

# FRANKENSTEIN

by VICTOR GIALLANELLA



## PROGRAMME

# YOU AND CRI



Welcome to the Criterion Theatre. Whether this is your first time in the building or you are returning for the umpteenth time, we wish you a very warm welcome. As the final main house production of 2021, I would like to thank you all for your support of the theatre. We have been, and are still going through, an unprecedented time for all organisations. For one like ours however, which is wholly dependent on our active volunteers and paying customers to keep us afloat, it's especially important to recognise that support.

We understand that ensuring people feel confident in attending the theatre, requires us to continue to put everything we possibly can in safety measures. So while we are trying to introduce some of our pre-pandemic processes back into your night out, we make no apologies for requesting that everyone attending the theatre continues to follow the measures set out. This helps protect you, your fellow audience members and our volunteers.

One of the pleasing things of the past few months has been able to start planning some "normal" activities for the theatre, including our hugely popular Christmas Carols evening on Friday 17th December, and also welcoming Will Johns' "Bluesdaddy" back to the theatre in November. It's also been great to welcome back our drama classes on a Saturday morning. Indeed, it's great to be able to see that members of those classes are making their debuts on the stage in this production. We hope that this is the start of many involvements for them at the Criterion.

And finally it was great to see the theatre lit up in gold to support the "Pass the Smile for Ben" campaign in September. It's important to support our local community in the same way it supports us and we were proud to be part of it. You can find out more at <https://specialnamedfunds.cclg.org.uk/pass-the-smile-for-ben>



For all the latest updates from the theatre, check out the website

[www.criteriontheatre.co.uk](http://www.criteriontheatre.co.uk)

# DIRECTOR'S NOTES



Well, getting this play up and running has been a challenge to say the least!

Around ten weeks ago the licencing rights were granted. Seven weeks ago we cast it, and six weeks ago we began to rehearse it. Two of our lead actors missed a combined total of five weeks rehearsal time, due to Covid and other commitments. Plus we lost other actors and cast for various periods of time due to Covid, precautionary isolation, and other unforeseen issues.

Combined with the added difficulties of working with children and animals (although in fairness the kids have been great, and the animal doesn't really do much), and working from a script designed for the Broadway stage, this could (and perhaps should) have been a disaster. Yet... It hasn't been. Far from it. Everyone involved (and I mean everyone) has worked tirelessly to craft a fantastic show, and we've had a great time doing it!

And so, I am extremely pleased to present to you: A dark and moody retelling of the Mary Shelley classic, Frankenstein. A cautionary tale of man's folly for attempting to play God, and the repercussions that must be faced as a result.

A suitably dark tale to entertain you this Halloween.

Steve Brown  
Director





# CAST

<b>Victor</b>	<b>Katie-Anne Ray</b>
<b>Creature</b>	<b>Lukasz Nowacki</b>
<b>William</b>	<b>John Powers</b>
	<b>Zach McDermott</b>
<b>DeLacey</b>	<b>Alan Fenn</b>
<b>Justine</b>	<b>Anne Rushfirth</b>
<b>Elizabeth</b>	<b>Shely Ganguly</b>
<b>Mueller</b>	<b>Karen Evans</b>
<b>Metz</b>	<b>Leonie Slater</b>
<b>Alphonse</b>	<b>Rob Lord</b>
<b>Henry</b>	<b>Gareth Cooper</b>
<b>Schmit</b>	<b>Colin Ritchie</b>
<b>Lionel</b>	<b>Paul Forey</b>

# CREW

<b>Director</b>	<b>Steve Brown</b>
<b>Assistant Directors</b>	<b>Izzy Cornwall</b>
	<b>Harrison Brown</b>
<b>Stage Managers</b>	<b>Becky Bartlett</b>
	<b>Michael Hammond</b>
	<b>Bill Butler</b>
<b>Special Effects</b>	<b>Paul Chokran</b>
<b>Wardrobe</b>	<b>Pam Coleman</b>
	<b>Christine Ingall</b>
	<b>Diana Slocombe</b>
<b>Set Painting</b>	<b>Judy Talbot</b>
<b>Set Design</b>	<b>Simon Sharpe</b>
<b>Set Build</b>	<b>Terry Rahilly</b>
	<b>Mike Waterston</b>
<b>Prompt</b>	<b>Helen Williams</b>
<b>Props</b>	<b>Les Rahilly</b>
	<b>Frances Dixon</b>
<b>Lighting design</b>	<b>Karl Stafford</b>
<b>Lighting operation</b>	<b>Karl Stafford</b>
	<b>Paul Harrison</b>
<b>Sound design &amp; operation</b>	<b>Dave Cornish</b>





Ever wondered how people got involved with the Criterion?

As part of the 60th Anniversary Year, Jamie Firth has been busy interviewing people from the Criterion's past and present, finding out about their involvement with the theatre. The hope is to build a living memory of the Criterion, documenting the impact that it has had on people's lives.

One of the common themes is the concept of friendship that people have found by being involved in the Criterion, with more than a fair share of relationships starting out from a meeting at Berkeley Rd South. Whether they are long-lasting friendships, or have helped introduce the next generation into the theatre family, it's an interesting insight into the way this place has shaped those who've participated in its longevity.

And of course, there are great tales of where things have gone wrong, an embarrassing moment saved by some quick witted thinking. Or how about a Criterion buffet afternoon which was attended by armed guards?



You can view all the videos as they are uploaded on our [Youtube channel](#), or on the [Theatre website](#). And don't forget that you can also add your own memories about individual plays through the [Criterion Archive](#), which includes details of all productions since 1955.



October 14th was World Sight Day: and the Criterion was delighted to help our friends and Earlsdon Avenue neighbours at the Coventry Resource Centre for the Blind to celebrate it.

At the end of their Open Day, the Centre launched a new book of creative writing produced by their Writing Group, who meet each week under the guidance of Jess Eastman. Working with volunteer "scribes", the members of the group create poetry, short stories and small theatre pieces on a variety of subjects.

"Who turned out the lights?" is the first collection of their work, featuring their reflections on sight loss, coping with life in a sighted world, and the extraordinary hallucinations that come with Charles Bonnet Syndrome.

For the launch event, Anne Houston, Helen McGowan and Jon Elves performed a selection of the pieces to a full house at the Centre, with the writers as front-row VIPs. As the group leader, Jess Eastman introduced each piece, and closed with a poem of her own about how much she has learned from working with the writers since the Group was launched.

Extending the Criterion connection, the performance was lit by Karl Stafford, stage managed by Steve Withers and directed by Richard Warren (who has also been working with the Writing Group for several years).

There are plans for the actors to record all the pieces as an audio-book, and considerable interest in staging the event again. Copies of the book can be bought at the Resource Centre, with all proceeds going to support their brilliant work for people who are living with sight loss.





Will Johns is recognised as one of the most distinctive and exciting performers on the British Blues scene today. His guitar playing is both modern and cutting edge but also steeped in the blues history passed from generation to generation. As well as being a spellbinding live act, Will is a hugely respected songwriter, having three times been nominated for 'Best Original Blues Song' by the British Blues Awards in 3 consecutive years.

His father is famed record producer Andy Johns (Rolling Stones, Led Zeppelin, Eric Clapton) and his mother is actress/model Paula Boyd, sister of Pattie. Some of his uncles are Eric Clapton, Mick Fleetwood, George Harrison, and Glyn Johns, as well. Happily, Will more than lives up to his impressive lineage and proves it with every note he plays. His blues style is deep and intuitive and based in his true love and understanding of the genre. Listening to him tackle blues standards is endlessly entertaining and should quickly grab the attention of blues fans everywhere.

Now Will, supported by Chris Gale on percussion, returns to the Criterion for the first time since 2017 with tracks from his "Bluesdaddy" album, as well as some favourites from his back catalogue.

This is sure to be a fantastic evening of music, so be sure to get your tickets early. Seating will be in a cabaret style in the theatre auditorium and priced at £10.

# CRITERION FRIENDS

We are so grateful to our current Criterion Friends who continue to give us small, and larger, donations on a regular basis to help us keep going into our seventieth decade!

You can join this list - there is real power in lots of people giving us small amounts on a regular basis. And you can gift-aid your pledge too. Gifting the cost of a double gin and tonic every month will make all the difference to your local theatre!

So what are you waiting for? Contact Helen McGowan on [friends@criteriontheatre.co.uk](mailto:friends@criteriontheatre.co.uk) or visit [www.criteriontheatre.co.uk/join/friend](http://www.criteriontheatre.co.uk/join/friend) to find out more."

- Alan Porter
- John and Wendy Baxter
- Mick Forey
- Pete Gillam and Anne-marie Greene
- The McGowan Family
- Ruth Miller and Bill Butler
- Chris Murly
- John and Kate Purcell
- Jane and Keith Railton
- Judy and Simon Sharpe
- Zoe and Rob Wartnaby

## Open Reading: "Two" by Jim Cartwright

With preparations well underway for our 2022 season, why not come along and join the open readings that are held for upcoming productions?

Our open readings are an opportunity to hear the play in a relaxed and informal environment. Parts are split between the people who come along and we chop and change so that everyone who wants to read is able to. If you are thinking about auditioning, or just like to hear a play read aloud, then do come along. You can choose to take part in the reading, or just listen.

The reading will take place in the theatre bar on Tuesday November 9th at 7:30pm





SATURDAY 6TH NOV

COFFEE  
MORNING

Criterion Theatre  
Berkeley Rd South  
CV5 6EF



Coffee  
Cake  
Community

The Criterion's Annual General Meeting took place in September, detailing all areas of the theatre's activities over 2020/21. Part of the evening also saw 4 members receive special recognition for their efforts in this year, as nominated by members.

**Charlotte Rawson** - Anthony Herbert Award: For significant contribution to the Theatre's activities in any capacity by a younger member of the Company. Charlotte contributed to a number of productions showing huge versatility in the process.



**Steve Brown** - Charles H Smith Award: For significant contribution to the Theatre's activities by a member of the Company. Steve has worked tirelessly for the theatre this year in a wide range of roles, culminating in directing tonight's show!

**Becky Bartlett** - Louise Bagley Award for design. Becky provided excellent technical design for our online offerings during the pandemic.



**Jon Elves** - Criterion Award for artistic excellence. Jon received an overwhelming number of nominations to recognise his performance as the Librarian in *Underneath the Lintel*.



Need a  
Pitstop?



You can now order your drink and/or ice cream before you even get to the theatre via the Criterion Bar online ordering system.

Collect it on your way into the theatre and enjoy some refreshment at your seat. You can also choose to order for after the performance too.

Please be aware that cash payments will not be available at the bar itself - CARD ONLY.

Go to <https://www.criteriontheatre.co.uk/bar> to start your order!



# Coming Next

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## The Gift by Janice Okoh Saturday 29th January - 5th February 2022

The Gift, a new play by Janice Okoh, is inspired by the life of Sarah Forbes Bonnetta, a young West African girl gifted to Queen Victoria in the mid-nineteenth century (hence the title). In this production, Okoh invites the audience to time travel between then and now to consider how much has changed.

Throughout Okoh's play there are similarities between several characters, despite their lives being over a century apart, including the persistence of colonial thinking in modern day Britain and its appearance in everyday racism and unconscious bias.

The Gift is a humorous play that uses the quintessentially British tradition of tea to examine the values of a (post) imperial society, and delves into the definitions of what it means to be Black and British against a backdrop of white privilege.

""a clever and complex vision of black Britons, then and now... The Gift offers a formally original and intellectual engagement with forgotten history, cross-racial adoption and the impact of imperialism on black British lives today."

(Arifa Akbar, The Guardian)



If you have any comments about your experience with The Criterion Theatre, please email us at: [customerexperience@criteriontheatre.co.uk](mailto:customerexperience@criteriontheatre.co.uk)

Video and/or audio recording of performance by any means whatsoever are strictly prohibited

Registered Charity 11614

We believe that it is important as an organisation that serves the people of Coventry to speak out against racial injustice and prejudice.

**We want to be clear – Black Lives Matter.**

We are listening, and we are learning about how we can serve our communities better together.

WE'RE PART OF  
COVENTRY'S  
STORY

PROUD SUPPORTERS OF



COVENTRY  
UK CITY  
OF CULTURE

**CRITERION**  
THEATRE  
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