

# NT



# Frankenstein

a new play by Nick Dear  
based on the novel by Mary Shelley

Sponsored by



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# Frankenstein

a new play by Nick Dear  
based on the novel by Mary Shelley

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*Characters, in order of speaking*

The Creature

**BENEDICT CUMBERBATCH** or **JONNY LEE MILLER**

Victor Frankenstein

**JONNY LEE MILLER** or **BENEDICT CUMBERBATCH**

Gretel, a prostitute **ELLA SMITH**

Gustav, a beggar **JOHN KILLORAN**

Klaus, a beggar **STEVEN ELLIOTT**

Agatha de Lacey **LIZZIE WINKLER**

De Lacey, her father-in-law **KARL JOHNSON**

Felix de Lacey, his son **DANIEL MILLAR**

Elizabeth Lavenza, Victor's fiancée **NAOMIE HARRIS**

William Frankenstein, Victor's brother

**HAYDON DOWNING / WILLIAM NYE / JARED RICHARD**

M. Frankenstein, father of Victor and William **GEORGE HARRIS**

Clarice, Elizabeth's maid **ELLA SMITH**

Servants of the Frankenstein household

**DANIEL INGS, MARTIN CHAMBERLAIN**

Rab, a crofter **MARK ARMSTRONG**

Ewan, his uncle **JOHN STAHL**

Female Creature **ANDREEA PADURARIU**

Constable **JOHN KILLORAN**

Ensemble **JOSIE DAXTER**

Other parts played by members of the Company

*Understudies*

**MARK ARMSTRONG** (Klaus/Gustav)

**MARTIN CHAMBERLAIN** (M. Frankenstein/De Lacey/Ewan)

**JOSIE DAXTER** (Gretel/Agatha/Clarice/Female Creature)

**STEVEN ELLIOTT** (Creature)

**DANIEL INGS** (Victor Frankenstein/Rab)

**JOHN KILLORAN** (Felix/Servants)

**DANIEL MILLAR** (Constable)

**LIZZIE WINKLER** (Elizabeth)

A NEW PLAY BY **NICK DEAR**  
BASED ON THE NOVEL BY **MARY SHELLEY**

Frankenstein

Director **DANNY BOYLE**  
Set Designer **MARK TILDESLEY**  
Costume Designer **SUTTIRAT LARLARB**  
Lighting Designer **BRUNO POET**  
Music & Sound Score **UNDERWORLD**  
Director of Movement **TOBY SEDGWICK**  
Fight Director **KATE WATERS**  
Music Associate **ALEX BARANOWSKI**  
Sound Design **UNDERWORLD & ED CLARKE**  
Company Voice Work **JEANNETTE NELSON**

Production Manager **SACHA MILROY**  
Staff Director **ABBEY WRIGHT**  
Stage Manager **DAVID MARSLAND**  
Deputy Stage Manager **FIONA BARDSLEY**  
Assistant Stage Managers **IAN CONNOP, VALERIE FOX**  
Costume Supervisor **CAROLINE WATERMAN**  
Costume Assistant **LOUISE CASSETTARI**  
Prop Supervisor **KIRSTEN SHIELL**  
Deputy Production Managers **MIKE DEVANEY & RICHARD EUSTACE**  
Project Draughting **NICK MURRAY & EMMA PILE**  
Production Assistant **BETTINA PATEL**  
Digital Artist **TIM BLAZDELL**  
Assistant to the Lighting Designer **JOHN MCGARRIGLE**  
Assistant to the Set Designer **CHARLIE COBB**  
Music Supervisor **MIKE GILLESPIE**  
Sound Consultants **JOHN NEWSHAM & TONY ANDREWS, FUNKTION ONE**  
Casting **ALASTAIR COOMER**  
Production Photographer **CATHERINE ASHMORE**

**LENGTH ABOUT 2 HOURS.**

There is no interval.

*Please check with front-of-house staff for accurate timing*

•• **STAY AFTER THE PERFORMANCE AND VISIT  
THE OLIVIER BOOKSTALL AND BARS** ••

**WORLD PREMIERE**

Olivier Theatre 22 February 2011

*Frankenstein* is  
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enstein

## Platforms

6pm (45 minutes) £3.50/£2.50 T: 020 7452 3000

### Josephine Hart presents Romantic Poetry

*Friday 15 April, Olivier*

Josephine Hart's star-studded readings bring the poetry alive with her astute observations and illuminating asides. Celebrating the great romantic-gothic world of *Frankenstein*, she presents work by Shelley, Byron and their Romantic contemporaries.

### Discover: National Theatre

*In Depth: Mary Shelley*

10, 17, 24 March

Immerse yourself in the world of the gothic novelist, discovering what led her to write one of the earliest examples of 'outsider fiction'. Artists and academics lead this short course, exploring Shelley's life and the late 20th-century feminist and psychoanalytical studies which led to a renewed interest in her work.

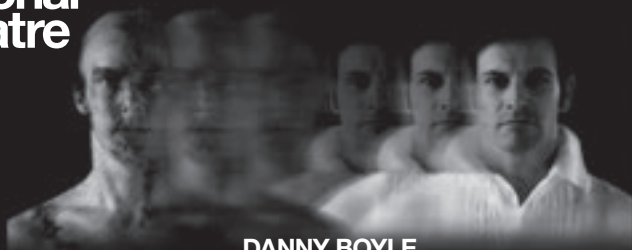
[nationaltheatre.org.uk/indepth](http://nationaltheatre.org.uk/indepth)

£50.00, including ticket to *Frankenstein*.

T: 020 7452 3000

National  
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DANNY BOYLE  
directs

# Frankenstein



Broadcast on 17 and 24 March  
for your nearest venue and to book tickets visit

[www.ntlive.com](http://www.ntlive.com)

Suitable only  
for 15yrs+

A digital programme for this event is on sale at £3 from [ntlive.com](http://ntlive.com)

**On sale from the NT Bookshop and from the Olivier Bookstall:** the text of Nick Dear's 'Frankenstein', published by Faber & Faber, plus the original book by Mary Shelley, critical and background reading – all part of a wide range of theatre-related books, recordings and gifts.  
**Open Monday to Saturday, 9.30am to 10.45pm; Sunday 12pm to 6pm.**

T: 020 7452 3456

E: [bookshop@nationaltheatre.org.uk](mailto:bookshop@nationaltheatre.org.uk)

W: [nationaltheatre.org.uk/bookshop](http://nationaltheatre.org.uk/bookshop)

**The National's workshops are responsible for, on this production:**

Armoury; Costume; Props & furniture;  
Scenic construction; Scenic lighting;  
Scenic painting; Wigs

**Poster** (image: dissection of the axilla by Joseph Maclise, courtesy of the Thomas Fisher Rare Book Library, University of Toronto) designed by **Charlotte Wilkinson.**

**Programme** designed by **Lisa Johnson**

## ACCESS

**Copies of this cast list, in braille or large print, are available from the Information Desk.**

**Captioned performance**

Wednesday 13 April at 7.30pm

**Audio-described performances**

Friday 15 April at 7.30pm, Saturday 16 April at 2pm (Touch Tour at 12.30pm)

**The National Theatre would like to acknowledge the support of US partner Bob Boyett**

## NT ANNUAL FUND

Gifts to the National Theatre's Annual Fund support a range of activities both on and off the stage. To play your part, please donate to the Annual Fund by calling 020 7452 3254 or visiting [nationaltheatre.org.uk/annualfund](http://nationaltheatre.org.uk/annualfund)

**We are grateful to the following individuals for their generous support of this production**

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& an anonymous donor

# Mary Shelley and *Frankenstein*

Richard Holmes



MARY SHELLEY AT NINETEEN

Mary Shelley was still Mary Godwin, and only 18 years old, when she began the short, untitled horror story that eventually became one of the most influential novels of the 19th century: *Frankenstein, or the Modern Prometheus*. It was June 1816, and she was holidaying on the Lake of Geneva with her lover Percy Bysshe Shelley, together with her step-sister Claire Clairmont who was also having an affair, with their friend Lord Byron. It was quite a party.

“The season was cold and rainy, and in the evening we crowded round a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands. Two other friends and myself agreed to write each a tale founded on some supernatural occurrence...”

Less than two years later Mary’s “tale” had become a full-length novel, published anonymously by Lackington and Co, Finsbury Square, London in March 1818. At the time it seemed so utterly strange and original, that reviewers thought it must have been written by Mary’s father, the notorious anarchist philosopher William Godwin, or possibly by the great romancer Sir Walter Scott, or even by that dangerous atheist Percy Shelley. No one thought it could have possibly been written by a young woman still in her teens.

It is astonishing that it ever got written at all. During those few hectic months of composition, Mary’s step-sister Claire bore Byron’s illegitimate baby secretly in Bath; her half-sister Fanny Imlay committed suicide with an opium overdose in a Welsh hotel; and Percy Shelley’s legal but abandoned wife Harriet Shelley, “being far advanced in pregnancy” (according to *The Times*), committed suicide by throwing herself into the Serpentine. On top of all this, Mary found that she herself was pregnant. The manuscript of *Frankenstein* was delivered to the publisher just five weeks before her baby was born.

That Mary persisted writing throughout these domestic dramas is truly remarkable. But then it is hardly surprising that painfully adult themes of physical birth and death, the terrors and responsibilities of parenthood, and of the agonies of the outcast or the unloved, suffused her youthful imagination like blood.

Many years later, in a Preface written for the popular edition of 1831, Mary gave a more Romantic explanation of how the novel came to be written. She said it was the result of a single, terrible nightmare she had dreamt that summer, of some crazed young doctor, a “pale student of unhallowed arts”, who had assembled a Creature from human body parts, and brought it to life, thinking it would be the first of a beautiful and perfect new race.





In her nightmare she saw “the hideous phantasm of a man stretched out, and then, on the workings of some powerful machine, show signs of life, and stir with an uneasy, half-vital motion.”

No doubt this dream is authentic. All novelists treasure such Eureka moments. But Mary’s letters and journals during the period of actual writing, from summer 1816 to autumn 1817, present a rather different picture of the young author at work. For a start, she was intensely conscious of her literary inheritance from her parents. William Godwin was a best-selling thriller writer of pursuit novels, such as *Caleb Williams*, as well as a philosopher; while her mother Mary Wollstonecraft, the great feminist author of *The Rights of Woman*, had always wanted to write a novel, but had only left an incomplete manuscript entitled *The Wrongs of Woman* at the time of her death – actually giving birth to Mary – in 1797.

So Mary Shelley felt she owed her parents a novel, and her husband Percy Shelley (they had married hastily after Harriet’s death) was equally enthusiastic: “very anxious”, as she put it, “that I should prove myself worthy of my parentage.” He would discuss its themes as she researched and wrote it, and later would help her editing it. The 170-page manuscript of the novel as Mary originally drafted it, and then as Percy Shelley minimally edited it, have been recovered and now re-published by the Bodleian Library. The comparison of these manuscripts scotches any idea that Percy Shelley somehow wrote it for her. It was always Mary Shelley’s amazing creation.

Her journals also indicate how much, and how seriously, Mary drew from her reading and research. Although she had never been to university (still forbidden to women), she had been fiercely educated at home by her philosopher father, and at 18 she had the quick enquiring mind of a brilliant post-graduate. She studied the latest *Lectures in Chemistry* (1812) of Sir Humphry Davy, passages of which were incorporated word for word into the novel; and also the scientific poetry and speculative evolutionary ideas of Erasmus Darwin (Charles Darwin’s grandfather), notably *The Temple of Nature, or the Origin of Society* (1801).

Mary also drew from conversations in Geneva with Byron’s brilliant but unstable young doctor William Polidori (also a suicide); and later from Percy Shelley’s





doctor in London, the radical surgeon Sir William Lawrence. Lawrence had written about the anatomy practice of John Hunter (whose eye-watering specimens can still be seen in the Royal College of Surgeons); and also knew of the galvanic theories of Giovanni Aldini, who used massive electric shocks in an attempt to revive a dead criminal, in a notorious public experiment held in London in 1803.

Lawrence was also engaged throughout 1816 to 1819 in an acrimonious public debate with another leading surgeon John Abernethy about the fundamental nature of life itself: was there some mysterious “life principle”?



Top: Frontispiece illustration from the third edition (1831) of Mary Shelley's *Frankenstein*

Opposite page: Mary Wollstonecraft

Above: William Godwin © Mary Evans Picture Library

was there a “vital spark”? did it produce the “mind” and “consciousness”? did this come from God or electricity? indeed, was there such a thing as a “human soul”? (Lawrence thought definitely not.) This “Vitalism Debate” as it was known, was being widely discussed in such journals as the *Quarterly Review*, and by such authors as Coleridge in his *Notes Towards a Theory of Life*.

All these scientific speculations shaped the radical way Mary invented both the Creature, and his visionary scientific creator, Victor Frankenstein. As for the Creature, his mind is a blank. He has no retained memories from the previous life of his transplanted brain. He has no knowledge, no language, no conscience. He is, in a sense, perfectly innocent. Perhaps his first experience is simply that of pain. His ideas of friendship, of speech and reading, of books and history, of love and moral responsibility, are formed as a child would form them, cumulatively by trial and error; but at increasing and painful speed.

He is soon cursed by the discovery that he is hideous, not beautiful; that he is loathed not loved; that he is rejected by everyone who meets him, even eventually by his Creator. Moreover he is an outcast, with profound longings for affection and sexual love that are fatally frustrated. He is, suggests Mary Shelley, like a fallen angel from Milton's *Paradise Lost*. But a vengeful angel too.

Mary is equally fascinated by the obsessive character of Victor Frankenstein, arguably the first fictional creation of a professional scientist in literature. It has been suggested that young Frankenstein is partly modelled on Shelley as a rebellious undergraduate at Oxford (he was expelled for atheism); but also on Humphry Davy and William Lawrence; and even on a mad German physicist, one Johann Ritter of Munich, who died “insane” in 1810.

However this may be, he is still Mary's unique creation: a strange brilliant man, supremely inventive and skilful, an idealist who wants to “benefit all mankind”; but who is also arrogant, obsessive, and even autistic in his human relations, noticeably with his fiancée Elizabeth. Without intending it (for he too is “innocent”) Frankenstein produces a catastrophe, a powerful and vindictive Creature who – if he breeds – may wreak havoc over the whole globe. It is this stereotype of the “scientist”, the crazed man in the white coat, that the novel has set loose – for good or ill – in so much subsequent science fiction literature.

In fact the first 1818 edition of the novel ran to a mere 500 copies. It was, significantly enough, the early theatrical adaptations which first popularised the book. *Presumption, or the Fate of Frankenstein* was first staged at the English Opera House in July 1823, and opened to





Percy Shelley  
© Hulton-Deutsch Collection/CORBIS

scandalous publicity (“do not take your wives, do not take your daughters, do not take your families”) and to huge audiences.

Mary Shelley herself attended in the stalls:

**“Lo and behold! I found myself famous! *Frankenstein* has had prodigious success as a drama... in the early performances all the ladies fainted and hubbub ensued!”**

There were five separate stage versions in the 1820s, which were taken to Paris and eventually to New York. It was these that really made the novel and the novelist famous. Subsequently there have been over ninety theatrical and cinema adaptations and parodies, including the famous 1930s Boris Karloff film.



But unlike the original novel, these rarely allow the Creature to speak more than a few grunts. Whereas for Mary Shelley, the Creature becomes paradoxically the most articulate of all her creations. Starting with a few halting words, the Creature ends by delivering great soaring arias of speech, appealing for affection, for justice, for rights: Human Rights.

Mary Shelley had returned to England after Percy Shelley’s death by drowning in the Bay of Spezia in 1822. She published several more novels and short stories, only one of which, *The Last Man* (1826), achieved any measure of success. She never remarried, and died quietly in 1851, being buried unromantically in Bournemouth. Of her four children, only one – Percy Florence Shelley – survived into adulthood. But this does not include what she called – proudly enough – “my hideous progeny”: who is probably immortal.

© **Richard Holmes**, January 2011

Richard Holmes is the author of *The Age of Wonder: How the Romantic Generation Discovered the Beauty and Terror of Science* (Harper Press, 2008)

The original manuscript of Mary Shelley’s *Frankenstein* is on display at the Bodleian Library in Oxford until 27 March 2011. There is a permanent online exhibition at [shelleysghost.bodleian.ox.ac.uk](http://shelleysghost.bodleian.ox.ac.uk)

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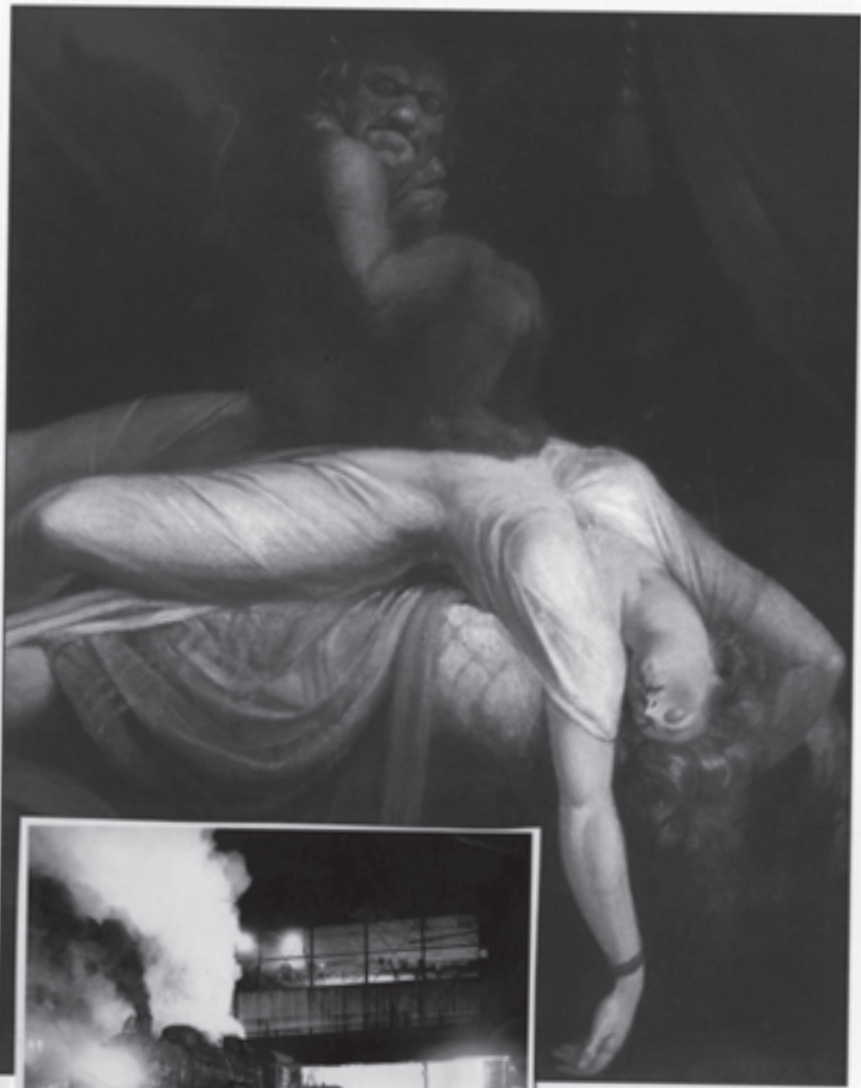
EIN











*From the director's scrapbook*

# Frankenstein, or, The Pursuit of Perfection

Armand Marie Leroi

The villa by a Swiss lake, the chill summer of 1816, a log fire, Byron, Shelley, ghost stories – everyone knows the origins of *Frankenstein*. But who remembers the vermicelli?

As Mary Shelley later told it, the talk that night was of natural philosophy. Luigi Galvani was mentioned. In 1791 the Bolognese scientist had demonstrated the existence of “animal electricity” by making a dead frog’s legs twitch. John Polidori, Byron’s physician, who was also there, would have known all about that. We don’t know who mentioned the vermicelli. But we know where it came from. Dr Darwin, someone said, had managed to bring a piece of pasta to life.

Erasmus Darwin – physician, polymath, inventor and proto-evolutionist (his grandson, Charles, would deny any influence) – was just the man to have tried the experiment. He was that un-English thing, a Romantic scientist. In Germany *Naturphilosophie*, with its all-embracing systems in which Beauty, Spirit and Truth were combined in ways that made the men of the Royal Society shudder, was all the rage. For Darwin, Romantic science meant outlining his theories in rhyming couplets, copiously footnoted, and illustrated by Fuseli and Blake. A sample gives the flavour:

**BY firm immutable immortal laws  
Impress’d on Nature by the GREAT FIRST CAUSE  
Say, MUSE! how rose from elemental strife  
Organic forms, and kindled into life...[etc.]**

“I absolutely nauseate Darwin’s poem” said Samuel Taylor Coleridge of an earlier effort – and one can see his point.

But the animate vermicelli? Mary Shelley admits that their recollection was shaky, and so it proves. It’s a muddled account of a passage in Darwin’s *Temple of Nature* (1803) in which he describes how “animalcules called eels” had appeared, as if from nowhere, in a sealed tube of water and paste. The eels were nematodes, and the idea that they could spontaneously generate from inanimate matter was as old as Aristotle. That same theory drives Frankenstein to seek the secret of life where you’d least expect to find it: the charnel houses and graveyards of Ingolstadt. Paradoxically, the dead pulsate with life-force. There “life changes to death and death to life” and “the worm inherits the wonder of the eye.” The womb and the grave are, in *Frankenstein*, very close.

The *Temple of Nature* is also, perhaps, the origin of *Frankenstein’s* moment of supreme sensory intensity: when the Monster first opens his eyes. “Erewhile the landed Stranger bursts his way, / From the warm wave emerging into day; / Feels the chill blast, and piercing light, and tries / His tender lungs, and rolls his dazzled eyes” – thus Darwin on childbirth.



Top: Dr. Erasmus Darwin (1731-1802) by Joseph Wright of Derby  
© The Gallery Collection/Corbis

Above: Luigi Galvani (1737-1789), Italian physician and physicist.  
© Bettmann/Corbis

Mary Shelley subtitled her play *The New Prometheus* for the Titan who stole divine fire, gave it to man, and for his pains was chained to a rock to have his liver eaten daily by an eagle, forever. His successor, Victor Frankenstein, is the first modern scientist of literature. (Goethe's Faust is just a whimpering medieval alchemist.) The obsession, the scorn for received wisdom, the belief that the mysteries of the world can be understood, and nature bent to human will are all there in Mary Shelley's book. They are all there in Nick Dear's play too. But there is also something else, something new.

Shelley calls the *thing* "The Monster." That, too, echoes the science of the day. By 1800, the monsters of antiquity (the Cyclopes, Satyrs and Sciapodes) and the portentous births of the Renaissance and Reformation (the Monster of Ravenna, Luther's "Monk-Calf") had been cut down to size and reclaimed from myth. Anatomists were cataloguing and classifying infants born with a single eye in the middle of their foreheads, or split backs, or fused at the navel or the head to a twin. They called their new science "teratology" – monsterology hiding behind Greek. We still do.

But this telling of Shelley's tale leaves monsters out. The *thing* is called "The Creature." It is a better name. Monsters are deformities of nature; creatures are *created* by God, evolution or man. They may be beautiful or terrible and the Creature is a bit of both. He is beautiful in his vitality, intelligence and aspirations, and terrible in his passions, strength and face. For Frankenstein, engineer of life, these flaws are not the result of divine or natural error; they are simply mistakes in the machine he made. They are bugs in Version 1.0.

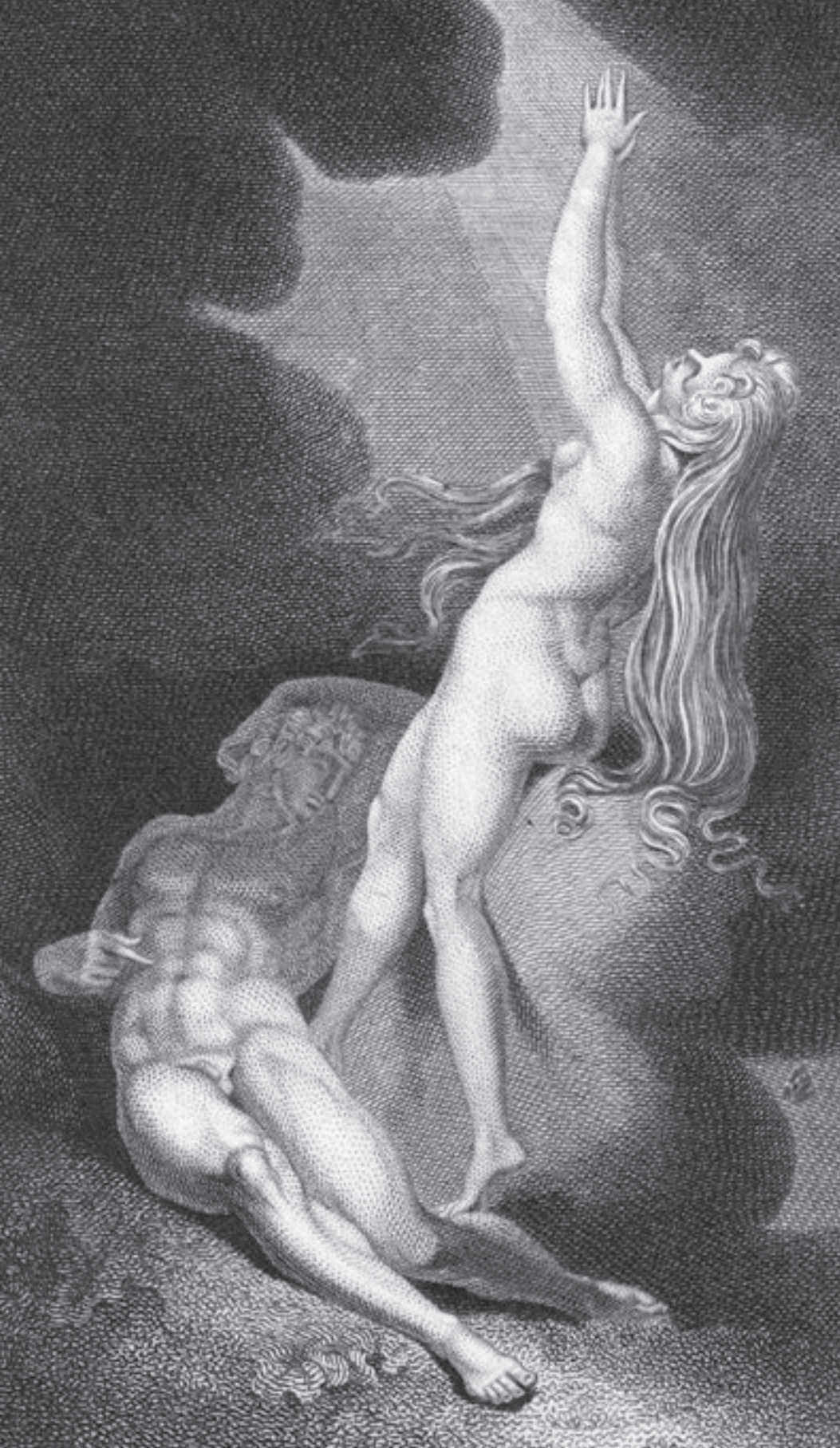
It's the middle of the play. The Creator and his Creation, fused in combat with each other and each with himself, conceive the possibility of a third character: Perfection. The Creature wants a mate; Frankenstein wants something he can exhibit. Their solution is woman, no, a *goddess* – made by man. Biotechnologists call this "Rational Design."

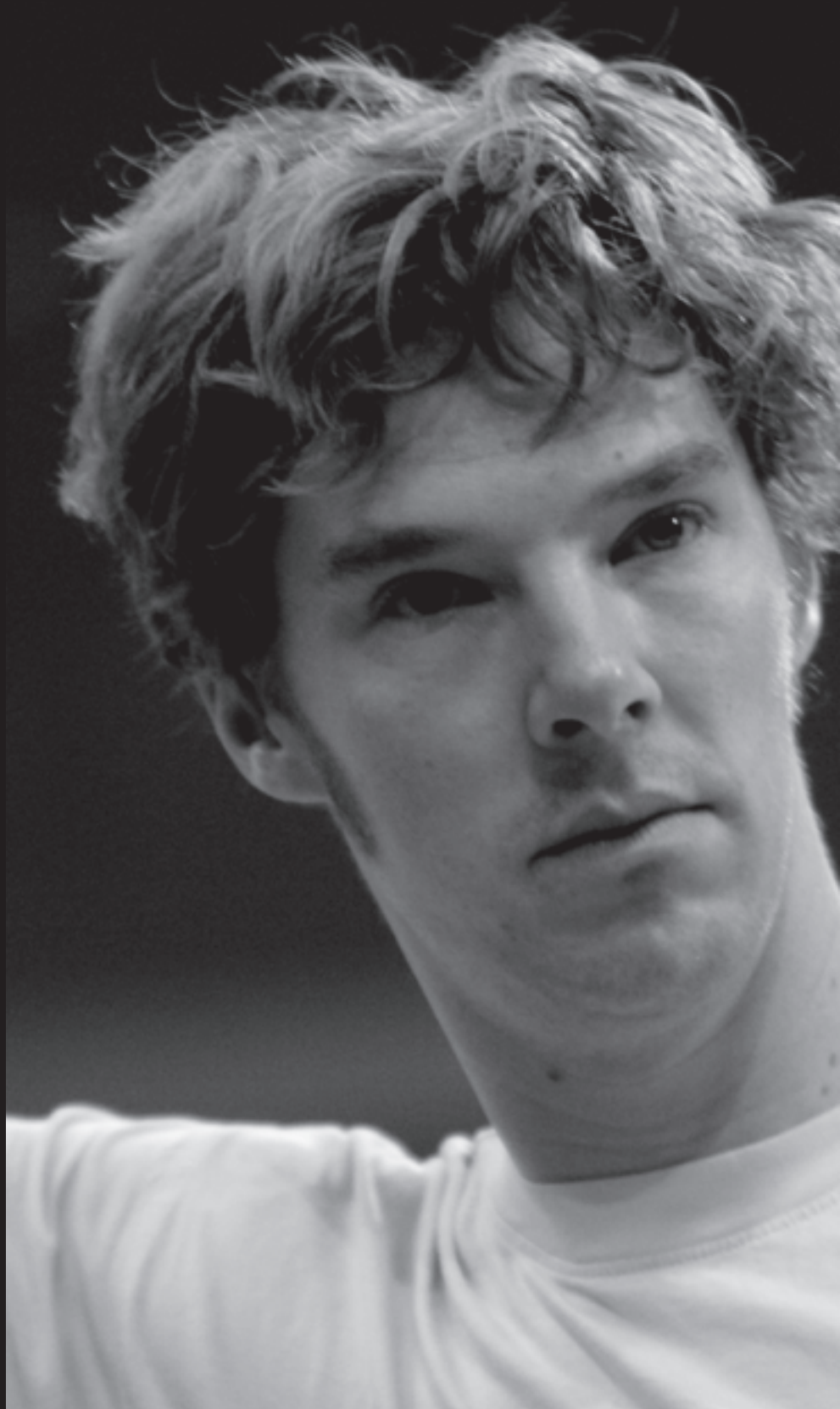
In 2010 JCVI-syn1.0, the world's first artificial cellular life-form, fired its molecular motors. Now the question is not whether we can make Life – we can, we have – but whether we can make it better than Nature ever did. The Romantics were death-haunted: in Shelley's tale everyone dies. They were luckier than us for we fear not only death but the less-than-perfect life too. "Did I ask to be created?" cries the Creature; and in California disabled children bring Wrongful Life lawsuits against the reproductive technologists who made the choices that let them live.

*Frankenstein* is often read as a morality tale of the consequences of scientific hubris, and so it is; but it is also a story about science's irresistible charms. The Creature may curse his Creator, but cannot resist his gifts. So it is with us. Science answers our needs and so makes us anew; yet our needs turn out to be unquenchable. We are already its Creatures; we have always been. Francis Crick called science "What Mad Pursuit;" Vannevar Bush called it "The Endless Frontier." It is a mad pursuit across an endless frontier. It is the perpetual race between power and desire. It is Frankenstein careering across the Arctic wastes of his science and of his heart, forever in pursuit of the thing he made and is.

© Armand Marie Leroi, January 2011

Armand Marie Leroi is Professor of Evolutionary Developmental Biology at Imperial College, London. His book *Mutants: On Genetic Variety and the Human Body* won the Guardian First Book Award in 2004





REHEARSAL PHOTOGRAPHS BY CATHERINE ASHMORE



# BENEDICT CUMBERBATCH

The Creature/Victor Frankenstein

Benedict Cumberbatch studied drama at Manchester University, then trained for one year at LAMDA. His work in **theatre** includes *After the Dance* at the National; *The City*, *The Arsonists* and *Rhinoceros* at the Royal Court; *Period of Adjustment*, *Hedda Gabler* and *The Lady From the Sea* at the Almeida; *Oh What a Lovely War*, *Romeo and Juliet*, *As You Like It*, *A Midsummer Night's Dream* and *Love's Labour's Lost* for the New Shakespeare Company; and *The Visit* at Drayton Court.

**TV** includes *Imagine: Vincent van Gogh*, *Turning Point*, *Sherlock*, *Small Island*, *Miss Marple: Murder is Easy*, *The Last Enemy*, *Stuart: A Life Backwards*, *Broken News*, *To the Ends of the Earth*, *Nathan Barley*, *Hawking*, *Dunkirk*, *Forty Something*, *Spooks*, *Cambridge Spies*, *Tipping the Velvet*, *Silent Witness*, *Fields of Gold* and *Heartbeat*. **Film** includes *Tinker, Tailor, Soldier, Spy*, *War Horse*, *The Whistleblower*, *Wreckers*, *Four Lions*, *Creation*, *The Other Boleyn Girl*, *Atonement*, *Amazing Grace*, *Starter for Ten*, *To Kill a King* and *Hills Like White Elephants*. **Radio** includes *Far Side*, *Mr Norris Changes Trains*, *The Odyssey*, *Kepler*, *The Sergeant's Mate*, *D-Day*, *The Cocktail Party* and *Mansfield Park*.



# JONNY LEE MILLER

The Creature/Victor Frankenstein



Jonny Lee Miller's work in **theatre** includes *After Miss Julie* on Broadway; *Festen* at the Almeida; *Four Knights in Knaresborough* at the Tricycle; *Democracy and Beautiful Thing* at the Bush; *Entertaining Mr Sloane* in Northampton; and *Someone Who'll Watch Over Me* and *The Play What I Wrote* in the West End. **TV** includes *Dexter*, *Emma*, *Eli Stone*, *Smith*, *The Canterbury Tales: The Pardoner's Tale*, *Byron*, *Rough Justice*, *Meat*, *Speaking*



*in Tongues, Prime Suspect III, Bad Company, Between the Lines, The Life and Times of Henry Pratt, Olly's Prison, Dead Romantic, Goodbye Cruel World, Itch and Families. **Films** include Endgame, The Flying Scotsman, Aeon Flux, Melinda and Melinda, Mindhunters, The Escapist, Dracula 2K, Love, Honour and Obey, Complicity, Mansfield Park, Plunkett and Maclean, Regeneration, Afterglow, Trainspotting and Hackers.*



Jonny Lee Miller, Andreea Padurariu, Toby Sedgwick and Benedict Cumberbatch

**MARK ARMSTRONG**  
**Rab**

Mark Armstrong began his training at Dundee College before moving to East 15 Acting School where he received his BA. His work in **theatre** includes *Men Should Weep* at the National.

**MARTIN CHAMBERLAIN**  
**Servant**

Martin Chamberlain's work in **theatre** includes *The Habit of Art*, *Major Barbara*, *Jumpers* (also West End), *The Duchess of Malfi*, *The Coast of Utopia*, *Tartuffe*, *Mother Clap's Molly House*, *Hamlet*, *Battle Royal*, *Albert Speer*, *Troilus and Cressida*, *The Way of the World*, *Peter Pan*, *King Lear*, *The Prince's Play* and *Pygmalion* at the National; *Rock 'n' Roll* at the Royal Court and West End; *West Side Story* on tour; *The Rivals* at Theatre Royal Bath and on tour; *Cymbeline* and *The Boys from Syracuse* at Regent's Park Open Air Theatre; and *Hamlet* in the West End. **TV** includes *Margaret*, *Doctors*, *My Dad's the Prime Minister*, *The Bill*, *King Lear*, *Kavanagh QC* and *A Man for All Seasons*.

**JOSIE DAXTER**  
**Ensemble**

Josie Dexter trained at East 15 Acting School and Ecole Philippe Gaulier. Her work in **theatre** includes *A Dog's Heart* with *Complicite* at ENO and *De Nederlandse Opera*; *My Mother Said I Never Should* at the Duke's, Lancaster; *1984*, *Low Life* and *An Odde Angel* for *Blind Summit*; *His Dark Materials* at Birmingham Rep and West Yorkshire Playhouse; *The Journey of Captain John Smith* and *Teechers* at Blackfriars Arts Centre; *On Red Hill* and *Masha* and *The Bear* for Pitch Dark Theatre; *Antigone* at *Hell's Mouth* and *Hanging Around* with *Kneehigh* and the NYT.

**HAYDON DOWNING**  
**William Frankenstein**

Haydon Downing's work on **TV** includes *The Hive*, *Casualty*, *Whiffle and Fuzz*, *Ashes to Ashes*, *Cranford*, *Playhouse Disney* and *Love Soup*. **Films** include *My Talks with Dean Spanley* and *Nativity*.

**STEVEN ELLIOTT**  
**Klaui**

Steven Elliott's work in **theatre** includes *The Winter's Tale* at the National; *The Bite of*

*the Night*, *Pentecost*, *Titus Andronicus*, *Henry V*, *Twelfth Night*, *Julius Caesar*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Jew of Malta*, *The Revenger's Tragedy* and *Principia Scriptoriae* for the RSC; *The Devil Inside Him* for National Theatre Wales; *Dumb Show* at the New Vic; *Noises Off*, *The Suicide*, *Measure for Measure*, *A Midsummer Night's Dream*, *Macbeth* and *Two Princes* for Theatre Clwyd; *Arcadia* at Bristol Old Vic; and *Dancing at Lughnasa* at the Abbey, Dublin; and productions of *A Chorus of Disapproval*, *Troilus and Cressida*, *Macbeth*, *Dumb Show*, *Amadeus*, *Hamlet*, *A Tale of Two Cities*, *Double Cut*, *And Then There Were None* and *Emma*. **TV** includes *Porthpenwaig*, *Crash*, *Judge John Deed*, *Holby City*, *Tess of the D'Urbervilles*, *Tunnel of Love*, *Rhinoceros*, *Inspector Morse*, *Van der Valk*, *Harpur and Isles*, *That Uncertain Feeling*, *Return to Treasure Island*, *Mike Bassett – Manager*, *Ghostboat*, *Art That Shook the World*: *Orlando*, *Dinas* and *Caerdydd*. **Films** include *Hamlet*, *Cold Earth*, *Rise of the Appliances*, *Green Monkey* and *Time Bandits*.



Rick Smith and Karl Hyde

## GEORGE HARRIS M Frankensein

George Harris' work in **theatre** includes *Elmina's Kitchen*, *Fuente Ovejuna*, *Ma Rainey's Black Bottom*, *The Changeling*, *Mountain Language*, *Cricket* and *Saint Joan* at the National; *The Room* at the Almeida; *Two Trains Running* at the Tricycle; *Death and the King's Horseman* at the Royal Exchange Manchester; *Edmond* at the Royal Court; *Night and Day* at the Abbey, Dublin, and in the West End; *Jericho* at the Young Vic; *Hair* for Israel Touring Company; and *Flowers for Algernon* and *Jesus Christ Superstar* in the West End. **TV** includes *Bad Blood*, *55 Degrees North*, *Elmina's Kitchen*, *The Room*, *Star Hunter*, *Spooks*, *The Long Firm*, *Casualty*, *Night Detective*, *Serpent's Tooth*, *Kavanagh QC*, *Bodyguards*, *Simisola*, *Gulliver's Travels*, *Highlander*, *Dangerfield*, *The Absence of War*, *Not Even God is Wise Enough*; *Bermuda Grace*, *Prime Suspect II*, *Downtown Lagos*, *Law Lords*, *Hallelujah Anyway*, *Up the Garden Path*, *Wolcot*, *Mandela*, *Mountain Language*, *Deadline Madrid*, *Gentlemen and Players*, *Bust*, *The Professionals*, *The*

*Sweeney*, *Number on End*, *Crown Court* and *Dempsey and Makepeace*. **Films** include *Harry Potter and the Deathly Hallows Parts 1 and 2*, *Agora*, *Beneath the Blue*, *Layer Cake*, *Black Hawk Down*, *Harry Potter and the Order of the Phoenix*, *The Heavey*, *Eye of the Dolphin*, *The Emperor's New Clothes*, *The Interpreter*, *The Alchemist*, *Madeleine*, *Apetite*, *Sole Survivors*, *Kung Fu*, *Camilla*, *Gone to Seed*, *The American Way*, *Ragtime*, *Raiders of the Lost Ark*, *Flash Gordon*, *The Dogs of War* and *The Gladiators*. **Radio** includes *A Midsummer Night's Dream* and *Book at Bedtime – Life of Frederick Douglas*.

## NAOMIE HARRIS Elizabeth Lavenza

Naomie Harris trained at the Bristol Old Vic Theatre School. Her work in **theatre** includes *The Witch of Edmonton* at Southwark Playhouse. **TV** includes *Accused*, *Blood and Oil*, *Small Island*, *Poppy Shakespeare*, *The Project* and *White Teeth*. **Films** include *The First Grader*, *Sex & Drugs & Rock & Roll*, *Ninja Assassin*, *Street Kings*, *August*, *Pirates of the Caribbean: At World's End*, *Miami Vice*, *Pirates of*

*the Caribbean: Dead Man's Chest*, *A Cock and Bull Story*, *After the Sunset*, *Trauma* and *28 Days Later*. Winner of Best Actress at the Royal Television Society Awards 2010, at the Screen Nation Awards 2007 and 2009, and at the Montecarlo Television Festival 2003. Nominated for a BAFTA Rising Star Award 2007.

## DANIEL INGS Servant

Daniel Ings trained at Bristol Old Vic Theatre School and the National Youth Theatre. His work in **theatre** includes *Pitching In* for Bad Physics; *I See Myself As a Bit of an Indiana Jones Figure* and *La Fausse Monnaie* at Theatre 503; *Iris* for The Green Room, Manchester; and *Tory Boyz*, *White Boy*, *So We're Stopping Here Then?*, *Henry V*, *Scene Underground* and *Master and Margarita* for the National Youth Theatre. **TV** includes *Psychoville*, *Peep Show* and *Pete vs Life*. **Films** include *Pirates of the Caribbean: On Stranger Tides*.

## KARL JOHNSON

### De Lacey

Karl Johnson's work in **theatre** includes *The Seafarer*, *Tales from the Vienna Woods*, *Scenes from the Big Picture*, *The Walls*, *Cardiff East*, *The Ends of the Earth*, *The Machine Wreckers*, *The Shape of the Table*, *Black Snow*, *The Resistible Rise of Arturo Ui*, *The Sea*, *Entertaining Strangers*, *Uncle Vanya*, *Don Quixote*, *A Midsummer Night's Dream*, *The Fawn*, *Glengarry Glen Ross*, *Wild Honey*, *The Rivals*, *The Mysteries and Animal Farm* at the National; *TV Times*, *In the Company of Men* and *Knight of the Burning Pestle* for the RSC; *The Absence of Women* at Lyric Theatre, Belfast; *Almost Nothing*, *At the Table*, *Not, Not, Not, Not*, *Not Enough Oxygen*, *This is a Chair*, *The Night Heron*, *Boy Gets Girl*, *The Weir*, *Been So Long*, *Just a Little Less Than Normal*, *Sudlow's Dawn* and *Irish Eyes and English Tears* at the Royal Court; *Amadeus* for the Peter Hall Company; *The Country Wife* for Centreline; *The Last Yankee* at the Haymarket; *Woyzeck* at the Lyric Hammersmith; *War Crimes* at the ICA; *The Dresser* at the Thorndike; *Hedda Gabler* at the Yvonne Arnaud, Guildford; *Much Ado*

*About Nothing* at the Open Air Theatre; *As You Like It* at the Old Vic; and *Vieux Carré* at the Piccadilly. **TV** includes *Merlin*, *Larkrise to Candleford*, *Small Island*, *Modern Men*, *The Trial of Tony Blair*, *New Tricks*, *The Chatterley Affair*, *Elizabeth David: A Life in Recipes*, *Nostradamus*, *The Rise and Fall of Rome*, *Why We Went to War*, *Midsomer Murders*, *Rome*, *When I'm 64*, *Born and Bred*, *The Mayor of Casterbridge*, *Without Motive*, *David Copperfield*, *Vanity Fair*, *The Temptation of Franz Schubert*, *Wing and a Prayer*, *An Independent Man*, *As You Like It*, *Catherine The Great*, *Lifeboat*, *Judas and the Gimp*, *Sexual Intercourse Began in 1963*, *The Shawl*, *A Tale of Two Cities*, *Rules of Engagement*, *The Black and the Blue Lamp*, *Only Connect*, *Shoestring*, *Gifted Adult*, *Sons and Lovers*, *Cold Harbour*, *Rock Follies of '77*, *Chips with Everything* and *Champions*. **Films** include *The Deep Blue Sea*, *I Know You Know*, *Four Last Songs*, *Hot Fuzz*, *The Illusionist*, *Heidi*, *Pure*, *Tomorrow La Scala*, *Love is the Devil*, *Wittgenstein*, *Close My Eyes*, *The Pier*, *Jubilee*, *The Tempest*, and *The Magic Shop*.

## JOHN KILLORAN

### Gustav/Constable

John Killoran's work in **theatre** includes *Blue Remembered Hills* at the National; *Hamlet*, *As You Like It*, *Much Ado About Nothing*, *Richard III*, *Macbeth*, *Antony and Cleopatra* and *Cymbeline* for the RSC; *The Pirates of Penzance* and *Moonlight and Magnolias* at the Stephen Joseph Theatre; *Frozen* (Best Actor nomination at the Manchester Evening News Awards) at the Library, Manchester; *The Prime of Miss Jean Brodie* at Northampton Theatre Royal; the title roles in *Richard III* and *Macbeth* at the Northcott, Exeter; *Noises Off* at Oldham Coliseum; *The Wizard of Oz*, *Jamaica Inn*, *Oliver!* and *One Flew Over the Cuckoo's Nest* at the New Vic, Stoke; and *They're Playing Our Song* at the Swan Worcester. **TV** includes *Shakespeare's Happy Endings*, *Soldier Soldier*, *The Knock* and *The Bill*. **Films** include *Macbeth* and *Aberdeen*.

## DANIEL MILLAR

### Felix de Lacey

Daniel Millar trained at LAMDA. His work in **theatre** includes *The White Guard* and *A Midsummer Night's Dream* at the National; *The Night Chauffeur* for Punchdrunk;



Mark Armstrong



Steven Elliott

*Intrigue/Love* at Southwark Playhouse; *Sorted* at Theatre 503; *Ker-ching!* for Frantic Assembly; *The Unspeakable* for English Touring Theatre; *Hamlet* and *Twelfth Night* at Winchester Theatre Royal and Edinburgh Fringe; *Romeo and Juliet* at BAC; *Henry V* at the Linbury Studio; *Act Now!* at the Arcola; *Something I Wrote in a Hurry* at the Tabard; and *Zoo Story*, *Much Ado About Nothing* and *Macbeth* at Contact, Manchester. Founder member of The Faction Theatre Company, where his roles include Malvolio in *Twelfth Night* and Buckingham in *Richard III*. **TV** includes *Doctors*, *Psychoville*, *Grownups*, *Two Pints of Lager* and *a Packet of Crisps*, *Holby City* and *Vincent*.

#### **WILLIAM NYE**

##### **William Frankenstein**

William Nye's work in **theatre** includes *A Doll's House* at the Donmar; and *Tales of Hoffman* at The Royal Opera House. **TV** includes *Sadie Jones* and *Firestation*.

#### **ANDREEA PADURARIU**

##### **Female Creature**

Andreea Padurariu's work in **theatre** includes *Bones for Prince* at the New Diorama and Camden Fringe; *Scent*

*of a Woman* at the Bulandra TheWillatre, Bucharest; and *Hic sunt Leones* and *Don Quijote* at the National Theatre, Bucharest. **Films** include *One Step Forward*, *Here Comes the Police!*, *Sand Serpents*, *Bunraku* and *Return of the Living Dead*.

#### **JARED RICHARD**

##### **William Frankenstein**

Jared Richard's work in **theatre** includes *The Sheep Pig* at the Open Air Theatre, Regent's Park.

#### **ELLA SMITH**

##### **Clarice/Gretel**

Ella Smith's work in **theatre** includes *Bedlam* at Shakespeare's Globe; *The Rivals* at Southwark Playhouse; *Love's Labour's Lost* (Ian Charleson Award commendation) at The Rose, Kingston; and *Fat Pig* (Winner of Best Newcomer at the Evening Standard and Critics Circle Awards) in the West End. **TV** includes *Mistresses*, *Extra Peeps*, *Sold*, *Cape Wrath/Meadowlands*, *Strictly Confidential* and *Holby City*. **Films** include *Burke and Hare*, *St Trinian's II: The Legend of Fritton's Gold* and *Womb*. **Radio** includes *Six Loves of Billy Binns*, *Incident at Boulouvilliers*, *Man of the*

*Moment*, *84 Charing Cross Road*, *Scandinavian Dreams*, *Jane's Story*; *The Man Who Built Tunnels*, *Hold My Breath*, *The Sea*, *Pipers Chair*, *Steve O'Something*, *The Fossilist*, *Being Mussolini*, *The French Lieutenant's Woman*, *The Fountain Overflows*, *Agatha Raisin – Duck and Cover*, *You Need Changing*, *Portrait of a Madonna*, *The Withered Arm*, *The Discourse of Two Once Young Women*, *Zero* and *Twice Brightly*. Winner of the Carleton Hobbes BBC Radio Drama Award.

#### **JOHN STAHL**

##### **Ewan**

John Stahl's work in **theatre** includes *The Gods Weep*, *The Crucible*, *Tamar's Revenge*, *Dog in the Manger* and *Pedro*, *The Great Pretender* for the RSC; *Memory Cells* at the Pleasance, Edinburgh; *The Whisky Taster* at the Bush; *Troilus and Cressida*, *The Frontline*, *We The People* and *Othello* at Shakespeare's Globe; *Macbeth* at Manchester Royal Exchange; *Carthage Must Be Destroyed* at Theatre Royal Bath; *Ghosts* at Bristol Old Vic; *Mary Stuart* for National Theatre of Scotland; *The Alice Trilogy* at the Royal Court; *Blue Eyes and Heels* and *Angels and Saints* at Soho



Nick Dear



Haydon Downing  
Jared Richard  
William Nye

Martin Chamberlain

Theatre; *The Found Man*, *Mr Placebo*, *Gagarin Way*, *The Meeting*, *Anna Weiss*, *Shining Souls* and *The Architect* at the Traverse; *Professor Bernhardi*, *Serjeant Musgrave's Dance* and *Bread and Butter* for Oxford Stage Company; *Crave* for Paines Plough; *The Magic Toyshop* for Shared Experience; and *All My Sons* at Theatre Royal, Plymouth. **TV** includes *Holby City*, *Being Human*, *Beehive*, *Rebus*, *The Darien Venture*, *Doctors*, *Murder Rooms*, *Glasgow Kiss*, *Life of Jolly*, *Para Handy*, *Dr Finlay*, *Resort to Murder*, *Crime Story*, *Taggart*, *High Road*, *Albert and the Lion*, *Sense of Freedom* and *Garnock Way*. **Films** include *Loch Ness*.

#### **LIZZIE WINKLER**

##### **Agatha de Lacey**

Lizzie Winkler trained at RADA. **Theatre** includes *The Power of Yes*, *The Revenger's Tragedy*, *Major Barbara*, *A Matter of Life and Death* and *The Man of Mode* at the National; *The Prince of Homburg* at the Donmar; *Much Ado About Nothing* and *Cinderella's Sisters* at Derby Live; *Hobson's Choice* at Chichester and on tour; *Into the Woods*, *Class of '77* and *The Life of Galileo* at Derby Playhouse; *Stephen and the Sexy Partridge* and *Stab in the Dark* for Osip Productions; *Barewords* in Buxton; and *The Importance of Being Earnest* for the QM2. **TV** includes *Doctors*.

#### **NICK DEAR**

##### **Writer**

Nick Dear's plays include *Power* and *The Villains' Opera* at the National Theatre; *The Art of Success*, *Zenobia* and *Pure Science* for the RSC; *In the Ruins* at Bristol Old Vic; and *Food of Love* at the Almeida. Adaptations include Gorky's *Summerfolk* and Molière's *Le Bourgeois Gentilhomme* at the National; Tirso de Molina's *The Last Days of Don Juan* at the RSC; Arbutov's *The Promise* at the Tricycle; Henry James' *Turn of the Screw* at Bristol Old Vic; and Ostrovsky's *A Family Affair* for Cheek by Jowl. His screenplays include *Persuasion*, *The Gambler*, *The Turn of the Screw*, *Cinderella*, *Byron*, *Eroica* and Agatha Christie's *Poirot*. Opera libretti include *The Palace in the Sky* at Hackney Empire and *Siren Song* at the Almeida.

#### **DANNY BOYLE**

##### **Director**

Danny Boyle's theatre work includes *Cinders*, *Salonika*, *Victory*, *The Genius*, *Panic*, *Saved* and *The Grace of Mary Traverse* at the Royal Court, where he was Artistic Director of the Theatre Upstairs from 1982-85 and Deputy Director from 1985-87. For the RSC: *The Pretenders*, *The Last Days of Don Juan* (by Nick Dear, after Tirso de Molina), *Hess Is Dead*, *The Silent Woman* and *The Bite of the Night*. Also *Two Planks* and *a Passion* at Greenwich Theatre. On TV, he has directed *Strumpet*, *Vacuuming Completely Nude in Paradise*, *Not Even God*

*Is Wise Enough*, *Mr Wroe's Virgins*, *Inspector Morse*, *Arise and Go Now*, *For the Greater Good*, *The Hen House*, *Monkeys: The Delorean Tapes*, *The Night Watch*, *The Venus de Milo Instead and Scout*. His films include *127 Hours*, *Slumdog Millionaire* (winner of 8 Academy Awards), *Sunshine*, *Millions*, *28 Days Later*, *Alien Love Triangle*, *The Beach*, *A Life Less Ordinary*, *Trainspotting* and *Shallow Grave* (Alexander Korda BAFTA Award for Best British Film).

#### **MARK TILDESLEY**

##### **Set Designer**

Mark Tildesley trained at the London College of Printing and Wimbledon College of Art. His work as a Production Designer on films includes *One Day*, *Your Highness*, *The Killer Inside Me*, *The Boat That Rocked*, *Happy-Go-Lucky*, *28 Weeks Later*, *Sunshine*, *The Constant Gardener*, *Millions* (also second unit director), *Code 46*, *The Mother*, *28 Days Later*, *24-Hour Party People*, *The Claim*, *With or Without You*, *Wonderland*, *I Want You*, *Resurrection Man*, *Insomnia*, *House of America* and *Blue Juice*. TV includes *The Office*, *Screen Two: Dirty something*, *The Cutter*, *Short and Curly* and *Streetwise*.

#### **SUTTIRAT ANNE LARLAB**

##### **Costume Designer**

Suttirat Larlab's costume designs for theatre in the US include *Pericles*, *Learning Curve*, *Eyes of the Heart*, *Stealing Sweets* and *Punching People*, *Richard III*, *The Last Days of Don Juan*, *Orange Lemon Egg Canary*, *Loves Me Loves Me Not* and *Angels in America*. Her work in film includes, as Costume Designer: *127 Hours*, *Cinema Vérité*, *Beastly*, *The American*, *Peacock*, *The Extra Man*, *Slumdog Millionaire* (Costume Designers Guild Award) and *Sunshine*. As Art Director: *My Sassy Girl*, *The Savages*, *The Namesake*, *Garfield*, *The Skeleton Key*, *Alfie*, *K-PAX*, *Serendipity* and *The Beach*; and assisted on *Men in Black II* and *Enigma*. Production Design includes: *127 Hours*, *Ash Tuesday*, *A Foreign Affair* and *Gun Play*.







*Top: John Stahl, Ella Smith, John Killoran, Josie Daxter, Lizzie Winkler,  
Daniel Ings, Steven Elliott, Andreea Padurariu, and Mark Armstrong  
Above: Daniel Millar  
Right: Suttirat Anne Larlarb*



## BRUNO POET

### Lighting Designer

Bruno Poet has lit *Season's Greetings*, *Every Good Boy Deserves Favour*, *The Enchantment* and *Aristocrats* for the National; and other theatre productions include *Cause Celebre* and *All About My Mother* (Old Vic); *The Human Comedy*, *A Prayer for My Daughter* and *Tobias and the Angel* at the Young Vic; *Breakfast at Tiffany's* (Theatre Royal Haymarket); *Romeo and Juliet* (RSC); *Phaedra* (Donmar); *Dumb Show* (Royal Court); *Ubu The King* (Dundee, Tron & Barbican); *A Midsummer Night's Dream* (Dundee Rep); *Importance of Being Earnest* (Oxford Playhouse); *The Lemon Princess* (West Yorkshire Playhouse); *Volpone* and *Major Barbara* (Royal Exchange); *King Lear* (ETT and Old Vic); *French Without Tears*, *Twelfth Night*, *Love's Labour's Lost*, *The Cherry Orchard* and *Don Juan* (ETT); *Don Juan* (Lyric Hammersmith); *The Birthday Party* (Sheffield Crucible); *Midnight's Children* (RSC/Barbican/New York/UK tour); and *Antarctica* and *Tess* (West End). He also works regularly in opera and dance and his credits include *Al Gran Sole Carico D'Amore* (Salzburg Festival); *L'Arbore di Diana*, *La Clemenza di Tito* (Gran Teatre del Liceu, Barcelona); *Rusalka* (Sydney Opera House, winner of the Australian 'Green Room Award' for lighting) and *I Puritani* (De Nederlandse Opera/ Grand Théâtre de Genève co-production, and Greek National Opera, Athens). Other productions include for opera houses in Valencia, Copenhagen, Amsterdam, Oslo, Strasbourg, Barcelona, Geneva, Bologna, Ancona, Porto, Granada and Antwerp as well as twelve consecutive seasons for Garsington Opera and productions for the Royal Opera House, Linbury, Opera North, Rambert Dance Co, Scottish Opera and English National Opera. Concert lighting includes Jonisi's recent world tour.

## UNDERWORLD

### Music & Sound Score

Underworld – Rick Smith and Karl Hyde – have been working

together for over three decades – in the last two recording and performing under their current guise. During that time, the duo have explored the limitless possibilities of electronic music, producing nine acclaimed studio albums and world-renowned live shows. Over the last 15 years, Underworld have had a close working relationship with director Danny Boyle, having contributed music to several of his movies, including *Trainspotting*, *A Life Less Ordinary*, *The Beach* and most recently, scoring *Sunshine*. Boyle contacted the band having initially cut *Trainspotting* to their debut album *Dubnobasswithmyheadman*. The single release of *Born Slippy Nuxx*, the soundtrack to the closing sequence of *Trainspotting* (and consequently the summer of '96) went on to sell over a million copies in the UK alone. In 2006, Underworld co-scored the Anthony Minghella film *Breaking and Entering* with composer Gabriel Yared. Last year, the theatre company Frantic Assembly – in conjunction with the National Theatre of Scotland – asked Underworld to contribute the score to their acclaimed production *Beautiful Burnout* (itself named after an Underworld track). For much of the past twenty years, Smith and Hyde have worked on projects tangentially to their music career. In the early '90s, they co-founded Tomato, an art collective whose work went on to heavily influence graphic design throughout that decade. Hyde continues to work with Brian Eno on the improvised collaboration *Pure Scenius*. Latterly, Smith and Hyde's joint installations have been at Tokyo's Makuhari Messe Artjam (2007) and New York's Jacobson Howard Gallery (2008). In 2010, Hyde's first solo painting exhibition *What's Going On In Your Head When You're Dancing* was premiered at Tokyo's La Foret Gallery, for which Smith created an immersive sound installation entitled *Bungalow With Stairs*, released on their own label.

[www.underworldlive.com](http://www.underworldlive.com)



The company  
Naomie Harris  
John Killoran



Andreea Padurariu  
Daniel Ings  
Danny Boyle

## **TOBY SEDGWICK**

### **Director of Movement**

Toby Sedgwick won an Olivier Award in 2008 for his work on the movement and horse choreography for the original production of *War Horse* at the National, and also played Ted Narracott. He trained at the Jacques Lecoq School, where he founded the Moving Picture Mime Show. Work as director of movement includes: *Rosencrantz and Guildenstern Are Dead* and *Marat/Sade* at the National; *Bartholomew Fair* and *Everyman* for the RSC; *King Lear* and *5/11* at Chichester; *Tintin* at the Barbican and on tour; *STOMP* and *The Lost and Found Orchestra* at Brighton Festival; *The 39 Steps* in the West End, on Broadway and worldwide; *Spring Awakening* for Teatr Powszechny, Poland; *His Dark Materials* for Birmingham REP; *A Dog's Heart* for De.Nederlandse Opera and English National Opera; *Swallows and Amazons* at Bristol Old Vic; and the film *Nanny McPhee and the Big Bang*. Work as actor/ movement director includes; *Ben Hur* at BAC; *The Nativity* for the Young Vic; *The Government Inspector* and *Master and Margarita* at Chichester; *The Taming of the Shrew* and *The Tempest* at Royal Exchange, Manchester; and *War Horse* for the National. He also co-devised and directed *The Mill* for Ockham's Razor at the Linbury Theatre, Royal Opera House and tour. Work as an actor includes: Harpo in *Animal Crackers* at the Royal Exchange, Manchester and West End; *The Servant of Two Masters* at West Yorkshire Playhouse; *Wiseguy Scapino* at Clwyd Theatr Cymru; *The Play What I Wrote* on national tour; and with Complicite, *Help I'm Alive* and *Light* (Almeida); *Out of a House Walked a Man* (National); and *The Noise of Time* (Barbican, Lincoln Centre NY, and tour). Films include: *28 Days Later*, *Shrooms*, *Laisser Passer*, and *Vacuums*.

## **KATE WATERS**

### **Fight Director**

Kate Waters is one of only two women on the Equity

Register of Fight Directors and works regularly all over the country. Her work includes *War Horse* (National and New London); *Twelfth Night*, *Season's Greetings*, *Hamlet*, *Love the Sinner*, *Women Beware Women* and *Mrs Affleck* (National); *Any Which Way* (Only Connect); *The Pride* (Royal Court); *His Dark Materials* and *The Lion, The Witch & The Wardrobe* (Birmingham Rep); *See How They Run* (Manchester Royal Exchange); *Romeo and Juliet* (Theatre of Memory); and *Hamlet* (Shakespeare @ the Tobacco Factory, Bristol) directed by Jonathan Miller. She is a regular at West Yorkshire Playhouse, having choreographed fights for *Don't You Leave Me Here*, *The Lion, The Witch and The Wardrobe*, *Macbeth* and *To Kill a Mockingbird*. Other work includes productions at Manchester Royal Exchange; all the fights for Shakespeare @ Tobacco Factory (Bristol) including *Macbeth* and *The Changeling* which transferred to the Barbican; Theatre by the Lake, Keswick; New Vic, Stoke; Dukes, Lancaster; Nuffield, Southampton; Bolton Octagon; and Nottingham Playhouse. Also recently: *Blasted* and *Spring Awakening – The Musical* at Lyric Hammersmith (the latter also Novello); *King Lear* at the RSC; *1984* at Royal Exchange Manchester; *Othello* at WYP and Trafalgar Studios; *Entertaining Mr Sloane* at Trafalgar Studios; *A Midsummer Night's Dream* directed by Peter Hall at Rose Kingston; *Moonlight and Magnolias*, *How the Other Half Loves* and *Communicating Doors* directed by Alan Ayckbourn at the Stephen Joseph; *Off the Endz* at the Royal Court; *'Tis Pity She's a Whore* at Liverpool Everyman; and *Peter Pan* at Dukes, Lancaster. TV includes *Coronation Street*.

## **ALEX BARANOWSKI**

### **Music Associate**

Alex Baranowski studied at Paul McCartney's LIPA. At the National Theatre he was composer for *Hamlet*, and composer and arranger for *Earthquakes*

in London; and Music Associate on *Women Beware Women*, *Nation* and *Every Good Boy Deserves Favour*. He has also written the music for the National's recent series of worldwide cinema trailers for National Theatre Live. Away from the theatre, he has composed for a number of feature film, documentary and commercial projects, based from his own recording studio in London.

## **ED CLARKE**

### **Sound Design (with Underworld)**

Ed Clarke's work includes, at the NT: *The Mysteries* and *The Good Hope* (also UK tour); *The Railway Children* at Waterloo International Station; *Baby Doll* at the Albery; *Alex* at the Arts and on UK and international tour; *Happy Now?* for Hull Truck; *Old Times* and *A Doll's House* at the Donmar; *Bad Man Christmas* at HMP Wormwood Scrubs; *The Wizard Of Oz* and *Sandi Toksvig's Christmas Cracker* at the RFH; *Singular Sensations* at the Haymarket; *Twelfth Night* and *Slice of Saturday Night* at Queen's Hornchurch; Mike Leigh's *It's A Great Big Shame*, *Moti Roti*, *Puttli Chunni* and *Running Dream* at Stratford East; and *The Milk Train Doesn't Stop Here Any More*, *Treasure Island*, *The Cabinet of Doctor Caligari*, *Kindertotenlieder*, *Angela Carter's Cinderella*, *Cause Celebre*, *Mrs Warren's Profession* and *A Midsummer Night's Dream* at Lyric Hammersmith. Future projects include *The Railway Children* in Toronto and returning to Waterloo, and *The Wiz* at Birmingham Rep and WYP. He was Associate Sound Designer for *Mary Poppins* on UK tour and at Circustheater Scheveningen, *My Fair Lady* on UK and US tours, *Backbeat* at Citizens Glasgow; and *Acorn Antiques*, *The Witches*, *Return To The Forbidden Planet* and *Soul Train* on UK tour. He is also front-of-house sound engineer for Van der Graaf Generator, and has previously toured with Ryuichi Sakamoto, Blue Man Group, The John Tams Band, Evelyn Glennie, and Talvin Singh.



Lizzie Winkler and Ella Smith  
Mark Tildesley  
John Stahl



George Harris

Ella Smith,  
Haydon Downing,  
Josie Dexter and  
Naomie Harris

Kate Waters





Karl Johnson and Jonny Lee Miller

**ABBEY WRIGHT**  
**Staff Director**

Abbey Wright was a participant on the National Theatre Directors Course in 2009. She was Resident Assistant Director at The Donmar Warehouse 2008-9 where she was Assistant Director to Michael Grandage, Sean Holmes, Peter Gill, Jamie Lloyd, Alan Rickman, Jeremy Herrin and John Tiffany. Prior to this she was Apprentice Director at The Haymarket where she directed a season of lunchtime theatre, *Restoration Sketch Show*. Other directing includes: *The Ones That Flutter* at Theatre 503; *Hidden Glory* at The Lowry and on tour; and *The Gay Man's Guide* at The Drill Hall. She has directed staged readings for The Old Vic, Hampstead, The Haymarket and The Donmar. Forthcoming work includes: *Lakeboat* and *Prairie du Chien* in a double-bill by David Mamet at The Arcola, *The Song of Deborah* at The Lowry, and The Donmar at Trafalgar Season 2011.

**JEANNETTE NELSON**  
**Company Voice Work**

Jeannette Nelson is Head of Voice at the National Theatre. She has worked

extensively as a voice coach in theatre, film and TV. At the NT from 1992 to 2001, at Shakespeare's Globe for the 1997, 1998, 1999, and 2001 seasons; and at the RSC from 2001 to 2005. In 2006 she went to Sydney Theatre Company before returning to the National as Head of Voice in 2007. Other voice and dialect coaching in London and the UK includes work with the Royal Court, Young Vic, Donmar Warehouse, Shared Experience, Out of Joint, Complicite, Sheffield Theatres, Bristol Old Vic, Birmingham Rep, Nottingham Playhouse, Liverpool Everyman, English Touring Theatre, Oxford Stage Company and the West End.

**PRODUCTION CREDITS**

Set construction by Scott Fleary Ltd, Weld-Fab Stage Engineering Ltd, Kent Metal Development Ltd and Steelcraft Ltd. Bell by Whitechapel Foundry Ltd. Cloths by Prompt Side. Additional costumes by Keith Watson, Mervyn Wallace, Webb Theatrical Costumes, Darcy Clothing, Jackie Burston,

Coleman James, Dawn Korne, Sue Long, Cosprop. Hats by Debbie Boyd. Footwear by Haar. Clogs by Jeremy Atkinson. National Theatre Construction Department SAOM and Elcon CNC machines provided and serviced by



Make-up provided by



Skincare by



**PROGRAMME ACKNOWLEDGMENTS**

Programme researched and compiled by Lyn Haill and Ben Clare. Thanks to Oliver Haill. *The Wanderer above the Sea of Fog*, 1818 by Caspar David Friedrich and *The Nightmare*, 1781 by Henry Fuseli © The Bridgeman Art Library; Pedro Rodriguez and David Villa, November 2010 © AP Photo/Andres Kudacki. The National Theatre is working in creative partnership with Corbis, a trusted resource providing imagery, footage and rights clearances for the advertising, marketing and media industries, on photographs for 2011.





Coutts is proud to sponsor this new production of *Frankenstein* and it gives me great pleasure to welcome you to the National Theatre.

The bank has a long history of supporting the arts and has looked after the financial affairs of many famous clients including Bram Stoker, Charles Dickens, Chopin and Berlioz.

In the new millennium, this tradition has continued, not only through managing the finances of many of today's top writers and actors, but also through our arts sponsorship programme, which has a strong charitable focus. We were therefore delighted when the opportunity arose to play a part in supporting the National Theatre with this amazing new production of *Frankenstein*.

Our high level of sponsorship has a dual importance to Coutts. We are continuing the 300 years of tradition that precede the modern-day bank, whilst affording thousands of people the opportunity to hear and see a live performance, whether it be classical, operatic or more cutting edge theatre.

The National Theatre plays such an important role in promoting the performing arts and in the field of education, showing that theatre doesn't just begin and end with the rise and fall of the curtain, and I hope that our support will help ensure that the productions here at the South Bank go on to be enjoyed by many future generations.

I wish Danny Boyle and his team every success and hope that you all enjoy the performance.

Michael Morley, Chief Executive, Coutts & Co