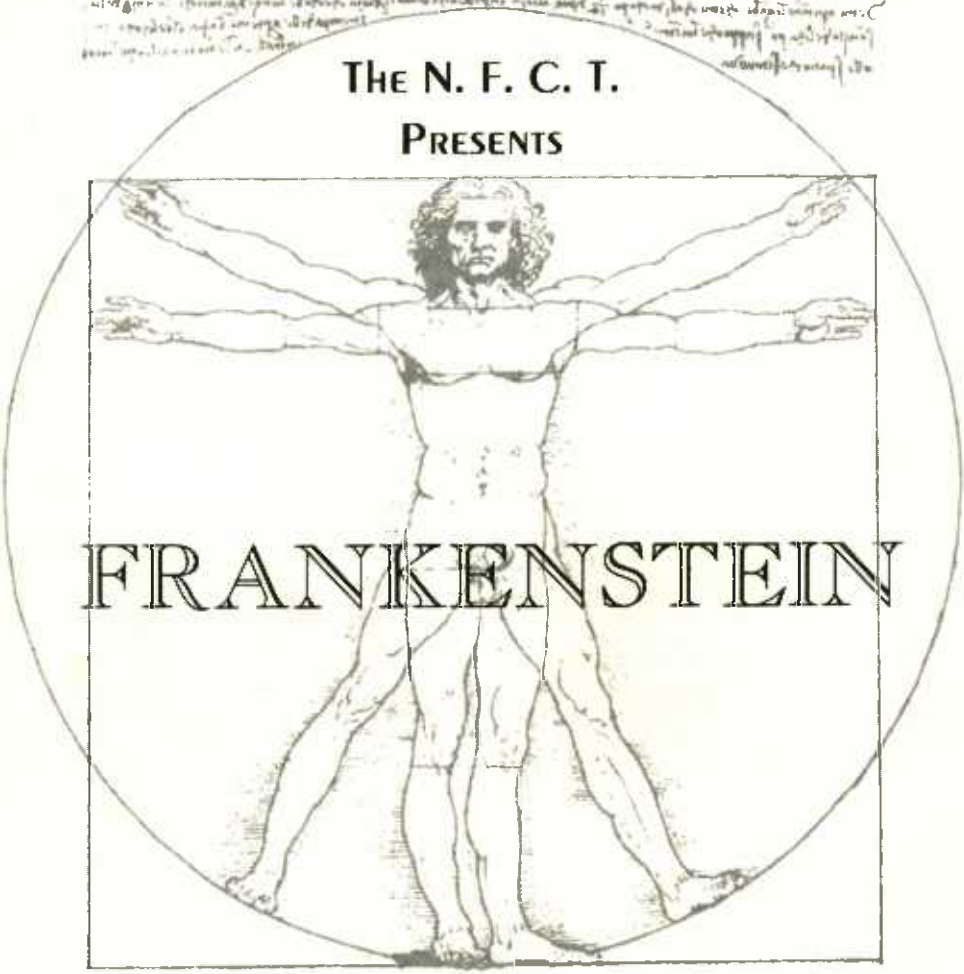
The N. F. C. T.

Presents



FRANKENSTEIN

October 1982

A Word from the President

Welcome to the N.F.C.T.'s 27th season — the one we weren't sure we could begin. Because of you and your generous support, we've been able to begin the arduous process of rebuilding after our disastrous fire and though it will take much more time, effort, and money, we feel it's worth it.

As a community theatre, it is our pleasure to bring you outstanding live plays utilizing the many talents of your neighbors. You are invited to share in the excitement of this process either on stage or behind the scenes.

And now, since "the play's the thing" we begin our 1982-1983 season. We hope you enjoy it.

Phoebe Rey
President

BOARD OF DIRECTORS

The 1982-1983 Season

Da — *January*
Chapter Two — *March*
Funny Thing Happened on the Way to the Forum — *June*
Henry, Sweet Henry — *August*

The Story of Frankenstein

In 1816, Mary Wollstonecraft Shelley and her husband, Percy Blythe Shelley, were visiting with Lord Byron in Switzerland. In this illustrious literary company, the talk turned to ghost stories and tales of the macabre. The three authors decided to have a contest to see whose was the most horrifying. Shelley and Byron soon grew bored with this task, but Mary Shelley could not let the game leave her mind. Then, one night, she woke from a horrible nightmare, the vision of a reanimated corpse still vivid before her eyes. That nightmare became *Frankenstein, or a Modern Prometheus.*

We of the cinematic generation think only of Boris Karloff and his mute creature, with bolts protruding from his neck. But, Mary Shelley addressed the issue of whether man should tamper with life and the consequences of those actions. Her creature could be compared more with David Merrick, the "Elephant Man", than with Count Dracula. And would a man artificially created have a soul? Memories of his brain's previous life? Would he feel the emotions of men or be closer to the animals? It is interesting that a sub-title (*A Modern Prometheus*) was used. Prometheus was a god of ancient Greece who brought the fire of knowledge to mankind. He suffered the wrath of Zeus for his actions, chained to a rock where a vulture tore out his liver every day, and it regenerated itself every night. Why would Mary Shelley allude to this myth? It is certain that Victor Frankenstein suffers, but does she want her readers to consider him a god? Or a man with delusions of grandeur?

So sit back and enjoy this version of Mary Shelley's classic story. We hope it will satisfy and interest you. Thank you for your support of the NFCT in this, the first performances of our year of the Phoenix.

Mark Sisson

FRANKENSTEIN

DIRECTOR
MARK SISSON

PRODUCER
DEBORAH PINNEO

DRAMATIZED BY
TIM KELLY

FROM THE CLASSIC BY
MARY WOLLSTONECRAFT SHELLEY

CHARACTERS

(IN ORDER OF APPEARANCE)

Ernst, *an Inspector General of Police*	***Art Wilks***
Sophie, *a housekeeper*	***Lynn Sharar***
Victor Frankenstein, *a young scientist*	***David Guida***
Elizabeth, *Victor's fiancee*	***Lauren Dickerson***
Henry Clerval, *Victor's friend, also a scientist*	***Michael Conforti***
Frau Frankenstein, *Victor's mother*	***Cynthia Ackroyd***
The Creature, *an artificially created man*	***Bill Sousa***
Justine, *a gypsy girl*	***Deborah Pinneo***

PLACE: The Frankenstein Chateau on Lake Geneva
TIME: Near the turn of the century

Act One

Scene 1 — The Study of Victor Frankenstein. Evening.
Scene 2 — The Same. Immediately following.
Scene 3 — The Same. That evening.

Act Two

Scene 1 — The Same. One week later.
Scene 2 — The Same. Two days later.
Scene 3 — The Same as Act One, Scene 1.

Produced by Special Arrangement with Samuel French, Ltd.

Production Crew

Stage Manager ..... Anita Pylko.
Stage Crew ..... Annette Bednosky and Eric Pylko.
Set Construction ..... Lauren Dickerson, David Guida, Susie Kalin, Janice Olsen, Deborah E. Pinneo, Anita Pylko, Eric Pylko, Lance Pylko, Katie Rey, Phoebe Rey, Gordon Rogers, David Schoenhaar, Lynn Sharar, Mark Sisson, and Jana Young.
Set Decoration ..... Deborah E. Pinneo, Bob Shaw, and Teresa Shaw.
Lights ..... Robert Taylor.
Light Crew ..... Bob Ackroyd, Cheryl Case, James Dean, Carolyn Hess, Hal Herzberger, Lee Herzberger, Janice Olsen, and Robert Taylor.
Props ..... Bob Shaw and Teresa Shaw.
Costumes ..... Cheryl Case, Ann Conforti, Jack Conforti, Gordon Rogers, Marilyn Woodhull, and Jana Young.
Tickets and Box Office .... Anne O'Donohoe and Judy Utter.
Make-Up ..... Phoebe Rey and Gordon Rogers.
Publicity and Photos ..... Bob Ackroyd.
House Manager ..... Gladys Seery.
Prompter ..... Jana Young.
Program ..... The Mad Printers.

Special Thanks to

Guyton's
The Ushers
Salvation Army
Wayside Market
The Opportunity Shop
Peconic Auction Gallery
Mattituck Presbyterian Church

BIOGRAPHIES

Cynthia Ackroyd (Mother) — Cindy has returned to the stage after a sabbatical of many years. During that time she has assisted backstage, served on the NFCT Board of Directors, traveled all over the Island for the New York State Education Department and become a grandmother three times. She's a resident of Mattituck.

Michael Conforti (Henry) — On the NFCT stage, Michael has appeared in *Applause, The Boyfriend, Teahouse of the August Moon, The Desperate Hours*, and, most recently, *Anything Goes*. Michael has also appeared in many roles at Riverhead High School. He enjoys the New York theatre very much, and tries to see as many shows as possible. Michael lives in Riverhead and is employed as a floral designer.

Lauren Dickerson (Elizabeth) — This is Lauren's 7th year with the NFCT and her first non-singing role. A graduate of Stony Brook, she is putting her degree in theatre management to good use picking grapes in a local vinyard. She hopes her real wedding night next summer is not as awful as Elizabeth Frankenstein's.

David Guida (Frankenstein) — David spent his summer in Tarkio, Missouri, as an apprentice with the Mule Barn Theatre, a professional summer stock theatre. The productions that David worked on during his ten week residency included *Oliver, A Little Night Music* and *Hello, Dolly*. David was seen on the Mule Barn stage as a sanatorium strong arm in *Harvey*, clerk to the justice in *The Miser* and Eeyore in the childrens' production of *Winnie the Pooh*. You may remember David from *The Desperate Hours* as Hank Griffin. He lives in Riverhead.

Deborah E. Pinneo (Producer and Justine) —Wearing two caps (Justine and producer) has been a new experience. Actually, most everything about this show is new since Debbie only has been a member of the theatre for about a year. She lives in Peconic, or at least will again when the show is over, but she really does love the theatre, and hopes that you all get so scared that . . . well, just get scared.

Lynn Martin Sharar (Sophie) — This is Lynn's first appearance on stage although she has been a member of NFCT for several years. She has been involved in other NFCT productions, which include backstage in *Applause*, house manager for *Peanut Butter Prince*, and also helped out in the production of *Teahouse of the August Moon*. Lynn resides in Southold and is employed by Southold Savings Bank where she works in the Mortgage Servicing Fire Insurance Department.

Mark Sisson (Director) — This is Mark's second directing effort (the first being *The Boyfriend* in 1981). Mark wants to "take this opportunity to thank the cast and crew for putting up with my strangled explanations of motivation. They have done a superb job and left me with next to nothing to do, except to get in the way. Sit back, enjoy and be terrified."

BIOGRAPHIES

Bill Sousa (The Creature) — Bill is appearing in *Frankenstein* as The Creature for the second time — he first did the role in high school over seven years ago. In the past five years, he has appeared in many shows here including *Come Blow Your Horn, Once Upon a Mattress, Butterflies are Free, The Peanut Butter Prince,* and, most recently, in *Anything Goes.* Bill also directed *Applause* last spring, produced, stage managed, built sets, house managed, and worked in virtually every other aspect of the theatre. He lives in Westhampton Beach and works as a landscaper. Oh, and if you are wondering — Bill is 6'5".

Art Wilks (Ernst) — Those *Damn Yankees* playing in *A Clearing in the Woods,* waited until *The Dark of the Moon* for *My Three Angels* who at *Separate Tables* were really *Three for Gin.* One was reading *The Browning Version,* one *Spoon River Anthology* and the third *A Thurber Carnival.* They were waiting for *Applause* from *The Potting Shed* where a *Jack in the Box* was saying, "*Kiss Me Kate*" to *Little Moon of Alban.* She replied, "You have *Petticoat Fever.*" *There Comes a Time* to say *Bells are Ringing* but not now. So don't *Call Me Madam,* you *Peanut Butter Prince.* I want no *Prelude* for *The Pajama Game.* Don't say *She Loves Me.* If you've seen any of the above, you've seen Art.