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The Innocents by William Archibald Based on Henry James' Turn of the Screw

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The Innocents

by

William Archibald

based on Henry James'

Turn of the Screw

produced in November, 1995 and January, 1996

In partial fulfillment of the requirements of the degree of

Master of Fine Arts

Katherine J. Cuba

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Upon the recommendation of the Department of Theatre, this thesis is hereby
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Chapter 1

Why *The Turn of the Screw*?

Henry James' *Turn of the Screw* is one of our most beloved tales of the horror genre. It appeals to the intellectual, thoughtful reader who likes to work out the mystery before the grand denouement. The tale remains immensely popular and re-readable because it is so ambiguous. Every perusal leads readers to different conclusions as they add their own emotional state to the mix.

The jaded think this just another easy thriller. The disillusioned, perhaps, find ghost stories boring. The fastidious expect to be able to spot weaknesses that will reveal the story's utter fictionality. James, however, breaks out somewhere else, by forcing our attention away from reading the ghosts and the children with the governess to reading the governess herself. Having made this move, he has caught his readers. We are caught in the ambiguous, double view of the governess and the children (Heller 123).

Sometimes the governess is perceived as insane, in other instances a saint. The children vacillate between complete innocence and sly complicity. Mrs. Grose swings from a woman entrenched in her place and unwilling to take responsibility to a devious, murderous woman; the woman scorned. Miss Jessel is sometimes an unfortunate victim and at others a sexual deviant and abuser of children ranking among the worst. The only consistent character is Quint; there is no denying his sexual exploits and his influence over the children during his

life. However, there is some question as to his existence after death, so even he is an enigma. Depending on the state of mind of the reader, all these factors mix in varying degrees to produce an almost infinite variety of reactions to the story. Critics agree on “. . . its unique power to engage the emotions and the intellect. Nearly a century after its composition, the tale is still generally agreed to be the greatest tale of terror written in English” (Heller 6).

Another interesting point of view is that James himself was unclear about his intent in the writing of his story.

“. . . even authors as self-conscious of their art and purposes as James was cannot explain fully what meanings they may have intended by a particular choice, whether as large as a character or turn of the plot or as small as a word or gesture. . . . what goes through the mind of a reader as he or she reads is shot through with accident and idiosyncrasy (Heller 26).

“Most of the works of literature that become classics share a quality we call universality. . . . fairly easily accessible to readers over centuries” (Heller 25). James has taken his place among other great authors such as Sophocles, Shakespeare, and Moliere by virtue of the challenge to the intellect that gives his tale universal appeal.

Practical reasons for the choice of the play (The Innocents by William Archibald) include a small cast, single set, costumes from a period that the Lindenwood Theatre Department has stored in wide variety due to it's annual productions of Charles Dickens' A Christmas Carol, props that should be easily available from storage for the same reason. All of these should have added up to a relatively painless production from the technical point of view.

One technicality that did provide a challenge was the method by which to produce the ghosts. Quint and Jessel make a few brief appearances which needed to be as eerie as possible. Several solutions to this were presented by the director and will be addressed in Appendix D, Problems Encountered.

Many directors would not choose to do a project of this intensity involving children. Based on conversations I have had with various staff members regarding the old vaudeville admonition about the advisability of working with children and dogs I got the general impression that choosing to work with children might be considered a mistake. My personal experience with children has been more varied. As a teacher of children in the private sector for approximately six years as well as a regular performer at the MUNY in shows involving children, I have discovered that many children are delightfully creative, reliable, dedicated, and uninhibited.

Two of my private students who had each been with me for three years studying voice, acting, and musical theatre, fell into this category. Both children were twelve at the time. The smaller of the two, Johanna Elkana, was quite small for her age with large soulful brown eyes and waist long wavy brown hair. Her figure was as yet undeveloped and she could easily pass for much younger. She is an accomplished and experienced actor, having played principal roles at the MUNY and the St. Louis Shakespeare Company. I was very happy to cast her as the eight year old Flora. The role of Miles was more challenging to cast. I had no male students experienced enough for the role. However, Miles is described as “. . . without and within, in the great glow of freshness, the same positive fragrance of purity. . . . He was incredibly beautiful. . . . his indescribable little air of knowing nothing in the world but love” (James 17). This led me to another of my most experienced students, Erin Foster. She had modeling, dancing, and acting experience much more than her age would lead one to

expect. She is almost unnaturally beautiful, extremely thin, and could easily be mistaken for a boy in the right clothing. Her beauty without make-up was androgynous. Being a full head taller than Johanna, she could easily be read as a delicately beautiful eleven year old boy who has not approached puberty as of yet. She also has wavy brown hair and large blue eyes which lent a visual relationship between the children. Both children had previously shown that they had a good ear for languages and accents. After investing so much time in the development of these two young ladies I felt justified and even obligated to offer them a performance opportunity in such a challenging script. The Innocents was a perfect choice to encourage them to explore their limits.

The equivocal nature of *The Turn of the Screw* makes it a unique challenge to the theatre. How to produce the same reaction in an audience that James creates in his reader is a tremendous undertaking. As a director who enjoys psychological and intellectual challenges I found this to be irresistible. As a teacher who takes pride in her best pupils the choice of production was perfect. As a student, making a choice of text that would be of minimal cost to the school, yet present maximum acting challenge, the play met the requirements of the Department admirably.

Chapter 2

James on James

Henry James' own life helped to create the mood and background for *The Turn of the Screw*. His private tutelage under a governess, his siblings' questionable mental health, and his avoidance of a romantic relationship which may have led to suicide are all elements present in his novella. "His sister, Alice, suffered from depression and hysteria. She later dies of breast cancer" (Heller 42).

In the chronology of James' life Heller makes note that James was educated by governesses. Heller also notes that James wrote several supernatural tales prior to *The Turn of the Screw*. According to the time-line, James had also experienced his sister's death and the possible suicide of a dear friend before he began *The Turn of the Screw*. He was also a member of a strong and influential family. James' experience and emotions apparently found an outlet in the writing of the governess' tale.

James's care of his sister, Alice, and of others who suffered from mental disorders had made him deeply aware of the power of the unconscious mind. Partly as a result of the work of his brother, William, Henry was aware of the developing ideas about the unconscious mind in Paris and in Vienna, where Sigmund Freud (1856-1939) was publishing his early studies (Heller 10).

As a member of an affluent and influential family, Henry was subjected to the influence of his father, a lecturer and author himself, and that of his elder

brother, William. As cited in Compton's Interactive Encyclopedia, William "... taught psychology and philosophy and became famous as one of the outstanding teachers of his time. ... James advocated the new psychology that acknowledged a kinship with science as well as with philosophy." William also had psychological problems similar to Alice's and was "... subject to periods of deep depression, partly because of ill health and partly because of his inability to find a suitable profession or philosophy." William's work and interests led him "... and several of his friends became members and officers of the society [the Society for Psychical Research]" (Heller xi). Obviously, William's interests made a strong impression on Henry.

More personal tragedy followed the death of his sister. Heller notes in his chronology that James' closest female friend, Constance Fenimore Woolson, "dies an apparent suicide." After all of these events Heller marks the beginning of work on *The Turn of the Screw*. Heller elucidates the relationship with Woolson in a way that indicates that James may have felt a large burden of guilt. This event may have led to the development of the character of Miss Jessel and contributed to Miss Giddens relationship to the uncle.

... she [Woolson] expected James to marry her after the death of his sister, Alice, in 1892, but instead James distanced himself. Alone, depressed, and perhaps delirious with influenza, Woolson threw herself from an upperstory window. Naturally, this death left troubling questions in James's mind. Did she commit suicide? Was he at all responsible? (Heller 42).

It is interesting to note that despite all of the personal history that influenced James' writing of *The Turn of the Screw* his own opinion appeared to

be that what he wrote was a simple bit of fluff, appealing to the popular tastes of the time. He seems to have no idea that his own circumstances must have been percolating through his genius to create a tremendous story.

Several times, both personally and publicly, James asserts his opinion that the story is of little account. In a letter to F.W.H. Myers,

The *T. of the S.* is a very mechanical matter, I honestly think--an inferior, a merely *pictorial*, subject and rather a shameless pot-boiler. The thing that, as I recall it, I most wanted not to fail of doing, under penalty of extreme platitude, was to give the impression of the communication to the children of the most infernal imaginable evil and danger. . . (quoted in Kimbrough 112).

In contradiction to the most popular concept of the story, James talks about commercial success in terms of being uncomplicated. "The ideal is something as simple as *The Turn of the Screw*" (quoted in Kimbrough 114). He spoke of the novella in terms that were almost dismissive in the preface to the New York edition, "The exhibition involved is in other words a fairy-tale pure and simple. . ." (quoted in Kimbrough 119).

James did not evidence any of the ambiguity of intention that his readers so enjoy in his characters. In a personal notebook entry, he expresses explicitly that. . .

The servants, wicked and depraved, corrupt and deprave the children; the children are bad, full of evil, to a sinister degree. . . . (the servants) seem to beckon. . . invite and solicit, from across dangerous place, the deep ditch of a sunk fence, etc.--so that the

children may destroy themselves, lose themselves by responding, by getting into their power. . . . It is a question of the children "coming over to where they are" (quoted in Kimbrough 106-7).

Further, in a letter to H.G. Wells, James is very definite about the moral and mental state of the governess. He never had the conscious idea that she was in love with the uncle or that she was insane as some analysts insist.

The grotesque business I had to make her picture and the childish psychology I had to make her trace and present, were, for me at least, a very difficult job, in which absolute lucidity and logic, a singleness of effect, were imperative. Therefore I had to rule out subjective complications of her own--play of tone etc.; and keep her impersonal save for the most obvious and indispensable little note of neatness, firmness and courage--without which she wouldn't have had her data (quoted in Kimbrough 111).

As a director I had to choose whether to go with James' straightforward thinking or the popular psychological maze of choices that has kept his story so strongly alive for the last century. In order to tap the popular commercial appeal of the story I attempted to keep the ambiguity alive. How this was attempted will be addressed more fully in Chapter 6, Concepts and Goals.

Chapter 3

Victorian Manners and Morals

Victorian manners and morals were inextricably intertwined. The reality of one's morals was less necessary than the reflection of morality in one's manners. The proper appearance of gentility was of the utmost importance. "It is certain that he who lives correctly every day will find himself following the higher laws of morality and rectitude" (M.C. iii).

In addition to research, this author has maintained a life-long interest in the Victorian lifestyle, encompassing fashion, decor, conditions of daily life, literature, as well as manners and morals. One of the best on-going sources of information has been the plays and prose of the period, which describe the expected behaviors and environs as part of the atmosphere of the work. Some of the more notable authors consulted over the years include G. B. Shaw, Oscar Wilde, Henrik Ibsen, Edgar Allen Poe, Charles Dickens, Charlotte and Emily Bronte, Jane Austen, Mary Shelley, Bram Stoker, Gaston Leroux, Victor Hugo, Nathaniel Hawthorne, Washington Irving, and Louisa May Alcott.

"It so happens that most of the rules of society are prohibitory in character" (Censor 9). This is a reasonably accurate and timely generalization of Victorian mores, from Don't: A Manual of Mistakes and Improprieties more or less prevalent in Conduct and Speech, by the anonymous "Censor," first published circa 1880. The format of this work is a list of social gaffes and unacceptables all beginning with the word "Don't", including, "Don't forget good manners in anything" (50).

The other major work consulted for this section is Everybody's Book of Correct Conduct, being the Etiquette of Every-day Life, by M.C., first published

in 1893. In M.C.'s opinion, "Society, remember, is a region in which politeness is the first law" (42).

The actors were enjoined to study the thought patterns and habits of Victorian society closely and use the information in making character choices. In order to accomplish this, one has to assimilate the Victorian values into one's mind and body. There was so much more internal censure in the last century than exists now that this concept can be alien and difficult to manage. Many liberties which modern society take for granted were unthinkable then.

Many of the strictures outlined in these books address the characters in our play directly, pointing up social anxieties to which they are subject which are less noticeable to the modern mind, especially in the even more relaxed society of the United States. Some of them are quite simple and merely offer context to the actor and support directorial decisions. For example, the choice for Flora not to wear a hat out of doors during her various exits through the garden doors shows her flaunting of convention, her youth, and thoughtlessness. "Don't forget that no face can be lovely when exposed to the full glare of the sun" (Censor 90). This also serves to show up Miss Giddens' emotional state when she first spies Quint in the garden; she returns without a hat, which she surely must have worn, indicating emotional distress or distraction, causing her to leave her hat behind amongst the flowers. In other circumstances, as on Miss Giddens' arrival, or later when the company returns from church and a normal appearance was desired, the cast was reminded, "Don't wear your hat cocked over your eye, or thrust back upon your head. One method is rowdyish, the other rustic" (Censor 30).

The director addressed mannerisms and internal editorial thought regarding the actors' general behavior choices. Stressed areas of concentration

included self respect and a desire to conform to convention. The following is a sample of the kind of material passed on to the actor.

Remember that self-respect is as much a virtue as respect for others (Censor 20).

... be as courteous, considerate, affable, and entertaining at home as in society (M.C. 9).

Don't be cold and distant; don't, on the other hand, be gushing and effusive. A cordial yet quiet manner is the best (Censor 40).

... the younger members of the family to give place to the elder, the stronger to the weaker, as in society: the same rules of courtesy should be observed (M.C. 11).

Don't attempt to shake hands with everybody present. If hostess or host offers a hand, take it; a bow is sufficient for the rest. ... don't offer your hand to a person older than yourself, or to any one whose rank may be supposed to be higher than your own, until he has extended his (Censor 39-40).

Regarding general deportment of the actors, they were taught to keep several things at the forefront of their minds when making choices of physicality. The actors were taught how to handle a hoop skirt when sitting, walking, passing through a narrow passage, and handling stairs. The director held a workshop on posture, appropriate gestures, table manners, general manners, the art of

curtseying or bowing, and eye contact. The following areas were also touched upon.

Keep an upright attitude as nearly as you can without being stiff (Censor 15).

Don't be untidy in anything. Neatness is one of the most important of the minor morals (Censor 27).

... be scrupulously particular in matters of the toilette (M.C. 77).

Don't walk with a slouching, slovenly gait. Walk erectly and firmly, not stiffly; walk with ease, but still with dignity. Don't bend out the knees, nor walk in-toed, nor drag your feet along; walk in a large, easy, simple manner, without affectation but not negligently. Don't carry your hands in your pockets. Don't thrust your thumbs into the arm-holes of your waist-coat. Don't chew or nurse your toothpick in public--or anywhere else. Don't use a toothpick, except for a moment, to remove some obstacle; and don't have the habit of sucking your teeth (Censor 31-2).

Don't sit cross-legged. Pretty nearly everybody of the male sex does--but, nevertheless, don't (Censor 41).

Don't carry your spoon in your tea or coffee cup; this habit is the cause frequently of one upsetting the cup. Let the spoon lie in the saucer (Censor 25).

Many rules of good speech were discussed during a dialect workshop on the British accent. The actors were provided with a handout (Appendix C) of several pages from Edith Warman Skinner's Speak With Distinction referencing rules of pronunciation in the High British dialect. These were reinforced by the following rules of speech from etiquette books of the period.

Don't speak ungrammatically. Study books of grammar, and the writings of the best authors. Don't pronounce incorrectly. Listen carefully to the conversation of cultivated people, and consult the dictionaries. Don't mangle your words, or smother them, or swallow them. Speak with a distinct enunciation (Censor 61).

Don't use slang. . . . Don't use profane language. Don't multiply epithets and adjectives; don't be too fond of superlatives. Moderate your transports (Censor 62).

Don't mispronounce vowel-sounds in unaccented syllables. Don't say *persition* for *position*, *pertater* for *potato*, *sentunce* for *sentence*. On the other hand, don't lay too much stress on these sounds--touch them lightly but correctly. . . . Don't say *ketch* for *catch*, or *ken* for *can*. Don't say *feller* for *fellow*, or *winder* for *window*, or *meller* for *mellow*, or *to-morrer* for *to-morrow*. Don't imagine that ingnoramuses only make these mistakes. They are often through carelessness made by people of some education. Don't therefore, be careless in these little points. . . . Don't say *doo* for *dew* or *due*. Don't say *dooty* for *duty*. Remember to give the

diphthongal sound of *eu* wherever it belongs. The perversity of pronunciation in this particular is singular (Censor 64).

The director reminded the actors of their obligation to their art in adhering to the rules of good speech and pronunciation. There are few things which destroy the illusion for the audience as rapidly and completely as poor speech, dialect, enunciation, and pronunciation. M.C.'s book reinforces the idea and expresses respect for the stage by reminding the average man to ". . . remember that one great use of the stage is, that you may learn from it how to speak (M.C. 157).

Many of the rules of conduct and etiquette apply directly to individual characters' shortcomings. The knowledge of their individual transgressions against convention must play a large part in their emotional lives, producing varying reactions including guilt, the thrill of being "bad," salacious enjoyment, or however else their character would choose to respond to knowingly or unthinkingly making a socially unacceptable choice. Many of these are related to Flora's youthful exuberance and lack of self-control. However, both children were advised to make a choice in each instance as to whether or not misbehavior was deliberate.

Several times Flora is uncontrolled, shrill, or loud of voice as when she greets Miles in Act I, scene v, then later in the scene plays hide and seek indulging in raucous laughter; or as in Act II, scene ii when she loses her temper and screeches inappropriate and hateful phrases.

Don't laugh boisterously. Laugh heartily when the occasion calls for it, but the loud guffaw is not necessary to heartiness. Don't have the habit of smiling or 'grinning' at nothing. Smile or laugh

when there is occasion to do either, but at other times keep your mouth shut and your manner composed. People who laugh at everything are commonly capable of nothing (Censor 34-5).

Don't be loud of voice. . . . A retiring, modest demeanor may have ceased to be fashionable, but it is as much a charm in women to-day as it ever was (Censor 95).

Miss Giddens is also guilty of losing vocal control during her occasions of panic and forceful behavior as occur in several places throughout the second act. "Don't permit your voice to be high and shrill. Cultivate those low and soft tones which in the judgment [*sic*] of all ages and all countries constitute one of the charms of woman" (Censor 92). Miss Giddens also is aware from the beginning of the deleterious affects of her various confrontations with Mrs. Grose and the children. "It is not the correct thing to imagine that little quarrels, or unpleasant discussions over small matters, are of no consequence" (M.C. 13). M.C. goes on to point out that "Too often they alienate those who loved each other as time goes on, and frequently drive those who are free to leave it from a home in which they would otherwise be happy" (M.C. 13).

Miles is also intemperate vocally in Act II, scene iii when he is torn so forcefully between his loyalty to Quint and his desire to please Miss Giddens.

The children exhibit instances of disobedience which are too frequent to be easily excused as the expected occasional infractions of well-bred youngsters. In Act II, scene i Flora is slow to go to bed, then she and Miles sneak out of bed to play and snack, possibly seeking a confrontation with Miss Giddens. They compound their misbehavior by again appearing to comply and go to bed, instead of which Miles sneaks into the garden, clad only in his

nightshirt and barefoot which Miss Giddens would see as a definite compromise to his health. In Act II, scene ii Miles evades Mrs. Grose in the garden, refusing to come inside. Flora refuses to acknowledge the presence of Miss Jessel's ghost. It is open to interpretation as to whether she is lying or truly does not perceive the shade of her previous caretaker. In her refusal she is violent, verbally abusive, and hysterical; all unacceptable behaviors. In Act II, scene iii Miles is still disobedient regarding his stay in the garden but he is much more deliberate in his actions, determined to gain the upper hand in this last confrontation with Miss Giddens. The children have had a history of incomplete to poor training. Having lost so many caregivers to death, (parents, grandparents, Jessel, and Quint), their moral upbringing has been, at best, inconsistent. Particularly to a child, death can be the ultimate in betrayal and abandonment. This abundance of death in the children's lives must have had an adverse affect on them, leaving them without adequate role models or anyone in whom to place their trust.

... remember that to be a good son or a good daughter is a lovable trait, and inclines other persons to like you. . . . if you are a parent, that to your children you stand first in the place of God. . . . Betray a child's trust and you inflict on it a life-long wrong. . . . remember, as they grow older, that what they need is friendship and sympathy. . . . it prevents their going into the world for friendship while still too young to discriminate between good and bad acquaintances (M.C. 28-9).

Less obvious but no less serious offenses against the rules of manners include Flora's lack of control physically and verbally. In Act I, scene i and Act I,

scene v Flora is guilty of fiddling with the furniture and tapping her toes. She spins the piano stool, plays with sofa cushions, wipes at the windows, hums, and exhibits other visible signs of restlessness.

Don't twirl a chair or other object while talking or listening to any one. This trick is very annoying and very common. Don't beat a tattoo with your foot in company or anywhere, to the annoyance of others. Don't drum with your fingers on chair, table, or window-pane. Don't hum a tune. The instinct for making noises is a survival of savagery (Censor 37-8).

Don't keep shifting your feet about. Don't twirl your thumbs, or play with tassels or knobs, or other articles at hand. Cultivate repose (Censor 41).

Flora is overly familiar physically, particularly in Act I, scene v when she is affecting concern over Miss Giddens' discomfort. The choice as to whether or not the concern is feigned, or some combination of the two was left to the actor. Each option was discussed and the actor eventually chose to combine the motivations. Her concern was real, but her enjoyment of Miss Giddens' discomfiture and the purposeful amplification of it was also premeditated and pleasurable. In the same scene the children, as a unit, work to play upon Miss Giddens' nerves by disrupting the schoolroom in apparently innocent ways, e.g., the squeaking of pencils on their slates, breaking their pencils, spitting. The actors discussed with the director whether this was done out of boredom, mischief, or purposeful intent. Again, they chose a mixture of motivations. They

were fulfilling the wishes of Quint and Jessel and taking childish delight in themselves and in the manipulation of an adult.

Don't be over-familiar. Don't strike your friends on the back, nudge them in the side, or give other physical manifestation of your pleasure. Don't indulge in these familiarities, or submit to them from others. . . . Respect always the privacy of your friends, however intimate you may be with them (Censor 36-7).

Don't touch people when you have occasion to address them. Catching people by the arms or the shoulders, or nudging them to attract their attention, is a violation of good breeding (Censor 42-3).

If you are compelled to study in the same room with others, then let absolute silence be the law (M.C. 100).

Flora's mocking of the church soloist in Act II, scene ii is also a breach of etiquette.

Don't fail to exercise tact. If you have not tact, you at least can think first about others and next about yourself, and this will go a good way toward it (Censor 44-5).

Don't sneer at people, or continually crack jokes at their expense; cultivate the amenities and not the asperities of life (Censor 85).

The children whisper together in Act II, scene i in the presence of Miss Giddens. "Don't whisper in company. If what you wish to say can not be spoken aloud, reserve it for a suitable occasion" (Censor 43).

Miles is cocooned in secrets which Miss Giddens tries to drag into the open. He is desperate to share his anguish but is constrained by society and so harbors a paradoxical pride in his ability to keep his relationships and actions private.

Never to reveal a secret or betray a trust. Treachery is not only a crime, but it is bad form, and will exclude you from society and the confidence of you friends, when you are found out, as you are certain to be sooner or later (M.C. 84).

Miles is very aware that he has made mistakes of judgment as to where he has chosen to place his trust in the past. He knows he should "... be very careful in choosing one's friends; and to prefer friends who will benefit you to those who will not" (M.C. 141).

Miles reads Miss Giddens' correspondence to his uncle and then uses the information against her in Act II, scene iii. This is wrong as one does "... not pry into your friends' private affairs, or read their letters unless they ask you to. . ." (M.C. 23). Without stating it baldly, Miles shows Miss Giddens that he knows she is lying about the contents of the letter and the state of Flora's health. This thinly veiled revelation is almost more insulting than open denunciation as it offers Miss Giddens no chance for rebuttal.

Miss Giddens and Mrs. Grose have very specific roles to play with each other. There are rules as to how they relate to each other and the children. However, Miss Giddens role is expanded and muddled by the uncle's

determination to place her in the position of mistress of the household, elevating her above the status of governess in her level of responsibility if not personal fulfillment.

. . . the lady who rules the household must have absolute authority in it and rule as absolute queen. . . . the every-day happiness of those in the home circle is in her hands; that she has the greatest power of anyone to make the home a place of peace and happiness, or a place to avoid (M.C. 11-12).

Don't, as master or mistress, give your orders in an authoritative manner. The feelings of those under you should be considered. You will obtain more willing obedience if your directions have as little as possible of the tone of command (Censor 84).

. . . let no unpleasant subject be broached at table, or in the evenings, if possible (M.C. 10).

Again, Miss Giddens is not the true mistress of the house but she has had the responsibilities of such thrust upon her and has no one of higher authority to turn to for help and advice. Miles confounds her quandary when he speaks down to her in Act II, scene i and Act II, scene iii reminding her that she is not the lady of the house and he resents her assumption of authority over him. He is a male, after all, and too old for a governess, putting up with her out of politeness. In these instances, however, his manner slips.

Don't be servile toward superiors, or arrogant toward inferiors. Maintain your dignity and self-respect in one case, and exhibit a regard for the feelings of people, whatever their station may be, in the other (Censor 38).

Miss Giddens is well aware her general duties regarding the education of the children. These must include the added burden of making decisions *en loco parentis*.

It is the correct thing for parents to educate their children very carefully. . . . remember that a true education must be physical, mental, and spiritual. . . . remember that a child has to learn to think and act for himself by degrees, else he will have not independence of action when he becomes a man. The development of the reasoning faculty is one of the most important results of a right education, and the power of independent decision must be developed with it (M.C.116).

The children recite poetry and songs that they have learned from other adults, presumably Quint and Miss Jessel, that are disconcerting at best. In Act I, scene iii Flora's poem reflects depression and a death wish. In Act I, scene v Miles calls out to his "Lord" (Quint) from the grave, and in Act II, scene ii Flora recites another poem about death and insects. This forces Miss Giddens to . . .

. . . recollect that books are a powerful educational agency, and actually form the bent of the mind. What children read is never

... forgotten. . . . there are books which blight and destroy the mind and soul, as there are books which feed and strengthen. . . . there is bread and wine, or there is poison. This is true of all kinds of books, but it perhaps is specially true of poetry and fiction (M.C. 107).

Without parents on the scene, Miss Giddens is forced to spend more time with the children than might normally be the case. She has no relief from their presence, no one else whose company is appropriate for them to keep in her stead. This puts a great deal of pressure on her to be a constant perfect example. "It is not the correct thing to allow a child to see different manners and customs out of lesson hours from those which its teachers inculcate, and then to blame it for adopting them" (M.C.119).

The isolation of the characters from society also makes it difficult for Miss Giddens to teach the children circumspection and judgment regarding their place in the company of adults.

Don't bring children into company. Don't set them at table where there are guests. Don't force them on people's attention (Censor 84).

It is not the correct thing to allow children to be out of their place and an annoyance to the grown-up members of the family any more than to visitors. It makes themselves unhappy in the end as well as those who weary of them (M.C. 14).

Miss Giddens, as the daughter of a vicar, has certainly been adjured to cultivate an even stronger personal sense of morality.

. . . live a straightforward and upright life, orderly and decent in everything (M.C. 129).

. . . cultivate the heart as earnestly as the intellect, and similar methods can be used in its development (M.C. 149).

. . . listen to your conscience, and by constant attention to its voice to help it to become strong. . . remember that it is the conscience that lifts man above the level of the animals, and if you would be noble, loved, and respected, cultivate it and listen to it constantly (M.C. 151).

Miss Giddens' situation is enigmatic as she is told by the uncle that her being in sole charge is a condition of employment, but she is never given any history on which to base her decisions. She is therefore forced to make somewhat direct inquiries about the childrens' past and the former servants. This goes directly against what she has been taught. ". . . be observant, but never to pry into other people's affairs. They do not concern you, and to inquire into them, or talk about them, shows a little mind" (M.C. 90).

Miss Giddens must feel as though she is prying and gossiping when she makes the necessary inquiries into the situation at Bly. This happens several times. On her first acquaintance with Mrs. Grose, Miss Giddens makes gentle queries about the family and the childrens' history. In Act I, scene v Mrs. Grose is coerced to tell her account of Quint's questionable death. In Act II, scene i

Miss Giddens demands truth from Mrs. Grose about Miss Jessel and Quint's relationships to each other and the children. These missions to ferret out information are hard on both women as they go strongly against what they have been taught.

Don't talk about people that are unknown to those present. . . .

Don't repeat the scandals and malicious rumors of the hour. Don't discuss equivocal people, nor broach topics of questionable propriety. . . (Censor 44-5).

Don't repeat scandals, or malicious gossip (Censor 85).

. . . . refuse to listen to gossip about others, especially if a woman's name is mentioned. It is unmanly to a man to allow a woman's reputation to be taken away in his hearing, and in another of her own sex it is contemptible (M.C. 84).

Lastly we look at Quint. Even though he does not appear onstage we need to understand some of his thoughts and motivations. One of the things he had to deal with was society's attitudes towards his self-indulgence. He enjoyed knowing that his actions were antithetical to accepted mores. He also took delight in the perversion of others. Yet he did ultimately suffer for his corrupt actions.

It is the correct thing to have your desire for pleasure under control, not to yield to it, like child or an animal, without reason. To remember that every indulgence brings with it its punishment,

and you cannot take it without also accepting its consequences
(M.C.139).

Pleasure is necessary in its place, but it must be a subject.
Directly the desire for it obtains the mastery, the man is lost (M.C.
148).

This was a great deal for the actors to assimilate. There was much discussion in great detail about the importance of the above ideas to the play and the characters. In fact, without the above information played with conviction by the cast, the audience would be presented with a melodramatic and shallow production. Without the knowledge of the importance of manners and morals the characters become flat and histrionic. The actors rose to the challenge quite well and incorporated all of the above quite successfully and with uniform conviction.

Chapter 4

Theosophy and the Paranormal in Victorian England

It became a popular pastime in Victorian England to investigate the mysterious and unexplained. "Victorians were dabbling in...supernatural manifestations" (Heller 4). Many famous people were involved in such research including the citizens of note who were involved in The Metaphysical Society. The Society counted among its members "Such authorities as William James, Henry's older brother, and major public figures as Sir Arthur Conan Doyle were involved in psychical research....*The Turn of the Screw* was published when the trend was in flood" (Heller 63). Other members included Roman Catholic bishop Manning, Huxley, Tennyson, Anglican bishops, Gladstone, & Ruskin (Altick 234).

This trend was a natural outgrowth of the intellectual revolution taking place in the civilized world. Gone were the days when the Church could be shrouded in mysticism and taken on faith alone. The great rational minds of the era demanded an explanation for the unexplainable.

... many minds which would earlier have found spiritual satisfaction within the doctrines and practices of organized religion were compelled to seek it outside . . . No better symptom of that ferment, and of the earnestness with which the intellectual community participated in it, can be found than the Metaphysical Society, which brought together during the seventies, for purposes of high-level philosophical discussion, a remarkable assortment of minds (Altick 234).

Superstition was frowned upon as a manifestation of ignorance and yet the well educated religious skeptic was drawn into the wake of superstition by their quest for knowledge. Madame Blavatsky's Great White Brotherhood thrived, participation in seances was common, mediums made a good living, and ghosts filled the stately homes. Several famous hoaxes were unmasked after being believed for years. The Fox sisters in the United States and the Fairy Hoax in England are two that are well known, both of which were perpetrated by pairs of young girls who stumbled on a way to garner a great deal of attention. One of the reasons they got away with it for so long was the cultural assumption of innocence in children.

In this society the moral innocence of children is presumed, and an adult's responsibility is to preserve it....to speak of Quint and Jessel means to advert to their sexual irregularities, thus violating a particularly important fact of childhood innocence....Ghosts, after all, are not real; to treat them as real before children is to encourage unhealthy superstition (Heller 89).

The protective attitude towards children extended also to the gently born woman. Many women were sheltered and treated as children throughout their lives. This lack of self-sufficiency is one of the governess' overweening difficulties. She doesn't know well how to think for herself, make decisions, and act upon them using good judgement.

... she has loved them in the best way she could find. Believing them in danger, she has struggled for their souls. If she is a blind child leading blind children, this is because her society and education have taught her to remain ever a child herself, then place upon her the responsibility of preserving the childhood of others. Not knowing herself, she is expected to keep children from

discovering themselves. No one is to traffic with the dead, no one to see the silences that hover over the omissions and repressions of Victorian culture. (Heller 120)

The inspiration for the tale may have also come from James' direct experience. He wrote several supernatural tales prior to *The Turn of the Screw*. He was educated by governesses himself. "His brother William and several of his friends became members and officers of the society (for Psychological Research)" (Heller xi). His sister, Alice, suffered from depression and hysteria. She later dies of breast cancer. His closest female friend, Constance Fenimore Woolson, dies an apparent suicide. After all of these events occur is noted the beginnings of "*Turn of the Screw*" in Heller's "Chronology: Henry James's Life and Works" (ix - xiii).

Chapter 5

Psychological Implications in *The Turn of the Screw*

The most discussed aspect of *The Turn of the Screw* is the perennial debate as to whether the Governess was mad, having a breakdown, or a spiritual hero. Sub-issues are the mental state of the children, are they victims or cunning, manipulative "bad seeds"? The answer depends entirely on one's opinion of the Governess' state of mind. Quint and Jessel's behaviours are a matter of record and reported in a factual manner and can be taken at face value.

In the rehearsal process it became imperative to make a decision as to what we believed was really happening. If we wanted to present a uniform opinion of the events and their causes then we all had to agree not only on what happened but why we believed it to be so. On the other hand we could attempt to preserve the ambiguity which is inherent to the work and so responsible for the longevity of its popularity. The choice was clear and we opted to maintain the mystery. In order to do so we had to know what our basic choices were.

There are several possibilities regarding the mental state of Miss Giddens. She could be suffering from . . .

- Freudian "hysteria" (an outmoded Victorian idea regarding the implications of a woman under the influence of her feminine instincts);
- she could be delusional; suffering from stress and/or sleep deprivation and hallucinating;
- she could have an overpowering need to control and be needed, sort of a proxy Munchausen by Proxy syndrome (making the children ill in order to draw attention to herself);

- or, she could be coldly abusive of the children in a way even more cruel than Quint had been.

The brilliance of James' story is that any one of these interpretations could be correct, including the one that believes the haunting is actually happening and takes everything at face value. One could almost analyze the reader and his thought processes by the choice made in his interpretation of the story as a kind of verbal Rorschach test.

The many points of view appear balanced and no one theory could be called prevalent. Let us begin with the idea of hysteria put forth by Sigmund Freud just a few years before the publishing of *The Turn of the Screw* in 1898 in Collier's magazine (Heller dust jacket). This theory is popular because Freud's views were being talked about and written about at the time and James would have had access to information about hysteria through the popular press, scholastic journals, and his brother, William James, an eminent scholar in the new field of psychology and a professor at Harvard University.

Freud is convinced that repression comes from the warping of an early and instinctive visceral stage of development.

Freud (1894) came to believe that these ailments (hysterical) represented a conversion of underlying emotional conflicts into physical symptoms. . . . he proposed that the underlying conflicts were developed during a girl's phallic stage (ages 3 through 5), when he believed girls develop an **Electra complex**: they experience strong sexual feelings for their father and come to recognize that they must compete with their mother for their father's affection. In deference to their mother's dominant position

and to cultural taboos, they repress their sexual feelings and adopt a socially approved abhorrence of such desires. (Comer 384-5)

Perhaps the character of Miss Giddens is an attempt to explore the extremes of hysteria. Hysteria that also encompasses the idea of repressed lust for the uncle and/or unfulfilled sexual desire in general.

In a widely accepted version of this reading, the governess falls in love with the children's uncle. She is so young and inexperienced that she is unable to deal with this passion consciously, so she represses it, hiding it from her consciousness. This repression is unsuccessful because her unconscious grasps subtle hints in her experience to discover that her predecessor, Miss Jessel, became the lover of Peter Quint, the uncle's valet, when he was temporarily in charge at Bly. Her unconscious makes Quint and Jessel into actors of its desires. Jessel, a lady, gave herself to a man of lower class, much as the governess wants to give herself to a man of higher class. The governess' unconscious creates a symbolic 'show' that threatens to make her consciously aware of her secret desires. Because the ghosts mean what she wants to deny about herself, she wishes to banish them. (Heller 23)

If we believe that the governess is creating the situation, then the question arises as to whether she is doing so consciously. ". . . popular Freudian analysis has a tendency to place repressed sexual desires at the center of unconscious motivation" (Heller 97). Heller goes into greater detail regarding Miss Giddens' subconscious motivation.

. . . the governess begins to see ghosts when she represses her physical desire for the uncle. Quint represents that desire as outside herself and forbidden. When her desire for the master becomes strong enough, Quint appears. Then Jessel appears as an image of what the governess would be were her secret desire satisfied (96).

The Munchausen syndrome by proxy also is touched upon from this viewpoint. In this syndrome, ". . . parents fabricate or induce physical illnesses in their children in order to get attention . . ." (Comer 378). If we take the view that the governess is desperate for attention from the uncle, what better way to get it than by heroically saving the children from a danger too terrible to define? "The governess is sexually frustrated. She must avoid awareness of her sexual desire, which was awakened by the uncle. She unconsciously creates the ghosts and their persecution of the children to deal with her frustration" (Heller 11).

Just as she projects her unconscious guilt upon the ghosts, she projects her innocence upon the children. She comes to see the ghosts as attacking them. She must protect her own innocent consciousness from knowing what her unconscious sees in the affair of Quint and Jessel. The external events she 'witnesses' are really representations of internal events, her own psychological struggle to control sexual desire and achieve mental wholeness. The projection of innocence on the children serves her needs in another way as well, for it allows her to be heroic in public. She

may 'save' the children in the service of the uncle she loves, perhaps to earn his love, since she cannot have it in the normal course of affairs. In this version of events, her telling the story to Douglas is a continuation of her attempts to earn the love of one above her station by exhibiting her heroics (Heller 23-4).

This viewpoint is supported by the fact that the governess insists upon dealing with these overwhelming difficulties alone. In Kimbrough's collection of critical essays Harold C. Goddard points out that she insists on attempting to perform . . .

. . . imagined deeds of extraordinary heroism or self-sacrifice done in behalf of the beloved object. . . . Her whole being tingles with the craving to perform some act of unexplained courage. . . . Another woman of a more practical and common sense turn would have made inquiries, would have followed the thing up, would have been insistent. But it is precisely complication and not explanation that this woman wants--though of course she does not know it.
(Kimbrough 187)

The question of delusions or hallucinations brought on by sleeplessness, stress, or some level of madness is also a popular idea. It is closely related to the hysteria concept and differs mostly in relation to the source and question of purposeful intent in Miss Giddens' unease. This view, as hysterical does, places all the blame on the governess. The major support for the idea that Miss Giddens is in some way mad comes from the fact that apparently only she

encounters the ghosts. It is open to interpretation as to whether Flora and Miles see them as well.

That she alone sees the ghosts licenses and demands our search for alternative explanations. . . . the governess has often been painted as violently psychotic and uniquely diseased, while the children are generally seen as completely free of abnormality. (Heller 80)

Even considering Miss Giddens' to be mad still raises the commonly accepted idea of her passion for the uncle.

. . . an interpretation in which the governess hallucinates the ghosts and constructs an account of their purposes in an unconscious attempt to satisfy her unacknowledged sexual desire for the children's uncle In a 1923 study of the American short story F.L. Pattee sketched a reading in which the governess was insane and the children her victims. (Heller 11)

Personally, I find the idea of mad, intense passion for the uncle to be somewhat flimsy. After all, she only meets him once for a brief employment interview at which time her focus is most believably on herself, the impression she is making, and whether she will be awarded the position she surely needs. As a motive it is a strong choice for an actor to make. However, I find very little support for it in the text which makes it a not very believable choice and that must be the source for all of our decisions. The script and prose support easily that the governess

might entertain hopes or carry a *tendre* for the uncle, but there is little to suggest that she is manic about it.

That Miss Giddens might be mad in some sense unrelated to the uncle, still sexually repressed, morbidly fascinated and perhaps even jealous of the relationship Quint and Jessel had is quite possible. She . . .

. . . projects herself onto most of the other characters: the morally innocent self onto the children; the repressed, guilty self onto the ghosts; and the rational, skeptical self onto Mrs. Grose. (Heller 43)

Repression is very close to hysteria but it's a little more logical. It focuses less on an inherent weakness of the feminine psyche and places a more realistic light on the concept of denial in a less prejudiced manner. By . . .

. . . disguising ones' desires in ways that open one to unconscious motives, attributing one's unconscious motives to others, dealing through kinds of personification and other symbols with unknown but powerful inner forces, directing the energy of a forbidden desire toward a socially approved activity. The concepts were all given technical names by Freud: repression, projection, dream work, and sublimation. (Heller 81)

Miss Giddens tortures herself with doubt. She doubts her perceptions, the affection of the children, the honesty of Mrs. Grose, her very sanity. These are very clear in the script. What is not clear is whether her doubts are valid or vaporous.

The governess concludes that the children are possessed by evil spirits and that she can save them. She is acutely aware that her reading is completely subjective and that it seems mad. She has seen the children begin to behave strangely. . . they conspire, that they have a life apart from her, and that in their private life she is manipulable. . . there is a secret invisible side to these children. . . the true unnaturalness of their beauty and goodness. . . she is aware. . . that an outside observer would consider her overly imaginative. (Heller 88)

If we accept the story as true then we need to look at the corruption and controlling nature of Quint. His and Jessel's motive in haunting the children is clear to Miss Giddens. She . . .

. . . believes they want to possess and destroy the children, without regard for their innocence or goodness. . . Mrs. Grose also comes to believe in the reality and the absolute evil of the ghosts. They have violated central taboos, fornicating across class lines, and they have involved children in their crimes. (Heller 71)

Quint is an enigma. Even though he was a hateful man, the Master trusted him, Mrs. Grose turned a blind eye to his wildly unacceptable behaviour, Miss Jessel ignored her strict Victorian morals and the laws of her class which forbade fraternization with someone in service, the children buried their fear and questions under a mask of devotion. What strange power did Quint wield over everyone who know him?

Charisma, as a psychological quality or emanation, may be thought of as a surcharge of personality or leadership characteristics that fill most easily the emptinesses of another person's psyche: especially those created by boredom, depression, and developmental deficits. Charisma, through its power to overstimulate, can effectively mask the narcissistically seductive and self-serving aims that are often blatantly evident. (Alper 111)

Quint gave something to his victims which he then used to control them. By making them believe they were somehow "worthy" of his attentions he could then use that belief as a choke chain. He would encourage the illusion of self-determination and freedom and then drag them by force of those very beliefs into the actions he desired.

It is part of the seductive appeal of the charismatic individual that he is spending time in the pursuit of his object, who again may come to believe: Unless there is something unique about me, even if he is using me, he wouldn't be wasting his time on me, since obviously he can have anyone he wants. (Alper 111)

This can be an intoxicating experience for the personality in power. It is akin to sadism.

. . . seductive behavior. . . can be more suitably described as a contest, a game, or a zero-sum power struggle, in which there essentially can be only one winner and one loser. . . . a seducer often will come to measure the magnitude of his seductive charm

by assessing the extent to which he can corrupt another. (Alper 118)

How and why was Quint so successful? "... a favorite tactic is to begin by devaluing and demoralizing the person to be seduced, in the hope of creating a climate that will conducive to corruption" (Alper 119). This would certainly have worked with everyone involved except perhaps the Master. Seductiveness becoming evil and consuming is extreme but not unheard of. "When ordinary seductiveness is fused with pathological sadism, the result can be a chilling demonic persona. . . . the force of the evil seductive power is so overwhelming it will sweep everything before it" (Alper 120).

Innocent children may seem like unlikely to respond to such an attack but in actuality they are among the easiest to victimize.

Feeling controlled, therefore, feels like being pressured. Feeling pressured feels like being badgered. Feeling badgered feels like being punished. And feeling punished feels like being bad. . . . No one who feels continually harassed can avoid feelings of being deprived, unloved, and unfairly taken advantage of. . . . Feeling excessively controlled, therefore, breeds a survival psychology and automatically reinforces existing narcissistic tendencies. (Alper 221)

The children are likely suspects for mental instability as well. In Mark Spilka's essay, Turning the Freudian Screw, he says "Consider too the effect on children of extreme affection and repression. Conditions were just about perfect for producing sexual neurosis. . . (Kimbrough 251).

Dealing with young actors and these sexual and psychological subjects required a great deal of tact. I chose my language very carefully and was sure to include a parent in the discussions. I often would discuss an idea with the parent first so that I could approach the child in the way thought best by the parent. We never had any difficulties or misunderstandings regarding this very delicate process. The parents and children were pleased with the level of comfort and understanding afforded them.

Flora and Miles begin their lives with an excess of vulnerability brought on by circumstances revealed in the prologue of the text (James 7).

When the natural parents die, apparently in India, the children go to their grandparents, who also die in India two years later. Then the children come to England where they are put under the care of Quint and Jessel, who soon die. The narrator notices this pattern as Douglas has and wonders whether caring for these children might have been life threatening. That the children, when they appear, prove silent on the subjects of death and the dead and especially the return of the dead, suggests that this parallel is significant. (Heller 41)

The actors portraying the children and I discussed at length their characters' past. How the parents died and how they felt about it. We agreed with Heller . . .

That the children never speak of Quint and Jessel may point to their own repression of a painful relationship or at least of the loss of more parents. Their unnatural goodness may derive from their

desire to attach the governess to them as part of recreating their family. (Heller 108)

This increases the childrens' vulnerability to Quint and Jessel. "Mrs. Grose suspects, but is unwilling to believe, that the pair used the children in such a way that the youngsters could hardly fail to understand the sexual nature of their relationship" (Heller 70). Some interpretations take the childrens' situation to an extreme of intent on the childrens behalf.

W.H. Myers, one of James's acquaintances. . . . believed that Miles feels 'pederastic passion' for Quint's ghost, that Flora feels 'lesbian love' for Jessel's ghost, that Jessel committed suicide while pregnant, and that the bisexual Quint was murdered by one of his male victims. (Heller 71)

Our consensus was that Jessel did commit suicide while pregnant but we did not create an atmosphere of sexual experience in the children. We did decide that the children had a distorted knowledge of sex but didn't know the reality of it. They had been used as a blind to cover the assignations of Jessel and Quint, had perhaps seen some physical contact, anything from kissing to perhaps the hearing and knowledge of lovemaking. The actors made their own decisions as to how much knowledge they had of what went on based on their own experience and knowledge. Children today are much more sophisticated than Victorian children and our actors were also older than those described in the book. Again, I remind the reader that these decisions were made with great care and under the guidance of the childrens' guardians.

Looking at the children as guilty victims paints the governess as a hero. Her motives are pure and her perceptions keen. She has been set down in the midst of great evil and her purpose is the salvation of the children. Miss Giddens sees herself as tragically too late to save poor Flora.

The governess' reading is clear enough. When forced to choose between them, Flora has chosen the evil mother figure. If evil has become Flora's good, then to her the good governess is evil. . . . Even to Mrs. Grose Flora is markedly a different person. . . The governess, therefore, sees herself as. . . mistaken in her tactics. She waited too long to act: (Heller 107)

"I've done my best, but I've lost you" (73)

All of this speculation is by way of presenting the director and actors with an array of choices in their performances. "Psychoanalysis, from my layman's point of view, is much more an art than a science" (Heller 103). From a director's point of view there is no right or wrong in making character choices. There are weak, strong, and most effective choices but it's all subjective. More detail regarding the choices made will be discussed in Chapter 6, Concepts and Goals.

Chapter Six

Concepts and Goals

The concept was deceptively simple. I wanted to recreate the ambiguity of the original story while creating as realistic an environment and portrayal as possible. I wanted the audience to feel the delicious frisson of fear that accompanies my earliest memories of the tale. Having seen the film as a child, I remember it as one of the most frightening films I'd ever seen precisely because it left so much to the imagination, which is intensely more frightening than special effects. As an older child I read the book, which scared me even more than the film. The ambiguity forces the onlooker to make internal choices, and the psyche to make those choices most frightening to one's self.

The realistic environment is paramount because a non-realistic portrayal leaves the viewer a way out. It's very easy to not be frightened of something that couldn't possibly be real. So the realism of the setting, costumes, and actors' interpretations was of utmost importance. The lack of realism in the set and special effects was bitterly disappointing and detrimental to the overall concept of the show. Audience members made comments to me about the lack of continuity shown by the effects and especially the inappropriateness of the set.

I had worked out a magnificent ghost effect which could have been done with "smoke and mirrors" which the powers that be ruled out. The ghost actor would have been off stage with his reflection projected onto a thin veil of smoke. Thus the ghost could move and react with a great deal of reality and yet the other actors could disperse the ghost by walking through it or waving away the smoke. I never found out why this effect was supposed to be expensive. The

school has rented a smoke machine regularly for other productions, e.g. A Christmas Carol. That and the mirror were really the only expenses.

The actors were instructed in all of the various choices and possibilities regarding the reality of the situation. As a group we discussed them and the probabilities of each. That the ghosts were real and/or some one of the characters being mad were the most popular choices. The least popular was that Miss Giddens was intentionally cruel and abusive. After much discussion the actors were enjoined to make a decision as to their own personal view of the reality. Then they were to choose their character's perception of reality (not necessarily the same). Lastly, they were to play those choices as much as possible while keeping them secret from each other. Most characters have a secret in their lives; this perception of reality was our joint secret. This technique was meant to play on the audience and each character would seize every opportunity to promote his own reality, causing the audience to empathize with first one idea and then another. It worked very well and turned out to be the best way to maintain the vagueness of the story.

Chapter Seven

Hodge Analysis

This section is dedicated to an intense and in-depth analysis of the play and the action therein, based on Francis Hodge's "Work Sheet for Play Analysis" (61). Also included is additional information that has been used to flesh out the sometimes skeletal frame provided by William Archibald. All of the script citations are from Ten Classic Mystery and Suspense Plays of the Modern Theatre, edited by Stanley Richards.

I. GIVEN CIRCUMSTANCES

A. Environmental Facts

1. Geographical location

The snippets of dialogue listed below give hints as to the locale of the play. National, general, and specific surroundings can be surmised from these clues. "watching a person come at you from a long way off" (378), "thirty five bedrooms" (380), "one-hundred and forty windows" (380), "the thickness of the trees" (382), "a large roomy house surrounded by a lovely garden" (383), "the path ends in a clump of elms, beyond the lawn, close to the woods?" (390), "fifty yards away" (390), "this house with so many rooms--empty-- all shut up--so quiet" (392), "schoolroom" (388), "the pantry" (414), "the pond" (425), "I've never eaten in here. It isn't a dining room" (432), "your hat your gloves" (423), "Miles has lost his

hat" (424), "he must put his coat on" (428). These tell us that the house is very large, surrounded by a large park of trees at the end of a long lawn. The drive is visible for some distance from the house before it disappears into the trees. There is a pond on the grounds. There are all of the requisites for a country estate, a schoolroom, pantries, formal dining areas, etc. The house is mostly shut up; only a small portion of it is kept open to those who live there. The hat, coat, and gloves refer us to the Victorian habit of wearing all of these items out of doors regardless of the time of year.

The ritual of tea as outlined in the play identifies a British one, as do several turns of phrase. Among them: "this post" (381), meaning Miss Giddens' position as governess; "when he engaged me" (382), meaning when she was hired; and "the inquest" (405) which is the British custom of inquiry after any questionable death.

Naming an estate is also an Anglo-Saxon habit, but not strictly English and so cannot be used as proof of location.

"Bly" is a large country estate with a long drive from the gate. Its grounds contain gardens, expansive lawns, a copse of elms, wooded acres, and a pond. The interior has the expected and many formal apartments usually found in a vast stately home (the thirty-five bedrooms and one hundred forty windows). There is a schoolroom, probably attached to the governess' apartments and a nursery which would still be Flora's bedroom. Apartments would consist of a bedroom, a dressing room, a sitting room, and possibly a bath. Since Miles is old enough to go away to school his things would have been moved to an adult's apartments while remaining near to Flora's. The portion of the house that is closed off would probably be the rest of the bedroom apartments as

well as most of the formal reception rooms in the downstairs as the children and servants have no need for them.

The stage directions (375) indicate a drawing room although the script is less specific. The action of the play could possibly be presumed to take place in a music room, which would be assumed from the presence of the piano. However, the presence of a desk indicates that it is more likely a morning room or a drawing room which is evidenced by the easy access to the garden through french doors. It is specifically stated as not being a dining room. Nor would it be a formal parlor or reception room because everyday action would not occur in such a room according to Victorian custom. The evidence of action and dialogue confirm the stage directions in declaring the set to be a drawing room. Offstage right is access to behind stairs. Mrs. Grose's rooms, (as housekeeper she would most likely have a bedroom and a sitting room), the kitchen(s), scullery(s), pantry(s), and backstairs. In a house this size there would probably be more than one of each of these service areas. Offstage left is the rest of the family's section of the house, including a library, from whence Miss Giddens comes at two a.m. in Act II, scene i.

2. Date: year, season, climate, time of day

Again, fragments of dialogue give the needed evidence for the time frame. "home for the holidays" (377), and "home from school soon" (377) tell us that a holiday is imminent, but which one? The expectance of "a flint on which to strike" (385) tells us that the lack of gaslight or electricity is not past or not so far in the past as to be distant.

The use of a governess for elementary male and general female education of the upper classes certainly indicates wealth, position, and a bygone era. Repeatedly in the text the children are reminded of their manners. Flora is chastised for being too pert in Act I, scene i as well as for raising her voice and getting too excited in Act I, scene iv. The social expectations for the behavior of these upper class children are definitely Victorian.

The reference to the use of "a plaster" (402) is certainly antiquated medicine. The practice of collecting Asian memorabilia and art is distinctly Victorian, stemming from the burgeoning colonialism of the time. The Victorian fascination with the East is reflected in "his collection of Chinese paintings" (383).

The date is never stated so a little detection must be used to deduce a time frame. The Victorian era is a long one, spanning the more than six decades from Queen Victoria's ascension to the throne in 1838 to her death in 1901. We can begin to narrow down the date by looking at more details.

Miss Giddens has a "picture" (391) of her family. She does not call it a portrait but used the modern word for some type of photographic medium. Daguerre invented photography capable of portraiture in 1839 (the daguerreotype).

In Act I, scene v, Miss Giddens requests that Flora "light the lamps" with a "taper" (395). These lamps could be gas, oil, or kerosene. While it did advance into the countryside more slowly, the electric light bulb first came into commercial use in 1879.

Other inventions are either mentioned in the script or are conspicuous by their absence but these all either post or ante date these most significant two. The other items mentioned are sulphur matches (1837 CE) and the lack of automobiles (1891 CE). The actors are required to use matches to light the lamps on stage on more than one occasion. The manner of conveyance referred to is that of private carriage (378) or public coach (391). This information narrows the time frame to exactly four decades in the early Victorian era from 1839 to 1879 CE.

In order to narrow the window of action further it is necessary to turn to the original text by Henry James. The novella was first published in 1898 (Heller xii). Moving backwards from this date the prologue reveals the passage of a minimum of fifty years from the initial events outlined in the story. Heller outlines this neatly in the timeline of his essay Turn of the Screw: Bewildered Vision, reproduced below, emphasis added:

1. Miles confesses saying "things" to his friends.
2. Miles dies.
3. *Ten years pass.*
4. The governess tells her horrible tale to Douglas, whom she likes.
5. *Twenty years pass.*
6. The governess gives Douglas a copy of her tale.

7. The governess dies.
8. *Twenty years pass.*
9. Douglas tells the tale to the narrator whom he likes.
10. *Time passes.*
11. Douglas gives the narrator the governess's manuscript.
12. Douglas dies.
13. The narrator publishes the manuscript. (22)

This information brings us back to at least 1848. Now there is a relatively narrow window of nine years in which to place the action.

The gardens are described as "so beautiful" (379) and reference is made to a blooming time of year, "Picking some flowers" (388). However, coats, hats, and gloves details are spoken of, Miles is away at school, and leaves are under the couch, so we chose early fall as the time of year.

Each scene of the play takes place at a specific time of day and day of the week. For the day of the week, one has to work backwards from the mention of it being Sunday on the last day of action.

In Act I, scene i the time must be late afternoon. Flora's been waiting "for hours" (376). Tea is to be served to Miss Giddens on her arrival and that makes it approximately four o'clock, the appropriate time of day to serve. It must be Thursday as three nights pass before the action of going to church in the second act.

Act i scene ii takes place that night, scene iv referring to "her (Miss Giddens') second day here" (388). It is still Thursday.

In Act I, scene iii Miss Giddens makes reference to meeting Miles "at the coach this afternoon?" (391) so the time must be morning. It is Friday.

Act I, scene iv: Miles arrives in this scene, it must happen late the same day. This is specifically referenced as "her [Miss Giddens'] second day here" (388). The lighting of the lamps reveals that the scene travels forward through twilight time. It is still Friday.

Act I, scene v: It is plainly stated that it is "morning" (412) and that "It's raining" (401) with "thunder" (407). It is now Saturday.

In Act II, scene i the scene opens with Flora being sent to bed (410) and the characters speak of attending church in the morning (410); this reveals that it is now certainly Saturday evening. It is still raining (410). A clock chiming two a.m. is required as a sound cue in the script and moves the action forward from Flora's bedtime in early evening to the middle of the night. Miss Giddens enters from the library, fully dressed, carrying a book. The choice to have her fully dressed was made partly because the costume and hair change into nightclothes was impracticable. The decision added to the recurring theme of her restlessness at night. She has been reading in an attempt to distract herself. If she has been dozing, she has not been resting.

In Act II, scene ii it is early Sunday afternoon and has stopped raining. The script is quite clear here. "Good afternoon" (421), "It isn't too damp" (422), "the soloist . . . a choir" (422), "on Sunday" (423), "It's not going to church" (424), "as it's Sunday" (424), "It isn't even two o'clock" (425).

Act II, scene iii is later in the day, Sunday, moving into evening. Perhaps it is getting cooler or it could be due to convention as Miles "must put his coat on" (428). It is quite a while later as "He's been hiding ever since he came back from church" (428). When Miles finally enters it must be early evening as he asks, "Why are you sitting in the dark?" (430).

3. Economic Environment

Much of this evidence comes from the same dialogue outlined above. Add to that the bits that follow: "... your place as little lady" (378) indicated at least middle class social expectations. "... the gardener and his boy" (390) show an extensive staff to maintain the house and grounds. "... a house and a garden as beautiful as these" (383), "The name of this house (Bly)" (387), and "... this house with so many rooms" (392) tell us that the house is large, beautiful, and well-tended. "... the carriage" (394) shows affluence. "... his valet" (400), "It isn't my place, Miss" (411) show again the size and quality of the staff. "... his house on Harley Street" (382), and "... he does keep this house on especially for them" (383) let us know that the uncle can easily afford to maintain two complete households, staffs, and equipages. "... his collection of Chinese paintings" (383) tells us that with all of the above expenses the uncle still has ready cash for an expensive and trendy hobby. The governess' status is apparently lower middle class. She would have to have come from enough money, a situation that afforded her an education, or she wouldn't be qualified for her post. "I grew up in a large family" (382) might hint at the why money was short. "... guardian to my younger brothers and sisters" (383) tells us that she lost at least one parent when fairly young. "... after my home, small, crowded" (392) hints at genteel poverty.

The previous references to the generous house and grounds and those to the private carriage and the servants all presume a background of wealth and stature for the children. The uncle's affluence is clearly

stated as he manages at least two households and maintains an expensive hobby.

Mrs. Grose is plain about her feelings regarding social position, rights, and responsibilities. She discusses "her place" and repeatedly makes reference to her subservience and the lack of servility in Quint and Jessel.

Miss Giddens comes from a large family which resided in a small home. This indicates a somewhat low economic status; however, her education raises her to a level of respect not generally accorded to lower class citizens. The novella states that she is "the daughter of a poor country parson" (James 6). The script is not specific about this but does not contradict it either. Being the daughter of a parson would entitle her to her own home, access to a decent home education, and a small pension at the death of her father on which to raise her younger siblings. All of these facts fit the circumstances given in the script.

4. Political Environment

Miss Giddens offers the children love immediately, ". . . and I shall love you for it" (380). Flora responds quickly with expressions of endearment which seem sincere enough; "Miss Giddens, dear" (387), and "I'm glad you're here, Miss Giddens. I'm sure we'll get along splendidly together" (397). Miles makes a subtle yet overall impression of being good and affectionate in order to catch Miss Giddens off guard.

Quint has enormous power attributed to him by Mrs. Grose "No one could go against him. He fancied himself master. He used his position here to do what he wanted . . . such power over people" (406). Miss Jessel was equally under his thumb; "Taking him [Miles] away from his lessons-- continually--Taking him away for hours" Miss Jessel--she was the governess--she didn't forbid it--What could I do?" (412). The two most powerful women in the house were completely under his sway. Mrs. Grose is put in her place somewhat harshly by Quint, "I was told to mind my business" (413) which she then uses as an excuse for not making a more concerted effort to interfere with Quint's treatment of the children; "It isn't my place, miss" (411). The Master is ineffectual in the face of Quint's charisma; "The Master hated complaints! If people were all right to him--he wouldn't be bothered with more! So Quint gave all the orders" (406).

Early in the play, in Act I, scene iii, when Miss Giddens espies Quint for the first time she assumes the power of feminine passivity as she waits for the stranger to introduce himself. "I stood there, waiting for him to approach me" (390)

Miss Giddens takes on the duties of hostess in the tea ritual, insisting on Mrs. Grose's participation, which is against convention, thereby establishing her power over Mrs. Grose (381). Miss Giddens fascinates Flora with her tales of hoodwinking grownups with regard to secrets (381).

Flora and Miss Giddens have an almost immediate difference of opinion in Act I, scene i about whether to take a walk or have tea. Miss Giddens counters Flora's pleading with "It wouldn't be polite" (380) to Mrs. Grose, leaving the tea to cool. These seemingly minor and polite discussions escalate until in Act II, scene ii Flora flatly denies Miss Giddens' allegations that Miss Jessel is visible to her; "I don't see anyone" (426). Miss Giddens moves to the point where she attributes trickery and forethought to Flora's tantrum in Act II, scene iii when Miss Giddens says to Mrs. Grose ". . . the tricks she must have played to get your sympathy" (428).

Miles begins as a very charming young man. The antagonism between him and Miss Giddens grows until they begin denunciations and deprecatory remarks such as when Miles says "You're just a governess" (416). They accuse each other of lying, ". . . you said, 'Dear Sir, I think that I am ill'" (435); theft, ". . . you took a letter from the desk . . . yes, I took it" (434); and the unspecified "things" that were said, "I said things . . . and they repeated them" (435), "they were too bad, the things that I said . . . I made them up" (436). Miss Giddens accuses Miles of theft and he responds with charges of lying. Miles is forced to admit that he made inappropriate comments to his friends and then lies about having made them up. The power struggle is inevitable as events move to their

conclusion in the final confrontation between Miles, Miss Giddens, and Quint.

5. Social Environment

Ritual forms of address are pervasive in the script. Mrs. Grose almost always addresses both the children and Miss Giddens formally with the precedent Miss or Master. Her habit of calling Miss Jessel by an honorific and calling Quint by just his surname appears to reveal less respect for Quint. In actuality it was common to the period to refer to male servants only by surname. Mrs. Grose addresses Flora less formally by terms of endearment such as "lamb" and "precious" (377). When Mrs. Grose expresses disapproval to Flora she calls her "missy" (389). Miss Giddens, by virtue of her position, has the option of calling the children by the familiar to their faces. When speaking of the children to other servants or family members she would be expected to use an honorific. Flora is consistently called by the familiar, "Flora" only by Miles and vice versa. The school officials are called by a generic "gentlemen" (391) or "the Masters" (436).

The uncle remains unnamed, mysterious and unreachable. He is referred to as their uncle or conventionally as "The Master" (384). The uncle's responsibilities are carried out with a minimum of enthusiasm. The line, "he is doing all that can be expected" (383), indicates that he is doing only what he is absolutely required to do by law. After all, "Miles and Flora aren't his children" (383) and Miles is in need of a "fatherly influence" (412).

The uncle can afford to have a "valet" (400) at both his country and city homes. After discussion, the decision was made by the company that Bly would be inherited by the children as the uncle was a bachelor, and they considered the house and grounds as already theirs.

Miss Giddens comes from a large family of at least five children. This is supported by the remarks, "youngest sister" (391) which implies at least two sisters. The comments "... none of my brothers or sisters" (381), and "I who have brothers" (398) indicate at least two siblings of either sex due to the plurality in the nouns.

Flora is eight years old and Miles is twelve (380). Weighty emphasis is placed on polite and circumspect behavior. For example Miss Giddens' manner of asking Flora to excuse the adults for private conversation by inviting her to "... walk in the garden" (382). Miss Giddens also rides herd on Flora's level of exuberance, "Don't get so excited, dear" (398). The strain of concealing her own feelings of fear and uncertainty contributes to Miss Giddens' sleeplessness and nausea. She sublimates, "I am angry and a trifle ill" (390).

Mrs. Grose repeatedly calls attention to her sense of powerlessness: "It isn't my place, miss" (411), "They were not in my charge--I was in no position" (420), "I spoke so--so out of place" (384), among others.

Quint is "not a gentleman" (400). His power over the children and the unseemliness of his and Miss Jessel's relationships with the children are very clear to Miss Giddens.

What if the children were aware of the relationship...what if they used the children to hide what went on between them...They made the children lie to you! How did they use them? What did they tell them, show them, make them do? (420)

Miss Giddens states that Flora will "lie" (420) with a level of shock that equates the crime to of theft or vandalism. This reflects again the different view of morality and social expectation of the upper classes native to the Victorian mindset.

The demands of society are very important in this era. For example, Flora attributes Miss Giddens' state of near hysteria to "not going to church" (424) rather than the occurrences in the house.

6. Religious Environment

For a play about possession, evil, and hauntings, there are curiously few religious allusions in the script. Nearly all of the phrases where religious ideas are used are from Mrs. Grose:

... bless her (391)

... bless you (393)

What in the name of goodness? (399)

... God knows. (400)

... he was a devil. (406)

I thanked heaven ... (419)

Dear God ... (421)

God help you. God help you both. (430)

Also notice that very few of these lines are prayerful. At least fifty percent of them are figures of speech.

Miss Giddens only makes two comments that contain a religious flavor. The children's involvement in conventional religion is referenced in "he [Miles] came back from church" (428). It really has nothing to do with Miss Giddens' own feelings about religion, unless one considers the fact that she skipped church to write her letter to the uncle (421), odd conduct for a parson's daughter. Her only other comment, "I felt obscene" (420), is a rather negative one. It doesn't reflect faith so much as something generally abhorrent to morality.

B. Previous Action

FLORA

The children have had at least one previous governess. Flora admires Miss Giddens' independence. The children's parents died when Flora was an infant. The acting company chose to add the information that the parents died in a rather ugly carriage accident involving a bridge, severe injury, and drowning.

Flora has always had a vivid imagination and habitually enjoys flummoxing Mrs. Grose with her fancies and teasings. Her imagination has always shown a tendency toward the morbid, which puzzles Mrs. Grose. Her fascination with dead leaves and bugs goes so far as eating the bugs and collecting their tiny carcasses in her ribbon drawer. One of her more ordinary entertainments is cutting out pictures for a paste-book.

Flora is over-indulged with sweets. The children never mention their deceased parents or guardians unless forced to do so. The children were made to lie to Mrs. Grose regarding their involvement and awareness of Miss Jessel's and Quint's illicit relationship.

MILES

Miles is away at boarding school, from which he has been dismissed. He had an adventure on the public coach on the way home. He admits to having lied to a little girl's mother in order to shelter her from her mother's ire, (unless he's lying to Mrs. Grose in order to have yet another sweet). Miles has a large, boyish appetite. He has never eaten in the drawing room. Flora reveals that he used to play often at the pond. He also shows a morbid imagination (or was it Miss Jessel's ghost?) and a tendency to tease Mrs. Grose by describing a hand waving at the bottom from amongst the grass. He was dismissed from school for saying "things" that were "too bad" to the classmates whom he liked, who then repeated them to the Masters, who expelled him without revealing their reasons clearly in their correspondence with the Uncle.

MRS. GROSE

Mrs. Grose routinely fusses over Flora's behavior. She has been employed at Bly since her youth and was very impressed with it's beauty. Mrs. Grose resents the uncle's lack of involvement with the running of the household even while she enjoys her resultant familiarity with the children and excuses the uncle's personal coldness. Mrs. Grose wanted to give Miss Giddens a larger room. She keeps a sizable portion of the house closed.

Mrs. Grose found Quint's body on the road to the village and has a vivid traumatic memory of the event. She loathes Quint, hating his absolute power and his misuse of it to influence the children and women in the house. She has been cowardly and intimidated. Mrs. Grose has always defended the children, making excuses for them, blaming any unacceptable behavior on Quint and Jessel. Mrs. Grose made attempts to voice concern and was verbally slapped down. She has always taken refuge in and made excuses for her lack of incentive by using her position, or lack thereof. Mrs. Grose is always flustered by the children's imagination, first letting it upset her, then actively pooh-poohing their tales, calling it imagination.

MISS GIDDENS

Miss Giddens traveled a long way from her home to Bly. She was very nervous about accepting the position, expecting a cold, ugly home. Miss Giddens admits to being too proud to take advice. She comes from a large family (a minimum of five children) and a very small house where the children enjoyed outfoxing adults with childish escapades. Miss Giddens' family was loving, open, and honest. She is the eldest, having been guardian to her younger siblings. The uncle's detachment affronts her sense of duty and concept of a loving family. She is proud of her spunk and self-righteous in expressing her opinions to the uncle. Miss Giddens treasures a photo of her family, and oddly, left home without it on her first venture into the world. She has a cultivated imagination, having played many inventive games with her brothers and sisters, especially fancying "dress ups." Miss Giddens is accustomed to giving advice and closely monitoring youngsters. Taken to an extreme, she could be a meddler. She was taught to love and help people, whether they wanted it or not, "even if, sometimes, it should hurt them" (432).

UNCLE

The children's guardian is an uncle who lives in a beautiful home on Harley Street in London. He is a bachelor who collects Chinese paintings. He was very brief and businesslike with Miss Giddens, relinquishing all power in the Bly household and care of the children to her. A peculiar requirement of the job is that Miss Giddens accept all responsibility, make all decisions regarding the children, and not to write or inquire of the uncle for any reason. He has never expressed love to the children. Nor has he been a healthy man; rather, he has been very studious and self absorbed. He carries out his familial duties with dispatch and at the minimum acceptable level. The uncle seldom visits the children or Bly. The uncle has always been distant and uncommunicative. As long as people please him he chooses not to embroil himself in the relations and power struggles of his servants.

MISS JESSEL

Miss Jessel was young and pretty. She left Bly, pregnant, and committed suicide. She was completely under the spell of Quint, obeying his wishes implicitly, indulging him at the children's expense. Miss Jessel repeatedly castigated Mrs. Grose when she expressed concern for the children.

QUINT

Quint seduced many young, pretty women. He died in the winter. Even though the inquest declared his death accidental, Mrs. Grose is convinced he was murdered. The uncle left Quint in charge of the entire estate at Bly in the position of the country home valet. Mrs. Grose impugns his character, calling him depraved and psychologically disordered, saying that he was too free with everyone, especially the children. She has an inordinate amount of resentment towards Quint. Possibly she was jealous of his attentions to Miss Jessel and others. He was handsome and intimidating. He used to take Miles on long walks in the woods, having long talks, out of sight and earshot of the house. There was possibly a more twisted motive to these long walks. Pedophilia, manipulation, and corruption are all hinted at by Mrs. Grose. Quint had an affair with Miss Jessel. They were quite open, using the front rooms of the house indiscriminately, overstepping their bounds as servants and the usual restrictions against fraternization on a staff. They were openly and coarsely affectionate, often arguing, causing Miss Jessel to walk the halls sobbing (probably regarding the pregnancy). He abused her psychologically and perhaps physically, dominating and degrading her.

C. Polar Attitudes

Flora goes from adoring Miss Giddens to loathing and fearing her.

Mrs. Grose vacillates between loyalty to Miss Giddens and to the children. She can never decide whom she will back up completely. In the beginning her opinion is that the children are flawless. By the end though, she sides with Miss Giddens over the children and takes Flora away from Bly.

Miss Giddens alters from innocence and self-righteousness to doubt and regret, gaining the ability to see shades of grey.

Miles begins in the thrall of Quint and dies as he rejects Quint's control.

II. DIALOGUE

A. Choice of words

The vocabulary is somewhat formal and archaic. Words like "rumpled," "ill," "holidays," suggest a British background as they are not common American usage. The endearment, "lamb," is particularly English. Many of the words are multisyllabic, appealing to visualization and an educated ear: "dislike," "gloomy," "untidy," "cupboards," "disturbing." All of these words could have less picturesque and more common substitutions.

B. Choice of phrases and sentence structures

Most of the sentences are fully formed and grammatically correct. While directness was not necessarily a virtue, well educated people of the Victorian era were trained to speak with intent and careful thought. Etiquette and proper forms of address are adhered to fairly strictly. There are very few exclamatory or brief statements. Quite a few sentences are left hanging as the character searches for the right words or implies an ending which is too uncomfortable to verbalize. These were seldom interpreted by the director as rude or excited interruptions. Rather, they are examples of thoughtful speech.

C. Choice of images

The character's names are not true ticket names and yet some of them do bring specific images to mind. Ticket names are names which allude directly to the character's position, function, or major characteristic, e.g., the character of Bottom as the ass in Shakespeare's Midsummer Night's Dream. In The Turn of the Screw we have the following allusions:

- Flora - the flower of English maidenhood.
- Mrs. Grose - gross in size, sensibility, and judgement; lower class.
- Miss Jessel - beautiful and wild raptors are tethered with jesses by their trainers and used to hunt the helpless. In a similar fashion, Quint subdues Miss Jessel's will to his own and uses her to dominate and debase the children.
- Miss Giddens - two contradictory images: giddy, which is defined as foolish, frivolous, silly, and interestingly, mad; as well as Gideon, the Biblical war hero who defeated his enemies, the Mideonites, thereby saving a nation.
- Miles - derives from the Latin and means "soldier." He certainly appears to be on the front lines, caught between Miss Giddens and Quint.
- Quint - the name has no particular meaning but it has a short, harsh, abrupt sound to it, which, if taken advantage of by the actresses who play Mrs. Grose and Miss Giddens, can add to the mystique and power of the character. Perversely, he is also

the fifth wheel (the Latin root quint meaning five), setting the two children, Mrs. Grose, and Miss Giddens all askew.

The following images are found in scraps of dialogue:

- "Leaves, (dead) with a whole garden of flowers" - Flora's morbid sense of curiosity and interest.
- "Miss Flora, lamb . . . there's a lamb" - the innocents led to slaughter, sacrificial lamb, Christian symbol of sacrifice.
- "Of course you would, precious" - the pricelessness of children.
- "a beautiful garden" - a repetitive image of a protected growth environment for these hot house children.
- Flora's bedtime story of the boy and the box with the golden key - Pandora's box.
- "big rooms have a way of growing bigger at night" - the escalation of fears in a conducive environment.
- "you can see everything that was once in them . . . The chairs--everything--has left a mark." - all that goes before affects all that comes behind as do Quint's and Jessel's continuing influence.
- "Bly" - brings to mind the idea of blight, an ulcerous, rotten place. - "a ship called Bly" - the isolation of being at sea with no immediate succor, totally self reliant and self contained. Also, Miss Giddens as Captain Bligh and the rest of the household as the mutinous crew.
- "this house with so many rooms empty--all shut up--so quiet" - eeriness, solitude, and mystery.

- "I could feel an intense silence into which all the sounds of the garden dropped" - existence out of time, isolation, a vacuum.
- "the smell of flowers--overpowering" - opiate, controlling, distracting, lulling.
- the persistent chiming of the clock gives a sense of urgency, time passing, inevitability.
- "I was sick when I heard you were coming. My stomach turned over" - trepidation and excitement.
- "It's all in what you think might happen" - the mind creates it's own reality; madness.
- "a bird with an enormous worm" - the strong preying on the weak, Quint eating the children alive.
- "I get a funny feeling that something's going to happen! wait all day--but nothing ever does" - suspense.
- "he was a devil!" - is he a devil?
- Miles' song at the end of Act I is a romanticized invitation to Quint to return and partake of Miles' life. A vampiristic image.
- "I'm on a ship called Bly. We're going through a terrible storm. The waves are washing over the decks . . ." - the household going through a terrible upheaval in frightening solitude.
- "the restlessness in Master Miles to--go out across the garden" - Miles' desire to grow up and go out into the world.
- "whatever they were--the things that Quint told him" - by leaving this ambiguous, James foreshadows Alfred Hitchcock's perfected technique of allowing the audience to create the source of fear for themselves. A free association image comes

to each individual mind creating the most horrific treatment of the children imaginable.

- Flora's admitting that she eats bugs - the beautiful exterior with the rotten insides.
- "he told me he saw a hand waving on the bottom" - enticement into danger.

D. Choice of peculiar characteristics, for example, dialect

The dialect for all characters is upper-class British. The children are privileged and upper-class. The governess is impoverished yet educated. Accent is an indication of class and education. However, servants who had direct dealings with their employers were required to speak well. Both Miss Giddens and Mrs. Grose would not be eligible for their positions if they did not speak properly. The actors were provided with sound substitution lists and were involved in several coaching sessions in order to aid their attempts at achieving an effective dialect (Appendix C).

E. The sound of the dialogue

Overall, the sound of the dialogue is controlled and melodic. Inherent to the dialect and period is a pleasant sounding, demure, calculated, and stylish melody of speech. Studying the art of rhetoric was an integral part of their education. Ladies addressed this as a matter of etiquette and finishing before coming out in society. It was not ladylike to raise the voice, speak shrilly or rapidly. The model Victorian voice is well-modulated, low in pitch, not too fast, with light melodic laughter.

F. Structure of lines and speeches

The script is heavily burdened with monologues and long speeches. Even the shorter lines are generally still complete sentences and so not terribly short. There are few sections where the dialogue is more rapid and the communication is very brief; however, these are usually still complete sentences. Note the confrontations between Miss Giddens and Mrs. Grose at the end of Act II, scene i and that between Miles and Miss Giddens at the end of the play.

III. DRAMATIC ACTION

1. "Do I need another Governess?"
Mrs. Grose fusses and Flora anticipates
2. "Soul Mates"
Flora misses and Mrs. Grose pities
3. "Round My Finger"
Flora manipulates and Mrs. Grose fidgets
4. "She'll Be Coming 'Round the Mountain"
Flora evaluates and Mrs. Grose worries
5. "It's Lovely"
Miss Giddens gushes, Mrs. Grose flusters, and Flora appraises
6. "First Impressions"
Flora tries to impress and Miss Giddens is charmed

7. "Taking Charge"
Miss Giddens takes charge, Mrs. Grose gets uneasy and Flora observes
8. "Let's Be Friends"
Miss Giddens amuses, Flora responds and Mrs. Grose tries to control Flora
9. "Poor Child"
Miss Giddens makes snap judgement and Mrs. Grose tries to follow
10. "Doesn't He Love Them?"
Miss Giddens seeks to judge the uncle harshly and Mrs. Grose is loyal
11. "Who Was She?"
Miss Giddens seeks info and Mrs. Grose avoids
12. "The First Lie"
Mrs. Grose lies and Miss Giddens catches her

13. "The Predecessor"
Miss Giddens ferrets and Mrs. Grose shocks

14. "The Distraction"
Flora interrupts the denouement

15. "Bonding"
Miss Giddens entertains and Flora falls in love

16. "Everything Leaves Its Mark"
Miss Giddens gets uneasy and Flora hints and teases

17. "Let Her Think She's In Charge"
Flora allows Miss Giddens to think she's in control and Miss Giddens settles down

18. "Who's Really In Charge"
Flora toys with Mrs. Grose and Mrs. Grose struggles for control

19. "Who Is Sick and at Sea?"
Flora reveals enough to intrigue and Mrs. Grose is trapped

20. "She Must Be a Charming Child"
Mrs. Grose turns a blind eye and fools herself

21. "Glossy Living"
Mrs. Grose tries to establish country living rhythm and Miss Giddens is distracted

22. "The Stranger"
Miss Giddens reveals the strange encounter and Mrs. Grose's antennae go up

23. "The Comfort of Family"
Miss Giddens seeks refuge and Mrs. Grose seeks to comfort

24. "Justice"
Miss Giddens is bowled over by an unexpected image of Miles and Mrs. Grose attempts to dispel it

25. "The First Sleepless Night"
Miss Giddens reveals growing unease and Mrs. Grose pushes her motherly pose

26. "The Haunting Fantasy"
Miss Giddens reveals her preoccupation and Mrs. Grose dreads
27. "Flora at Risk"
Miss Giddens remembers Flora and Mrs. Grose makes her first mistake; both fear for Flora
28. "Miles is Back!"
Flora is ecstatic, Mrs. Grose is thrilled and Miss Giddens seethes
29. "A Beautiful Child!"
Mrs. Grose equates beauty with goodness and Miss Giddens worries
30. "Making an Entrance"
Mrs. Grose gushes and pats, Flora bounces everywhere, Miss Giddens watches critically and Miles performs
31. "Chivalry and Lies"
Miss Giddens dampens, Flora begs, Mrs. Grose spoils and Miles charms and lies

32. "Display for the Benefit of Others"
Mrs. Grose dotes, Flora adores, Miles cultivates and Miss Giddens
imagines Miles to be transparent
33. "Excuse Us"
Miss Giddens requires privacy, Flora begs indulgences, Mrs.
Grose is flustered and flattered, and Miles calculates
34. "On the Carpet"
Miss Giddens demands and Miles dissembles
35. "Misdirection"
Flora misdirects, Miles helps and Miss Giddens *evaluates*
36. "It's All in What You Think Might Happen"
Miles intimidates and Miss Giddens squirms
37. "Choose Your Battles"
Miss Giddens chooses to bide her time and Miles struggles with
impatience

38. "I Shall Give Him a Chance"

Miss Giddens succumbs and Mrs. Grose is touched and relieved

39. "Short Lived Relief"

Miss Giddens is caught off guard and Flora is overexcited

40. "Not a Gentleman"

Quint makes himself known, Miss Giddens is repulsed and Mrs. Grose drops the bomb

41. "Nails on a Chalkboard"

Miles orchestrates a subtle attack, Flora follows eagerly and Miss Giddens is pushed towards the Edie

42. "Bloodied Fingers"

Miss Giddens teeters, Flora is hurt and Miles takes advantage

43. "False Security"

Miles continues to take advantage, Flora pouts, and Miss Giddens is lulled and blind-sided

44. "The Nightmare Continues"

Miss Giddens begins to panic and doubt her sanity; Mrs. Grose is at a loss

45. "Justifiable Homicide"

Miss Giddens convinces Mrs. Grose that she needs to know and Mrs. Grose painfully concedes

46. "Quint Was Too Free"

Mrs. Grose bursts with loathing and Miss Giddens passes judgement against her

47. "The Entertainment"

Flora lulls the women, Miles reveals more than he can deny, Miss Giddens is horrified stupefied

48. "We Have To Talk"

Flora tries every ploy to avoid confrontation, Miss Giddens tries her patience and Mrs. Grose waits apprehensively

49. "About Face"

Mrs. Grose reverses her position and Miss Giddens' pride determines to go it alone

50. "Where Is The Wickedness?"

Miss Giddens insists Miles is culpable and Mrs. Grose insists on his innocence

51. "Midnight Madness"

Miles leads Flora to be caught at being naughty, Flora is surprised and comforted by Miss Jessel, Miss Jessel weaves her web tighter around Flora and Miss Giddens stumbles onto Miss Jessel

52. "Who Is It?"

Miss Giddens demands and Flora evades

53. "Did It Work?"

Flora glories in their success, Miles gauges it and Miss Giddens holds her breath

54. "Who's There?"

Miss Giddens crumbles

55. "Missed Opportunity"

Flora enables, Miles pleads for help and Miss Giddens denies it

56. "Charmless Child"

Miles retaliates and Miss Giddens is shocked and resolved

57. "Who Controls Whom?"

Miss Giddens is overwhelmed with need and Mrs. Grose is alarmed

58. "Poison"

Mrs. Grose bursts again and Miss Giddens is appalled

59. "The Children Are Aware"

Miss Giddens realizes possibilities and full extent, Mrs. Grose vehemently denies

60. "The Shock of Loathing"

Miss Giddens reviles and weakens, Mrs. Grose attempts to calm her with a verbal slap

61. "I Can Do No More"

Miss Giddens withdraws and Mrs. Grose is terrified

62. "The Garden's A Dangerous Place"

Mrs. Grose thinks the children are safe and Miss Giddens reminds her of danger in garden

63. "Tra-La"

Flora attempts to disarm and Miss Giddens examines the situation

64. "Morbidity"

Flora waxes in morbid distraction and Miss Giddens runs on the wheel

65. "You're Crying"

Flora offers false comfort and Mrs. Grose contemplates defeat

66. "The Hand In The Pond"

Mrs. Grose struggles with Miles, Miles hides, Flora makes a slip and recovers, Miss Giddens begins again to fight and Miss Jessel guides Flora deeper

67. "You See Her!"
Miles hides, Mrs. Grose takes refuge, Miss Jessel anticipates victory, Flora admits her fear and Miss Giddens sobs
68. "They're On To You"
Mrs. Grose begs for understanding and Miss Giddens is firmly in control
69. "He Must Face It"
Miss Giddens insists on her solution and Mrs. Grose begs for leniency
70. "The Letter"
Miss Giddens reinforces and Mrs. Grose succumbs
71. "Parley"
Miss Giddens is patient and Miles opens the game
72. "The Two Of Us Alone"
Miles tries to make Miss Giddens uncomfortable and Miss Giddens braves it

72A. "Assertion of Authority"

Miss Giddens tries to assert herself and Miles is smug

73. "Interrogation Begins"

Miss Giddens asks and Miles reverses

74. "You're Not Answering Me!"

Miss Giddens finally begins to be direct and Miles redirects

75. "I'd Answer Them"

Miss Giddens tries to be honest and Miles blindsides her

76. "Engaging In Battle"

Miss Giddens wins a skirmish and Miles grudgingly retreats

77. "Flanking Maneuvers"

Miles changes tactics and Miss Giddens blocks him

78. "Reinforcements"

Quint appears to inspire, Miles renews with vigor and Miss Giddens is startled

79. "The Real Miles At Last"
Miles is open and suicidal and Miss Giddens responds to real Miles

80. "I Want To Be Left Alone"
Miles pleads for mercy and Miss Giddens tries to follow the maze

81. "Caught You!"
Miles accuses Miss Giddens of lying and Miss Giddens gears up

82. "A Bit Of Truth"
Miles confesses and Miss Giddens softens

83. "Help Me!"
Quint makes himself known, Miles morphs - evades and Miss Giddens pressures

84. "He's Dead!"
Quint draws, Miss Giddens urges and Miles rejects

85. "He's Gone"
Miles dies and Miss Giddens relieves

86. "You Are Free"

Miss Giddens is realizes, is overwhelmed with sorrow , relief, and grief

IV. CHARACTER

MRS. GROSE

A. Mrs. Grose has a strong desire to have her established boundaries rigidly controlled. She is efficient and self motivated with regard to her job. Essential to her well being is a strong sense of her place in society. She needs to identify to whom she can relinquish responsibility and be subservient. Within her parameters, she manages her time and underlings with practical competence, easily maintaining her place in the hierarchy. Within her sphere she has a need to control all that she can. Neatness is an example of something she can control. Maintaining the status quo is very important to her. Emotions and personality power struggles are not her forte. She believes everything can be managed with love, indulgence, and a judiciously focused blind eye. She genuinely needs the strict Victorian manners to dictate her sense of propriety and her emotional life. Mrs. Grose seeks refuge behind the strict code of behavior and etiquette. She does what she's told with alarming accuracy. The responsibility for thinking and making decisions are too much for her. Her boundaries are of paramount importance in maintaining her equilibrium. The fact that she can neither read nor write is a source of distress and embarrassment for her. While it is not expected of a lower servant, someone of her stature in the household should be able to read and cipher well enough to maintain her housekeeping records.

B. Mrs. Grose's strength at achieving an ostrich-like stance is remarkable. It's as though she only registers events in acceptable social

terms, completely ignoring any possibility of unseemliness. Only when forced to acknowledge truth can she begin to do so. In which event she immediately withdraws into denial.

- C. Mrs. Grose would never do anything against the law but she is dishonest with herself and others by means of her denial in accepting reality. She rationalizes her behavior by insisting that she is not in a position to judge or correct her superiors. She could never go over Quint's head to confront the Master on her own. Doing so would be overstepping her bounds and removing herself from the constraints of convention. Manners are more important than what they may disguise.
- D. Mrs. Grose is advanced in years, nearly old by nineteenth century standards, in her fifties. She is a plump, bustling, talkative woman who's conversation is limited to light subjects: the requirements of her job, banter, gossip, motherly dialogue with the children; she can have a tendency to babble as an avoidance technique. She is not a contemplative person or given to forethought before action. There is an air of perpetual motion about her. She does her job thoroughly and repetitively. One cannot envision her doing any handwork that isn't necessary mending. She cannot read so does not entertain herself with that stationary activity. Neither can she keep the books or maintain the correspondence for the estate. There must be an estate manager to handle these duties since Quint's death. Her motions are quick and short. When she is nervous, it is revealed through excess movement of her hands. When in the company of her betters she grasps her own hands in an effort to keep them still. Her pace never changes, eating steadily

through her daily chores without a need to slow down. Her appearance is clean and neat, uniform. She always wears a dress of a somber color, a dust cap, and apron; not literally a uniform but in lieu of one. In public her dress remains the same, minus the apron and mobcap. Her clothes are modest, outdated, plain, unoriginal, even her bonnets and shawls are sober and simply decorated. She is a widow and dresses as one. In concession to her position, she wears clothing not too like the uniform of the lower servants. Her stress is evident in her nervous hands and lowered eyes. Avoiding direct eye contact is a common ploy to relinquish responsibility.

E. The following is a list of adjectives that sum up the primary aspects of Mrs. Grose's character:

Compulsive

Rigid

Loving

Cowardly

Efficient

Fainthearted

MISS JESSEL

- A. Miss Jessel's desires have been totally subverted to Quint's. She began much as Flora, desiring to be loved, to escape from service, for marriage, children, and security. Quint used his allure to control and twist her desires into lust and a pathetic puppyish longing to fawn over him and fulfill his every wish. Quint finally impregnated her, forcing her to leave service and face a life or death decision in Victorian society. With no father, her child's life would be miserable, full of poverty and shame. In her own life she would probably never marry nor find respectable work ever again. Her choices would have been reduced to the workhouse or prostitution. If she managed to return to service she would have to find a way to deny her child and hide her past, nearly an impossible proposition without references. Unwed mothers were disgraced and turned upon by their families, the community, church, and state in this era. Quint led her into thinking that suicide was the only escape for both her and her child. He used her, then turned on her in disgust and rejection, blaming her when he learned of her pregnancy. Quint would have savored the fact that she killed both herself and the child as a result of her passion for him. After her death her suffering was still orchestrated by Quint. She was forced by her own action of despair to haunt the child Flora, with whom she was closest. She is genuinely a ghost trapped in the events that re-enact her guilt. Miss Jessel also attempts to drag Flora down a path of hopelessness, to perhaps possess the child and continue to act out her passion in an eternal vicious cycle. In the midst of her attempt to lead Flora she is in an agony as she is being compelled to do something which

she knows is evil and for which she has no real desire, adding to Quint's perverse enjoyment of his puppet mastery.

B. With regard to her own objectives, Miss Jessel is terribly weak. She is completely overwhelmed, her soul eaten by Quint. Her weakness is transformed to an equal strength in her actions for Quint. The more he destroys her, the more she needs him, thus the more intense are her actions on his behalf.

C. Miss Jessel's character and sense of morality was perhaps never very strong, yet the Victorian standards of an educated, modest, impoverished girl forced into service were hers. Quint infects her with his own brand of sense and she becomes his pawn, following his every direction. As such, her actions are as reprehensible as Quint's. Again, to the delight of Quint, she behaves badly in direct contradiction to her upbringing and her own simple wishes.

D. Miss Jessel was a beautiful, blonde, classic English beauty. That made her all the more tempting to Quint as he desired to defile beauty of both form and soul. She was young, innocent, and easily led. Her passions took her by surprise and overpowered her. She began as a gay and fragile girl, dependant on others to offer an example for her life. The example given her has taken her to a depth where she comes to enjoy watching others dragged down with her, it keeps her from being totally alone in her misery.

E. Six adjectives that summarize Miss Jessel's character are as follows:

Beautiful

Fragile

Weak

Passionate

Tormented

Submissive

FLORA

A. Flora desperately wants love. She will do or be almost anything in order to please. Entirely without any evil intent, her personality is very plastic and she seems to morph into the persona she senses is desired. She is Miles' willing and calculating accomplice, Mrs. Grose's surrogate grandchild, Miss Giddens' charming innocent girl, and the eager pawn of Miss Jessel. She is very successful in her calculations until they begin to overlap and spiral out of her control. Her motives are innocent and based entirely on a need to be loved. She doesn't consider consequences or long term effects. By the deaths of her parents and the withdrawal of the uncle she is abandoned by nearly everyone whom she loved and longs for stability. She is at the age where form, predictability, and security are so important to a child. She doesn't think too far ahead but reacts in the moment to the strongest influence in the moment.

B. Flora is very successful in her quest to be the perfect child. She only begins to falter when her inventions overlap and must contradict one another. Miss Jessel's appearance in front of Miss Giddens and Mrs. Grose puts her in a tenuous position where she completely breaks down emotionally as she doesn't know whom to favor. This event, however, can hardly be called a breakdown of her strategy. It is more a choice of one adult's love over another's so her behavior predictably alters as she chooses the adults with whom she has had the relationship of the longest duration, Miss Jessel and Mrs. Grose.

C. Flora cannot be held morally responsible. She is too unformed as yet. Her youth and innocence alone exempt her from such judgement. She is so deprived of love, having lost her parents, her uncle, Miss Jessel, Quint, Miles, and who knows who else, all in rapid succession in her young life. One can hardly blame her for resorting to any tactic in her power in order to win the esteem of an adult who will love her and look after her. Children need physical contact, love, boundaries, and moral guidance; none of which were really ever Flora's. Strangely enough, her social position is one of the things that keeps her from getting the things she needs. In the absence of family, the servants would not be encouraged to hug or cuddle a child; perhaps the governess, but no one else. Love may be felt for her but it must be so masked by the rules of service that she possibly can have not sensed it. Mrs. Grose hides her affection for the child poorly but still veils it under an indulgence that appears to be dragged out of her unwillingly. Flora, while inwardly sensing the love, outwardly experiences a sense of social superiority and power over Mrs. Grose when her poorly disguised affections allow Flora to have her way much more often than is good. Flora's boundaries are set by the morality of the Victorian era and the expectations of her social position, not by any obvious sense of caring on the part of those imposing the rules. Moral guidance appears to be perfunctory at best. Church attendance is maintained as a social example not as an act of faith. Nowhere in the play are there references to morality as a duty or a religious choice. It is always the Victorian social guidelines which seem to dictate behavior.

D. Flora is beautiful, energetic, inventive, cheerful, and willing; the perfect child. She is vivacious enough to be a little unladylike but only in a charming way. Bouncy and a little less than perfectly demure, her behaviour is delightfully engaging. She is petite and delicate, very feminine, the raw material for the perfect English Rose debutante. Her intelligence does not flaw her as it could do so easily in Victorian society. Learning to mask her abilities behind a ladylike manner has been one of her best lessons. She is generous with her affections. Flora always wants to touch or be touched. It is her way of attaining assurance. Her moods can be mercurial and sometimes conjured for effect, but not in an ill-conceived way; she is simply starved for attention and searching for successful strategies by which to garner some. In this manner, morbid interests and fantasies crop up, showing the influence of Quint, Miles, and Miss Jessel. Her stress is all internal and emotional, adding to her capriciousness.

E. Following are some adjectives which encompass Flora's personality:

Delightful

Needy

Loving

Fragile

Devoted

Lonely

MILES

- A. Miles desires love and be loved at least as strongly as Flora does. Both of them intently feel the abandonment resultant from their parents' early deaths. However, his desire to be loved is complicated by severely undermined self-esteem. As he is surrounded by only females and servants, he is taught by society that he is superior to all within his circle. Quint takes this societal situation and warps it, requiring Miles to bolster his self image with an overly developed ego. Miles' position is that of a privileged male in a society primarily closed to females. This leads to a desire for power and a conviction of masculine superiority and entitlements. Quint has fed into Miles' Victorian image of a heavily patriarchal society and twisted it into a concept of the male being in the right by right, no matter how abhorrent or low the conduct. Miles has come to believe that his needs and desires, no matter how insignificant or fleeting, are correct and should be indulged by the females, social inferiors, and servants around him. His social standing and wealth add to his sense of entitlement. He's similar to the spoiled Professor Higgins that Shaw later created yet distorted beyond comic limits to a weighty sense of wrongness. He is not evil unto himself or through his own desires yet he is pushed to the brink by the influence of an older man whom he admires. Miles retains enough of his childish innocence to create a sometimes intense internal struggle between his dark side and the strength of his natural desire to be good.

B. Miles' inherent desire to be good and admirable is stained with the vanity of self aggrandizement. He is full of conflict. He wants to please those in charge of him by appearing to be the model child with a charming temperament. He controls these same people by the same strategy. He fools them into indulging him and petting him as a reward for his calculatedly good, caring, clever, diligent, engaging behavior. Miles is so successful with his pretense of admirability that he believes it himself. His values and judgement have been damaged to the point that he can no longer truly discern right from wrong. He knows what others expect of him and tailors his behavior to appear correct from their individual points of view. This makes it very difficult for others to make a negative judgement against him or help him correct his errors. He is almost ultimately powerful. Nearly everyone is completely under his sway, believing him, catering to him, making excuses for him. Only Miss Giddens has any strength to fight him and even she places all the blame on Quint and has no thought that evil could arise from within the child himself.

C. Miles has been led into this behaviour, molded into the image of Quint, who has destroyed Miles' ability to discern right from wrong. Miles does not believe his and Quint's behavior to be evil but has been convinced it is something to which they are entitled. Deep within, his innocence survives and he has his doubts, even surety, that his behavior is wrong. Most of the time, especially when Quint is close, his knowledge of his inner purity is completely overwhelmed by the sociopathic influence of Quint. There is little strength left in him to question Quint's direction. Miles needed to be protected long ago, when Quint's overshadowing influence started, but no one saw. By the time of the action of the play it

is nearly too late. Miles will do anything to get his way, dragging Flora into his machinations, hiding it all behind a facade of perfection. He lies quite boldly in his first encounter with Miss Giddens. Regarding the story of the cakes in the coach, he has either fibbed to save the little girl with whom he was travelling from her mother's ire, or he's fibbing presently to Mrs. Grose in order to get a second helping of pudding.

- D. Miles is preternaturally beautiful. He is androgynous in his beauty, too pretty to be a boy, maybe prettier than Flora. His beauty alone is enough to make many love and forgive him, overlooking his flaws. He is graceful, perfectly formed, with an ingenuous smile that he doesn't overuse, making one feel blessed when he chooses to bestow it. His voice is well modulated and his speech is educated, his words carefully chosen, seldom speaking without thinking. His movement is similarly well thought out, calculated for effect as all of his actions are, seldom showing an exuberance of uninhibited childhood such as Flora's. His stress is all internalized. Miles believes that in his communion with Quint he releases his stress; in reality, Quint turns that stress into something disguised as righteousness and buries it deep within the child.

E. The following are the strongest descriptives of Miles' character:

Calculating

Reflective

Lonely

Desperate

Torn

Manipulative

QUINT

A. Quint is the embodiment of evil. He is so controlled by it that even after death he is caught up in his own web. Does he exist as a ghost? It's almost irrelevant. In one way or another he has survived and maintained his control over Miles. He may only survive in the imaginations of those he terrorizes but that is enough. His presence in the minds of those at Bly House is so strong as to be real. If he is, in fact, a ghost then his evil and rage must be even stronger as he realizes the limitations of his new existence and strikes out against it, seeking to recapture life through Miles' youth, beauty, wealth, and future influence in society. Evil seeks its own level by attempting to drag down the higher souls around it. Miles' very perfection is one of the strongest magnets compelling Quint to corrupt him. Quint has an intense desire to destroy the innocence and beauty he sees in the child. Quint does not restrict his attentions to just Miles. His sphere of influence has encompassed Miss Jessel, controlling her through sex and the carrot of love; Mrs. Grose through timidity and the feeding of her lack of self-esteem; Flora through her trusting nature; the Uncle through his lack of willingness to take responsibility for and love the children; even Miss Giddens, through her idealism and righteousness. Evil can take even good qualities and twist them to its purpose if there is even a minor flaw of character, like Miss Giddens' pride.

B. Quint has the appearance of being very strong; strong enough to reach Miles from the dimension of death. He could, however, be perceived as being trapped in between worlds by his own evil. Maybe he

is existing in his own hell, not allowed to move onward, haunted by his own corruption. From whichever point of view, Quint wants to undo Miles, to achieve status by the degradation of the child, to live vicariously through him, perhaps even to possess him. He is very successful. Miles' manner of death is open to interpretation. Is Miles finally freed from Quint's influence, regaining his innocence yet dying from the stress of the situation or does Quint exact the ultimate price for Miles' failed attempt at betrayal? The two actors chose to play it each way, from their own points of view, which again maintained the ambiguousness of the author's intent, leaving it to the audience to decide in which way to interpret Miles' death.

- C. Quint is utterly corrupt. He could be seen as an instrument of the devil, the personification of the devil, self-contained evil, insane, or some combination of the above. He is totally self-centered. Whatever is best for him is best. Quint enjoys lording it over others, controlling them, forcing them to behave against their true natures, pushing them into making agonizing decisions between their instincts and Quint's desires. There is no concept of right and wrong in his life, only what will make him most comfortable and entertained. That which amuses him the most is the suffering and anguish of others.
- D. Quint is described physically quite clearly in the script.

He has red hair--very red, close and curling. A long pale face. His eyebrows are dark--dark and arched. His eyes seemed sharp--strange--awfully. I only know clearly that they are small and--very fixed. His mouth is wide, his lips

thin. He's tall--erect--well dressed, but certainly not--a gentleman--(400)

Because of casting constraints we changed the word "small" to "large" for the performance. Otherwise, using make-up, we tried to match the description. Quint is long and elegant, self-pampered. Handsome with a piercing intensity, almost a Svengali-like directness of gaze, he is unnerving. It is indicated in the Henry James novella when Mrs. Grose questions Miss Giddens as to the appearance of the stranger that Quint helps himself to the Masters cast-off or left behind clothes.

"And dressed--?"

"In somebody's clothes. They're smart, but they're not his own."

She broke into a breathless affirmative groan. "They're the Master's!" (James 29)

Quint's movement is sensual and languid, spare, offensively casual or inappropriate. He has no sense of his position in society as a servant. He carries himself more like a prince whose manner dictates to all around him what is acceptable for the moment.

E. Here is the list of Quint's descriptors.

Evil

Self-absorbed

Sensual

Graceful

Manipulative

Corrupt

MISS GIDDENS

- A. Miss Giddens comes from a loving environment where she inherited a lot of responsibility from her parents as she raised her younger siblings. She faces her new position with eagerness and some trepidation. The scope of this new responsibility is somewhat overwhelming. Being in charge of the household, not just of the children, is a large undertaking. The fine surroundings are much better than any she has ever known. She has come up in the world very far and very fast. She approaches life with optimism and zeal. Her sense of humor is strong, as is her sense of drama and imagination. Common to those who are youthful and naive, she searches for drama in her daily life to add some excitement. Perhaps she will find some in this exotic location. Her expectations of the uncle are perhaps tinged with romantic longings. She will find adventure in her new surroundings: new friends, love from the children, perhaps romantic love, maybe even the love of the uncle; a love that will transcend social barriers and lift her high above her rightful expectations. Miss Giddens' youth and idealism translate into a righteousness of outlook and action. Like many young people, she feels that her viewpoint is true and incisive, that the world exists in duo-chromatic black and white, hence decisions are uncomplicated and obvious. Her greatest flaw is also her greatest strength. She has an intense need to be right, to confront any who believe her actions may arise from incorrect thinking and convince them of the purity of her motives and thought.

B. Miss Giddens is strong. Her youth, innocence, and exuberance make her a powerful personality. Quint has to resort to insidious methods to begin to get to her. He attempts to undermine her confidence by having Mrs. Grose and the children subtly manipulate her; her trust in her own common sense and sanity by inserting the element of the supernatural; her physical strength by depriving her of sleep. Miss Giddens nearly succumbs to his tactics. In the end it is the pig-headedness and tunnel-vision of her righteousness that gives her the strength to keep fighting. Unfortunately it can not save Miles from physical death.

C. Miss Giddens is a parson's daughter and is confident in her morality. Right and wrong are very clear to her. Her faith is not strong, there are suspiciously few references to God in either the script or the book. Most important to her are her sense of propriety and station, manners and decorum. Part of her charm arises from her carefully chosen moments when she brooks tradition and crosses the social line. She becomes friends with Mrs. Grose and too close to Flora; however, her intervention in Miles' personal life could be seen by society as meddling or interfering, beyond her duties.

D. Miss Giddens' beauty lies in her youth and her charm. She is of a delicate size and very conscious of her movements and manners being proper. She is never unladylike, even when she admits to hopping and skipping one cannot imagine her showing any of her leg in careless abandon. Her joy in life is effervescent. She is eager and hard-working. Her imagination is inventive and lively. She encourages it as

entertainment and an educational tool; however, it ricochets back at her as she uses it to create that sense of drama for which she has such a strong desire.

E. Miss Giddens descriptors follow:

Self-righteous

Gay

Loving

Strong

Proper

Imaginative

V. IDEA

- A. The "Innocents" in the title refers to all of the characters in the play who have had their state of innocence tampered with by Quint. He led Mrs. Grose into innocent hopes of marriage that were cruelly dashed, then used to mock and taunt her. Her lack of education, age, and appearance were also used against her, holding her down, ruling her.

Miss Jessel likewise was led into expectations of love and marriage, seasoned with fantasies of being a good mother. These girlish dreams and her promiscuity were then thrown in her face and used as a weapon to destroy her and her unborn child.

Flora is used by proxy as Miles' accomplice. The control over Flora doesn't come directly from Quint, rather it is filtered through Miss Jessel, Miles, and even, inadvertently, through Miss Giddens and Mrs. Grose. Quint takes advantage of her quirky sense of humor and adventure to respond to her new guardians in a darkly teasing way which almost tortures Miss Giddens with its prognostic hints.

Miles is used as a trophy and a possession. Quint wants to possess Miles in any number of ways. At various times the sense is one of ownership, or spiritual, physical, and possibly pedophilic dominance. Miles' treatment of others is often dark and dominant, charmingly manipulative, or relievedly innocent. It is as though he is already partially possessed in spirit and his behavior changes with the fluctuations in the strength of control exuded by Quint.

Miss Giddens begins the play as an innocent, full of optimism, enthusiasm, and joy. She is deep within the phase of making youthful judgements that make right and wrong seem so black and white. Choices

are very simple and obvious to her. The children and Mrs. Grose are blatantly used by Quint to undermine her sense of certainty and faith in herself. She doubts the children's morals and perspicuity, Mrs. Grose's intentions and integrity, and ultimately her own wisdom and sanity.

- B. The scriptural clues to each character's philosophies are noted after the summary conclusions drawn therefrom.

Mrs. Grose tries to remain uninvolved. Her prime motivator seems to be always the avoidance of responsibility. Avoidance is masked as virtue in her initial lack of willingness to impart information, indicating that she thinks of it as gossip. She also takes refuge in the technicality of her political place in the household and society. She does, however, rally to the protection of the children. When she is forced to act, she denies the possibility of the children's defilement and fiercely embraces denial. She longs for the simple life and pleasures of a large close family instead of the cold and detached environment in which she exists.

"Bygones is bygonesI won't tell tales" (384)

"A big family is what I like. Let them muss the furniture up a bit, I say. A scratch won't hurt here and there if there's happiness in a house--" (391)

"It isn't my place, miss" (411)

"I was in no position" (420)

"the children mustn't be frightened" (411)

"I would have to [stop her]. You are wrong about it--you
couldn't be right--thinking that about her" (428)

"Nobody's there! How can she be?" (426)

"Whatever I have seen--I cannot believe them part of it! That
this house is filled with evil, yes, I believe that -But that the
children are--? I cannot believe it!" (429)

Miss Giddens admires the creativity and ingenuity of mischievous children. She becomes convinced that Quint's spirit has tainted Miles and must be expunged for Miles' salvation. She ascribes to the Puritan ethic that what is best for one is not always pleasant or easy. She acknowledges that Miles may have to suffer pain in order to be purified. Even in the depth of confrontation Miss Giddens is still governed by etiquette in that she cannot baldly accuse Miles but rather must make him confess his fault. She believes in the power of Quint's evil, that he is somehow forcing or coaxing Miles into injurious actions. Her method at ending Quint's dominance is very Christian in that she demands Miles' rejection, an exorcism of evil. As Miles pays with his life for his disowning Quint he becomes a martyr in Miss Giddens' eyes, the price being well worth the prize.

"You like them with the spirit to be naughty? So do I." (392)

"Flora--she is young--she can be made to forget away from here--But Miles? Must end it here. . . . All that was base in Quint lives in Miles. He lives with the memory, the longing for all that Quint taught him. I must free him of it. Even if I must hurt him." (429)

"Miles, you won't come out with it yourself--How then, can I?" (432)

"I was taught to love people and to help them--I was taught to help them even if, sometimes, they didn't want to be

helped. Even if, sometimes, it should hurt them. Whatever you may have done, whatever you may have done--I am not against you. I have stayed here to help you--I don't think it's your fault. It isn't your fault" (432)

"Reject him or he'll destroy you!" (438)

". . . we're alone and nothing can hurt you anymore--nothing can hurt you--I am here and he--he has gone--He can never return. He has lost you and you are free--Nothing can hurt you anymore--nothing can hurt you. There is only good in you now--Miles, dear Miles--You see? You are safe--you are safe and I am here with you--to hold you-- to help you--to love you--You see--? I have always wanted to help you--never to hurt you--It was almost too late, Miles dear Miles--but you've won--You won back goodness and kindness--You are free" (439)

Miles subtly encourages Miss Giddens' worries by pointing them out to her. He speaks of being afraid of the dark and his conviction that "there's nothing to be afraid of" (397). By speaking thus he reinforces her concern that he is aware that something real exists in the dark that deserves to be feared. As the play progress and Miles is more completely under Quint's control he becomes condescending and supercilious, even imperious. In the final scene he is split. At moments he is completely himself, and at others he is completely Quint's. Quint relinquishes Miles long enough for Miles to plead for mercy from Miss Giddens. Miles feels that Quint is omnipotent. When he dies it must be for one of the following reasons: 1. Miss Giddens is mad and frightens him to death. While this is feasible in the novella, the script puts paid to this concept fairly completely via Mrs. Grose's admission that she, too, sees Miss Jessel (429). 2. In rejecting Quint, Miles has used up so much of his strength that he must physically fail yet die in dominion over his soul. 3. Quint backs off at the last minute as a final ploy to work Miss Giddens, appearing to consent to leave while taking the boy's spirit with him in a final triumph of evil over good.

"There's nothing to be afraid of, really--" (397)

"It's all in what you think might happen." (397)

"You're just a governess--Wouldn't it be better if you remembered that?" (418)

"I'm not your responsibility, you know." (431)

"You don't understand. He'll hurt me! You can't help!" (438)

"A world of...

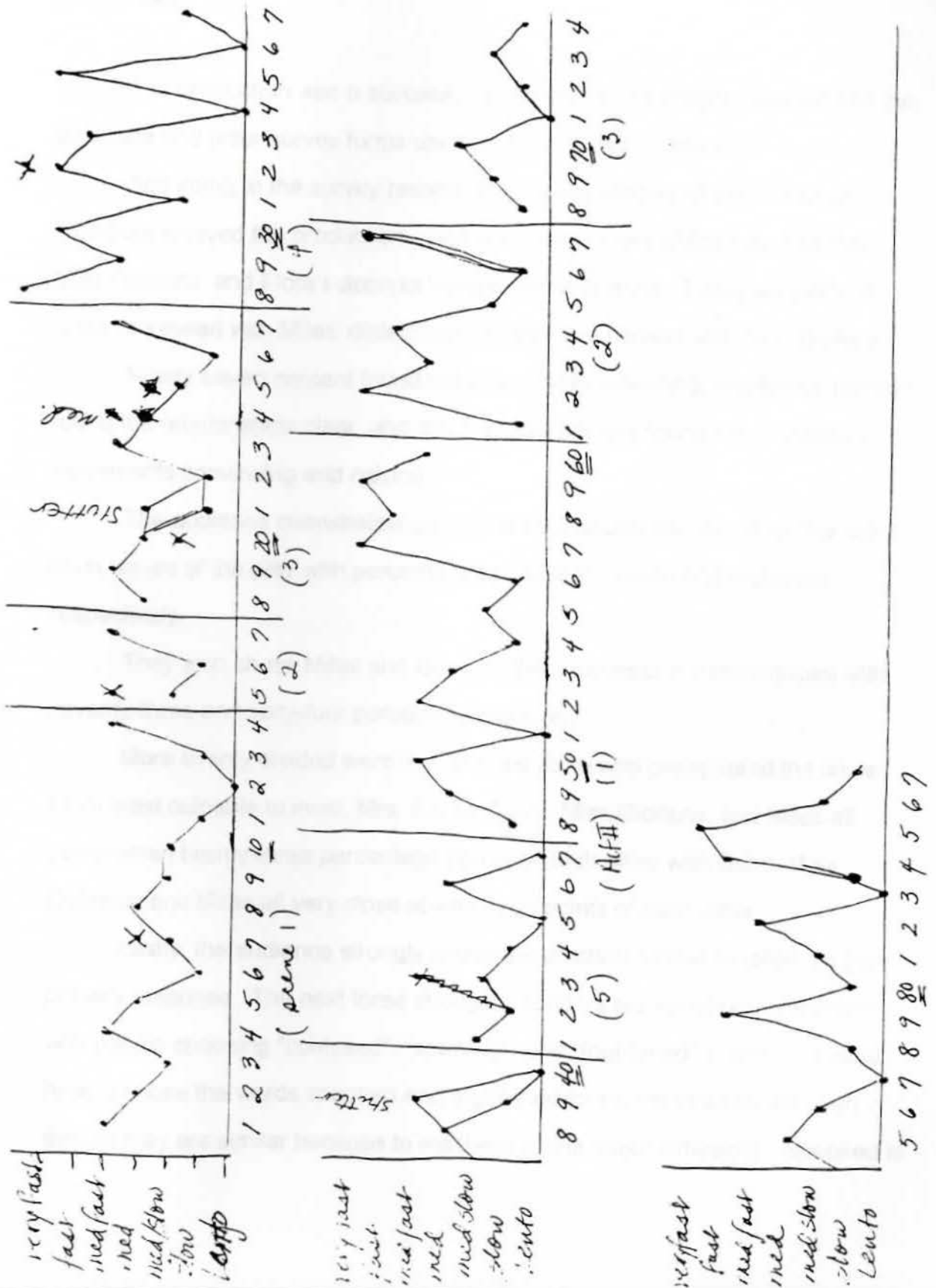
"I don't see why..."

Flora takes a childish delight in being frightened. She loves hide and seek, being leapt upon from a dark corner. It is an indication that she still is confident of her safety and that she is loved. A child in true jeopardy could not enjoy such games. Flora takes final refuge in denial. She seems to break down. Earlier in the play she openly acknowledges her awareness of Miss Jessel. In her final appearance she hysterically denies any knowledge or complicity in the evil goings on at Bly.

"A terrible thing! But such fun!" (399)

"I don't see anyone--really--truly--I don't" (426)

VI. TEMPOS



Chapter Eight

Conclusion

The production was a success. At the end of this chapter you will find the audience and actor survey forms used to come to this conclusion.

According to the survey results, over ninety percent of the audience members enjoyed the production. One hundred percent of them agreed that Miss Giddens' and Flora's accents were excellently done. Eighty-six percent were impressed with Miles' dialect and seventy five percent with Mrs. Grose's.

Ninety-seven percent found the characters convincing, eighty-five percent found the relationships clear, and one hundred percent found the characters' movements convincing and natural.

The audience overwhelmingly chose child abuse and denial as the two main issues of the play with percentages of seventy-seven and eighty-six respectively.

They also chose Miles and Quint as the sources of the main issues with seventy-three and sixty-four percents respectively.

More evenly divided were the opinions as to who precipitated the crisis. From least culpable to most, Mrs. Grose, Quint, Miss Giddens, and Miles all came within twenty-three percentage points of each other with Quint, Miss Giddens, and Miles all very close at within ten points of each other.

Lastly, the audience strongly chose the emotion "uncomfortable" as their primary response. The next three strong contenders are variations of the word, with people choosing "confused", "spooked", and "frightened" in almost a dead heat. I chose the words spooked and frightened for my list of emotions even though they are similar because to me there is one major difference. Spooked is

a more passive word, an unsettled feeling, on edge, ready to be easily startled while frightened is an active word where one is actively experiencing fear and is already undergoing it's effects.

The actors' survey was less successful in only one respect. The two child actors were happy to fill out their forms and immediately returned them with strong support indicated for the director's work. Positive personal comments were also appended. The four Lindenwood students when presented with the surveys were told that they must return them as they were to be part of this thesis project. Not one of them deigned to do so. They were returned entirely blank or just left abandoned during strike. Ample time was offered, they had three days in which to respond and they chose not to do so. Anonymity was offered as they were to return the forms to an envelope and not personally to the director.

I refer the reader to Appendix D to read the list of problems encountered. The above lack of respect and response by the Lindenwood students is typical of the difficulties had in mounting this production. My conclusion must be that I did the best possible job under the circumstances. I know that I can pull a rabbit out of a hat. Unfortunately, I knew that long before I began at Lindenwood. Having been a professional in this business since 1975 and a member of the Screen Actors Guild, Actors Equity Association, and The American Federation of Television and Radio Artists in good standing for nearly as many years I feel well qualified to make the following remarks. Before I came to Lindenwood I was used to a professional environment where the actors and technical staffs all took their jobs seriously and took responsibility for making sure their jobs were done in a timely fashion to the satisfaction of the director. Since my time at Lindenwood I feel that my own professionalism has been tainted. I am now often suspicious and have had to fight against a marked tendency to show a lack of

trust towards those with whom I am working. Lindenwood has taught me three things well: get it in writing, don't trust anyone, and do it yourself. Unhappily, those are not the professional ethics which I once had and to which I believe all professionals should aspire. I shall continue to try to regain the professional composure which I once had.

AUDIENCE SURVEY

THE INNOCENTS

PLEASE CIRCLE YOUR ANSWER AS FOLLOWS:

STRONGLY				STRONGLY
AGREE	AGREE	DISAGREE	DISAGREE	
1	2	3	4	

1. DID YOU ENJOY THE PROGRAM?

1	2	3	4
---	---	---	---

2. HOW WELL DID THE ACTORS EXECUTE THEIR DIALECT?

MISS GIDDENS	1	2	3	4	MRS. GROSE	1	2	3	4
FLORA	1	2	3	4	MILES	1	2	3	4

3. WERE THE CHARACTERS CONVINCING?

1	2	3	4
---	---	---	---

4. WERE THE RELATIONSHIPS CLEAR?

1	2	3	4
---	---	---	---

5. WERE THE CHARACTERS' MOVEMENTS CONVINCING AND NATURAL?

1	2	3	4
---	---	---	---

FOR THE FOLLOWING QUESTIONS NUMBER ONLY THOSE ANSWERS THAT APPLY, IN ORDER THEIR OF IMPORTANCE TO YOU.

6. WHAT WAS THE MAIN ISSUE OF THE PLAY?

<input type="checkbox"/> CHILD ABUSE	<input type="checkbox"/> IMAGINATION	<input type="checkbox"/> DENIAL
<input type="checkbox"/> PARANOIA	<input type="checkbox"/> EVIL INTENT	<input type="checkbox"/> POSSESSION
<input type="checkbox"/> GHOSTS	<input type="checkbox"/> STRESS & SLEEP DEPRIVATION	
<input type="checkbox"/> HYSTERICAL DELUSIONS		

7. WHICH CHARACTER(S) WAS THE SOURCE OF THE MAIN ISSUE?

<input type="checkbox"/> MISS GIDDENS	<input type="checkbox"/> FLORA	<input type="checkbox"/> MISS JESSEL
<input type="checkbox"/> MRS. GROSE	<input type="checkbox"/> MILES	<input type="checkbox"/> QUINT

8. WHICH CHARACTER(S) PRECIPITATED THE CRISIS?

<input type="checkbox"/> MISS GIDDENS	<input type="checkbox"/> FLORA	<input type="checkbox"/> MISS JESSEL
<input type="checkbox"/> MRS. GROSE	<input type="checkbox"/> MILES	<input type="checkbox"/> QUINT

9. WHAT EMOTIONS DID THE PLAY ELICIT? DID YOU FEEL . . .

<input type="checkbox"/> ANGRY	<input type="checkbox"/> MOTIVATED	<input type="checkbox"/> OTHER . . .
<input type="checkbox"/> CONFUSED	<input type="checkbox"/> STARTLED	_____
<input type="checkbox"/> FRIGHTENED	<input type="checkbox"/> UNCOMFORTABLE	_____
<input type="checkbox"/> INDIGNANT	<input type="checkbox"/> SPOOKED	_____

EVALUATION FORM

THE INNOCENTS

ACTOR'S SURVEY

PLEASE CIRCLE YOUR ANSWER AS FOLLOWS:

STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE
1	2	3	4

THE DIRECTOR . . .

1. . . . GAVE CLEAR DIRECTION.

1	2	3	4
---	---	---	---

2. . . . WAS ORGANIZED AND WELL-PREPARED.

1	2	3	4
---	---	---	---

3. . . . ESTABLISHED AND COMMUNICATED AN ATMOSPHERE OF MUTUAL RESPECT AND PURPOSE.

1	2	3	4
---	---	---	---

4. . . . GUIDED YOUR CHARACTER DEVELOPMENT TOWARD A CLEARLY DEFINED GOAL.

1	2	3	4
---	---	---	---

5. . . . ENCOURAGED CREATIVE FREEDOM IN ACHIEVING YOUR GOAL.

1	2	3	4
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6. . . . HAD A THOROUGH KNOWLEDGE OF THE MATERIAL AND PERIOD.

1	2	3	4
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7. . . . ENCOURAGED THE GROUP TO FUNCTION AS A UNIT.

1	2	3	4
---	---	---	---

8. . . . WAS OPEN TO INPUT FROM THE CAST AND CREW.

1	2	3	4
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9. . . . MADE AN EFFORT TO BE CONSTRUCTIVE AND CLEAR WITH CRITICISM.

1	2	3	4
---	---	---	---

10. DO YOU FEEL THAT YOU HAVE GROWN IN YOUR CRAFT THROUGH CONTACT WITH THIS DIRECTOR?

1	2	3	4
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Appendix A

Notes on the Rehearsal Process

Approximately 70 hours of rehearsal were set up to take place over a six week period. Usual rehearsal times were two evenings from 7 - 10 p.m. and a weekend afternoon, followed by tech week.

On the following two pages you will find a sample of the chart made to analyze the breakdown of each characters' presence on stage. Rehearsals were built around blocks using the same actors. This saved the actors a lot of wasted time as no one had to wait through long stretches when they were not needed. This was especially helpful to Miles, Mrs. Grose, and the Ghosts..

The only unusual things were as follows:

The actors were given dialect reference sheets and coaching by the director who is well trained as a dialectician and voice coach.

The parents of the child actors were consulted as to the phrasing and level of directness that the director could use in talking about the sexual and abuse issues.

The parents were generally present when the children were being given notes and/or when sensitive issues were discussed.

The children were highly professional and came to their first rehearsals off book. They carried the book long enough to note the blocking only. They were off book well before the adults.

The children and the actress playing Mrs. Grose were good sports about having to go through the rehearsal process twice due to the recasting issue. They saw the value of extra rehearsal time for such a psychologically complicated script.

There were no resources listed in the script nor was there a tune laid out for the songs. After doing research through normal channels regarding historical sources Miss Cuba wrote the music herself. It is not copied herein for copyright reasons.

APPENDIX B

Program, Flyer, Press Release
Review, & Production Photos

Special thanks to:

The Cast
Michael Mason
Donnel Walsh
The Elkana Family
The Foster Family
The Zoole Family
Kelly Cuba
Bob McCabe - KWMU, 90.7 FM
Marsha Parker
Ameriserve, Inc.
Bryan Reeder



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Ed Pugh

(314) 925-2155

LINDENWOOD COLLEGE PRESENTS

THE INNOCENTS

By
WILLIAM ARCHIBALD

Based on
The Turn Of The Screw
By Henry James

Directed by
KATHERINE CUBA

January 11, 12, 13,
and 18, 19, 20 at 7:30 P.M.

Harmon Theatre - Harmon Hall
Produced by special arrangement with Samuel
French, Inc.

LINDENWOOD COLLEGE PRESENTS

THE INNOCENTS

By William Archibald

Cast Of Characters:

Flora	Johanna Elkana
Mrs. Grose	Frances Lake
Miss Giddens	Ann Marie Gay
Miles	Erin Foster

Special Appearances by:

Brandon Williams and Suki Lammers

ACT ONE

- Scene 1: An early autumn afternoon
- Scene 2: Three hours later
- Scene 3: The following morning
- Scene 4: Twilight, the same day
- Scene 5: The following morning

There will be a ten minute intermission

ACT TWO

- Scene 1: Evening of the same day
- Scene 2: The next morning
- Scene 3: The same day at twilight

Director: Katherine Cuba
 Stage Manager: Jeremy Morris
 Scenic and Lighting Design: Tyler Duenow
 Costume Designer: Niki Juncker
 Music Composers: Kate Cuba and Johanna Elkana
 Prop Mistress: Sarah Junker
 Sound: Jim Akman, Jeremy Morris, Kate Cuba
 Props: Suki Lammers, Brandon Williams, Kate Cuba
 Wardrobe: Suki Lammers, Brandon Williams
 Light Board Operator: Baron Grafft
 Set Construction Crew: Jeff David, Tyler Duenow,
 Steve Fite, Samantha Haase, Nick Kelly, Liz Locke,
 Sara Schaefer, Ben Swoboda, Michele Tomko,
 Jennifer, Van Hoogstrate, Brandon Williams
 House Manager: Jeff Corriveau

LINDENWOOD COLLEGE PRESENTS

THE INNOCENTS

By
WILLIAM ARCHBALD
Directed by
KATHERINE CUBA

NOVEMBER 2, 3, AND 4
7:30 P.M.

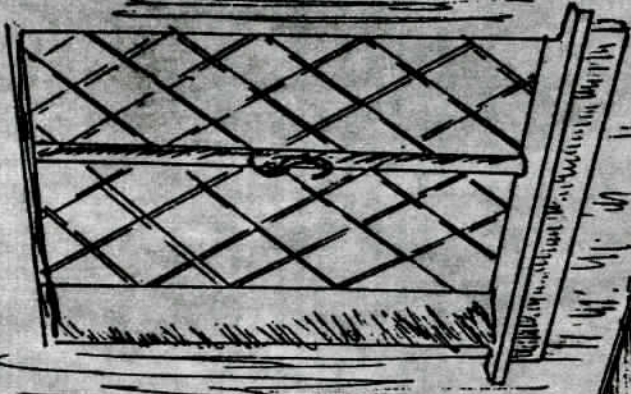
Harmon Theatre - Harmon Hall

Tickets free with Lindenwood I.D.
All Others; Donations Requested
General Seating

Featuring:

ANITA DUPREE
JOHANA ELKANA
ERIN FOSTER
FRANCIS LAKE

Produced by Special arrangement
with Samuel French, Inc.



CALENDAR

Off Kingshighway

Lindenwood's Theater Is Not Quite Off Broadway, But It's Acting Like It

By Esther Talbot Fenning

Special to the St. Charles Post

New York has off-Broadway, but St. Charles has its share of the unusual at the Harmon Hall theater at Lindenwood College. Harmon Hall plays are offbeat, out-of-the-mainstream productions that fall within the realm of social satire and hard-hitting drama.

Harmon Hall plays are produced by Lindenwood undergraduate and graduate students in the 100-seat theater formerly used as a lecture hall. The theater is in the former Fine Arts Building, renamed last year for Ray Harmon, president of the college's board of directors.

Most of the plays have short runs and are promoted minimally. They attract large on-campus audiences as well as a small, albeit loyal, group from the community — people who relish the different, who like their plays to be serious and intimate, and who understand that an occasional

off-color line can be necessary to the plot.

Harmon Hall actors usually play to a full house, said Bryan Reeder, director of theater at Lindenwood. According to him, Harmon Hall productions are the best kept secret in town.

"Some of our best performances have been in Harmon Hall," he said. "Our Mainstage productions in Jelkyl Theatre tend to be more suited to balancing the needs of the students and the wishes of the public whereas Harmon Hall plays are more about the growth of theater students than making money."

Next semester's theater program at Lindenwood includes the Jelkyl Mainstage productions of "Enter a Free Man" by Tom Stoppard, Feb.

15-17 and 22-24; and "The Relapse" by John Vanbrugh, April 11-13 and 18-20. The musical "The Robber Bridegroom" will be presented March 14-16 and 21-23 at the Lindenwood College Club on Friedens Road.

Lindenwood theater students also will take a parody of Shakespeare's plays to area high schools in the coming months. All of the above are in addition to nine one-act plays scheduled through April at the Harmon Hall theater.

The first Harmon Hall play this semester is "The Innocents," based on the Henry James novel "The Turn of the Screw." The psychological thriller and ghost story about two children who may be possessed is directed by Katherine Cuba, a Lin-

denwood graduate student from O'Fallon, Mo.

"The Innocents" will be presented at 7:30 p.m. Jan. 11-13 and 18-20. The play features graduate students Ann Marie Gay of Wisconsin as the governess and Francis Lake of St. Charles as the housekeeper. Erin Foster and Johanna Elkana, both 13 and of St. Louis County, will play the children, Flora and Miles. "The Innocents" was made into a movie in the 1950s starring Deborah Kerr.

"The play is very suspenseful. We're expanding our limits in terms of what we can do in that space, and the director Katherine Cuba has taken on a monumental task," Reeder said.

Cuba, 41, has taught directing, performing and voice in professional

theater circles for 21 years. She has been a student at Lindenwood for six years, where she has appeared in and directed several Mainstage shows.

"The Innocents" is Cuba's master's thesis project. She will complete her degree in theater with a concentration in directing in May.

Cuba said that before the venue and time were changed, "The Innocents" was to be performed in Sibley Chapel during the Halloween season.

"Legend has it that Mrs. Sibley played the organ in the chapel every Halloween night, and we had all kinds of plans for that, including an organ recital during intermission," Cuba said.

Cuba and set designer Tyler Duenow were forced to discount several ways of conjuring the ghost be-

cause the methods were too expensive or couldn't be achieved because of space limitations.

"The ventilation was poor, so that let smoke out. We decided to use scrim, which is a kind of cheesecloth that is standard but very effective when lighted from the back," Cuba said.

Cuba is pleased with how the production is going.

"It's an excellent play, and the actors are wonderful, especially the children, who are both students of mine," she said.

There is no charge for the Harmon Hall plays, but donations are accepted.

Review of *The Innocents* directed by
Katherine J. Cuba

The Innocents, which was presented in the Harmon Theatre at Lindenwood College on January 11-13 and 18-20, 1996 was an excellent presentation of a script based on the Henry James novella *The Turn of the Screw*. As directed by Ms. Cuba, this rather dated play came to new life, proving that older plays of suspense are still viable works for the contemporary theatre.

The setting created the appropriate claustrophobic atmosphere so necessary for a play about dominance, power, and ultimately, the control of the souls of the two children, Miles and Flora. Suspense was generated through the immediacy of the situation presented in the play.

The Innocents contains four principal characters and two walk-ons as ghosts. Of the four central characters, Anne Marie Gay's portrayal of the governess Miss Giddens was exceptional. Her love for the children and her desire to protect them from unseen forces were crystal clear. As the housekeeper Mrs. Grose, Francis Lake was an effective foil to Miss Gay and as the children Johanna Elkana and Erin Foster showed exceptional promise--their portrayals were the equal of their much more experienced fellow actors. It is a testament to Ms. Cuba's ability that the children were as effective in their roles as were the adults.

The director exemplified a thorough knowledge of the time period in which the play was set from the costumes, the furniture, to the manners exhibited by the characters. The special effects were exceptionally well-executed particularly in view of the technical limitations of a studio theatre.

Ms. Cuba wisely chose to direct the play in a realistic manner which helped to underscore the central dilemma of Miss Giddens: is she losing her mind or are the children truly possessed?

The Innocents was a production that contained fine acting and direction. It is to Ms. Cuba's credit that the play achieved a high standard of performance.

Bryan C. Reeder
Director of Theatre



The Innocents 1/96





The Innocents 1/96





The Innocents 1/96





The Innocents 1/96



APPENDIX C

Dialect Materials

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13. La Boheme
14. La Gioconda
15. Lakmé
16. Lohengrin
17. Madame Butterfly
18. Mignon
19. Marriage of Figaro
20. Marta
21. Oberon
22. Otello
23. Pagliacci
24. Parnifal
25. Pelléas et Mélisande
26. Rigoletto
27. Romeo et Juliette
28. Samson et Dalila
29. Siegfried
30. Tannhauser
31. Thaïs
32. Traviata, La
33. Tristan Und Isolde
34. Tosca

FINE CHINA

1. Aynsley
2. Crown Derby
3. Lenox
4. Limoges
5. Minton
6. Royal Doulton
7. Royal Worcester
8. Spode
9. Wedgwood

PAINTERS

1. Leonardo Da Vinci
2. Michael Angelo
3. Titian
4. Rubens
5. Rembrandt
6. El Greco
7. Velasquez
8. Goya
9. Daumier
10. Hogarth
11. Cezanne
12. Manet
13. Monet
14. Degas
15. Renoir
16. Gauguin
17. Durer
18. Van Gogh
19. Matisse
20. Picasso

MENU LIST

1. cafe
2. cafeteria
3. restaurant
4. menu

5. à la carte
6. table d'hôte
7. Maître d'hôtel
8. connoisseur
9. canapés
10. cavaire
11. hors d'oeuvres
12. pôte de foie gras
13. anchovy
14. consomme
15. julienne
16. pièce de résistance
17. bouillon
18. purée
19. potage
20. bisque
21. vichyssoise
22. bouillabaisse
23. soupçon
24. soufflé
25. scallops
26. halibut
27. tuna
28. fillet of sole
29. ragout
30. sautée
31. shadroe
32. casseroles
33. fricassée
34. farce
35. entrée
36. gumbo
37. curry
38. en casserole
39. chill con carne
40. estragon sauce
41. filet mignon
42. guinea hen
43. squab
44. venison
45. chartreuse
46. savory
47. giblet
48. conserves
49. Yorkshire
50. sherbet
51. ravioli
52. hollandaise
53. mousseline
54. tartare
55. truffle
56. frappes
57. eggs à la Benedict
58. shirred
59. au gratin
60. Scotch woodcock
61. Hominy
62. rarebit
63. cheese fondue
64. artichokes
65. broccoli
66. endive

67. okra
68. marinate
69. meringue glacée
70. guava jelly
71. crepes Suzette
72. bland mange
73. ambrosia
74. Macédoine of fruit
75. compote
76. torte
77. apricot
78. cantaloupe
79. pistachio
80. Biscuit Tortoni
81. Bombe Supreme
82. Barle-duc
83. roquefort
84. charlotte russe
85. macaroon
86. eclaire
87. caramel
88. almond
89. chocolate
90. demi-tasse
91. Zwieback
92. parfait
93. liqueur
94. crème de menthe
95. crème de la creme

WORDS WITH AN ESPECIALLY BRITISH PRONUNCIATION

- | | |
|-----------------|----------------|
| 1. aesthetic | 33. issue |
| 2. agile | 34. leisure |
| 3. armada | 35. lever |
| 4. aversion | 36. lieutenant |
| 5. been | 37. medicine |
| 6. baton | 38. mediaeval |
| 7. blouse | 39. mediocre |
| 8. cafe | 40. mercantile |
| 9. charade | 41. neither |
| 10. clerk | 42. nephew |
| 11. depot | 43. patent |
| 12. docile | 44. patriot |
| 13. domicile | 45. patriotism |
| 14. ductile | 46. princess |
| 15. dynasty | 47. process |
| 16. eat | 48. progress |
| 17. economic | 49. premier |
| 18. either | 50. reptile |
| 19. ego | 51. schedule |
| 20. egotist | 52. scones |
| 21. epoch | 53. shone |
| 22. fertile | 54. squirrel |
| 23. figure | 55. textile |
| 24. fracas | 56. tomato |
| 25. fragile | 57. trait |
| 26. futile | 58. tryst |
| 27. gala | 59. virile |
| 28. garage | 60. were |
| 29. hotel | 61. wrath |
| 30. hostile | 62. year |
| 31. immediately | |
| 32. invalid | |

65. girl
66. Asia
67. Persia

"sion" words

excursion

"lization" words

civilization

"ile" words

juvenile

"ae" words

aesthetic

"ary" words

secretary

necessary

"ory" words

advisory

explanatory

THE THEATRE

1. ballerina
2. ballet
3. Ballet Russe
4. burlesque
5. cabaret
6. cinema
7. comedian
8. comedienne
9. danseuse
10. director
11. drama
12. dramatist
13. encore
14. extravaganza
15. farce
16. finale
17. Folies Bergère
18. foyer
19. ingenue
20. interlude
21. marquee
22. matinee
23. melodrama
24. mezzanine
25. pantomime
26. première
27. scenario
28. theatre
29. tragedian
30. tragedienne
31. vaudeville

FLOWERS

1. acacia
2. amaryllis
3. anemone
4. arbutus
5. azalea
6. bougainvillaea
7. camellia
8. chrysanthemum
9. clematis
10. cyclamen
11. dahlia
12. delphinium
13. fleur-de-lis
14. forsythia
15. fuchsia
16. geranium
17. gladiolus
18. gladioli
19. heliotrope
20. hydrangea
21. iris
22. jasmine
23. jonquil
24. lilac
25. magnolia
26. mignonette
27. nasturtium
28. orchid
29. peony
30. petunia
31. phlox
32. poinsettia
33. rhodendron
34. tulip
35. verbena
36. violet
37. wisteria
38. zinnia

COLORS

1. azure
2. beige
3. blue
4. cerise
5. chartreuse
6. ecru
7. magenta
8. mauve
9. mocha
10. sepia
11. taupe
12. turquoise
13. yellow

CLOTHING

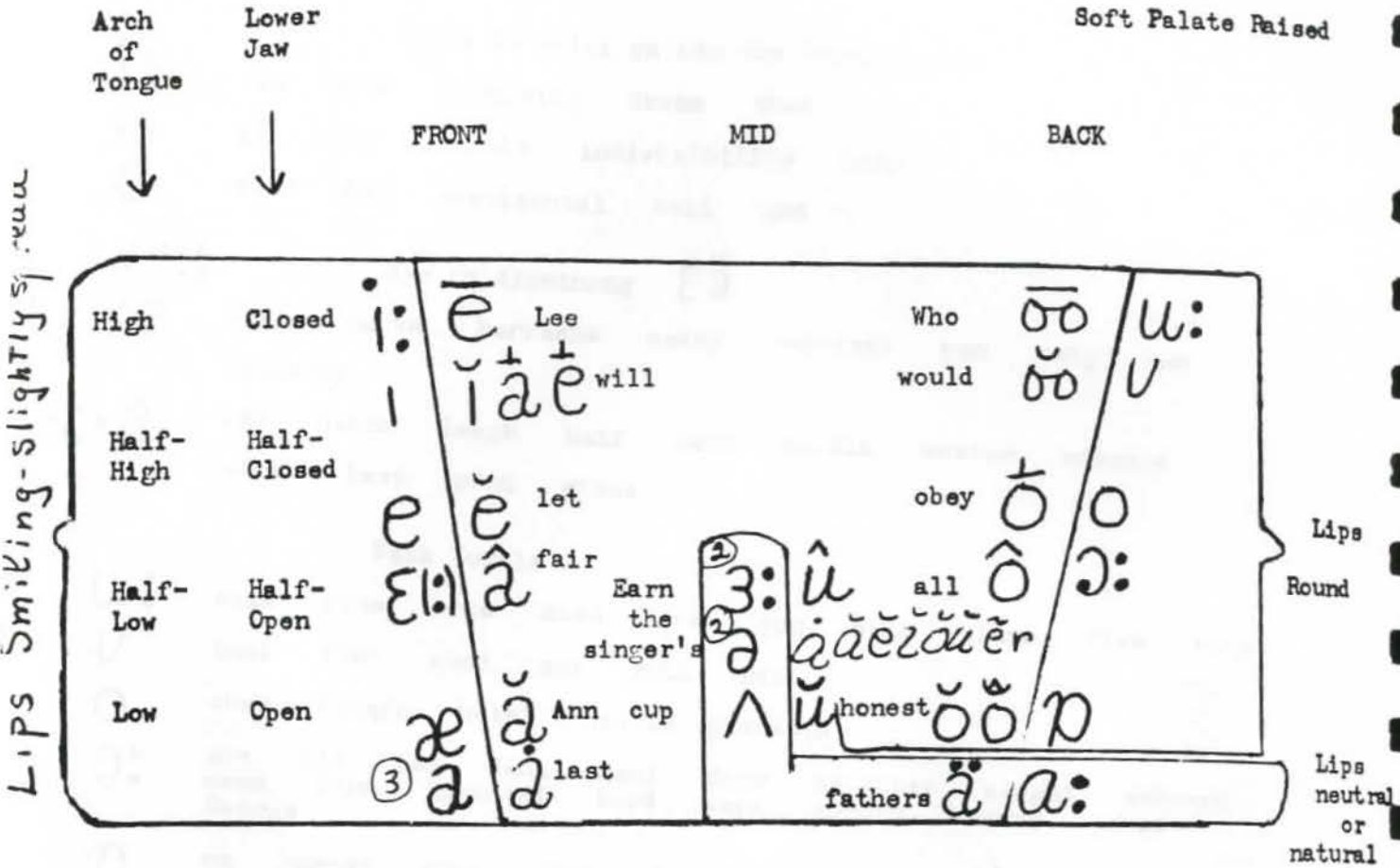
1. ascot
2. beret
3. blouse
4. bolero
5. brassiere
6. breeches
7. cravat
8. cummerbund
9. kimono
10. lingerie
11. negligee
12. pajamas
13. suit
14. tunic
15. tuxedo
16. waistcoat

TEXTILES

1. cashmere
2. chenille
3. cheviot
4. chiffon
5. chinchilla
6. chintz
7. corduroy
8. crepe de chine
9. cretonne
10. damask
11. faille
12. gabardine
13. gingham
14. khaki
15. lisle
16. madras
17. marquise
18. moire
19. nylon
20. percale
21. pongee
22. rayon
23. suede
24. tulle
25. vicuna
26. worsted

1. Albuquerque
2. Bangor
3. Baton Rouge
4. Bunghampton
5. Boise
6. Boston
7. Chautauqua
8. Chelsea
9. Cheyenne
10. Chicago
11. Cincinnati
12. Concord
13. Des Moines
14. Detroit
15. Duquesne
16. Gloucester
17. Helena
18. Hoboken
19. Holyoke
20. Honolulu
21. Ithaca
22. Lancaster
23. Las Vegas
24. Los Angeles
25. Louisville
26. Miami
27. Newark
28. New Orleans
29. New York
30. Norfolk
31. Norwich
32. Ossining
33. Oswego
34. Palo Alto
35. Pawtucket
36. Phoenix
37. Poughkeepsie
38. Quincy
39. St. Louis
40. San Diego
41. Schenectady
42. Spokane
43. Waco
44. Wilkes-Barre
45. Worcester
46. Ypsilanti

THE ENGLISH VOWELS



The Diphthongs

Long	eɪ	aɪ	ɔɪ	oʊ	aʊ				
Short	eɪ	aɪ	ɔɪ	oʊ	aʊ	ɪə	eə	ʊə	ɔə
Diacritic Mark	ā	ī	oi	ō	ou	ēr	âr	oor	or
Key Word	Pay	my	boy.	Go	now.				
	Kate likes oysters.			Poking about.		Here's their poor ore car.			

Words to Drill on for the Vowel Sounds

i: eve ease receiving dream thee
 I if city illicit indivisibility lady
 e ever ten sentimental bell gem

E(:)

Use in diphthong Eä

æ

apple arrow barracks marry carriage man sang tam
 actually

a=a

ask dance laugh half pass castle master advance
 after last path grass

Back Vowels

u: ooze rude true moon boom you blue plume flew clue
 U took foot good put full wool
 O obey Olympic hotel poetic phonetic
 ɔ: awe all law dawn Paul draw daughter caught awkward
 morn form immortal Lord warm absorb augury gauze
 George
 ɒ ox honest what want watch God dog song John modest
 popular cosmopolitan box stop golf not
 a: ah Shah Minnehaha psalms calm darn farm yard father
 farther Martha

Mid Vowels

ɜ: err erring early earth earnest her were fur sir
 myrrh word herd heard bird curd demurred Myrtle
 ə again soda sugar paper tapir actor sulphur
 ʌ up son one come dull bud rug hub sung love cuff
 dust buzz such judge buffalo humdrum stunning

Consonants

IRISH	SCOTCH	HIGH BRITISH	
<p>ɹ → r very light vigorous</p> <p>l → l:</p> <p>t → t̪ dentalization</p> <p>θ ð → t d</p> <p>st → optional "st" "sp" "sm"</p> <p>ɣ → ŋ</p>	<p>ɹ → r very heavy</p> <p>l → l̪</p> <p>f → f̪ in final position</p> <p>ptk → p between vowels</p> <p>ŋ → n front vowels</p> <p>"ch" ʃ before back vowels</p> <p>"gh" x</p>	<p>ɹ → r trilled between two vowels and sometimes after consonant</p> <p>l thin and clear in HB</p> <p>ptk very explosive and definite</p> <p>tʃ → "future" "picture" "ion" "version" in HB</p> <p>tʃ → tʃ</p> <p>ʒ → ʒ</p> <p>t elision</p> <p>"at home"</p> <p>"at all"</p>	<p>l → t̪ "thick sparkle"</p> <p>→ ʊ "wall"</p> <p>t → p̪ in combinations "that will"</p> <p>ɔ̃ æ ɹ t̪</p> <p>ð → v "father" "blended" "broken" k, n</p> <p>ʒ → ʒ "ion" version</p> <p>h before initial vowel "hope" ʌh̪</p>

WEAK FORMS

be → bɪ

and → ɹ

of → ɔ

you → ju ja

to → tu

my → mi

but → ʌ

was → a

that → a

than → a

I → aɪ

→ aɪ

→ ə un-stressed

you → ju or ji

my → ma mə

did not didna didna

not → na

our → u: r ur

have → ha

"hae" → hɛ

Weakening and blending of words

"d'you mind"

"don'tya see"

"how d'you do?"

h added to words beginning with vowels

Note: frequent use of intrusive d

NO INVERSIONS

Slight stop before words beginning with vowels

"w" → mi

IDIOMS

begory; ne darlin'; by the Grace o' God;

he's after comin'; the Saints preserve us; herself (himself) used for "he, she" in weak forms; I'm tellin' ya; the like o' him; he'll not be comin'; God rest his soul

hootman

I dinna ken

a wee lassie

rather!

I say

I'll come directly

old fellow(boy, bloke)

ripping

beastly

a rotter

a trifle

blimey

bloody

bloomin'

blarst 'em

'arf a mo'

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	IRISH	SCOTCH	HIGH BRITISH	COCKNEY
Pay eɪ ā	e:: pure Foreign sound "faith" "Grace of God" very long or very short	e: i "neebers"	Etɪ	Eɪ əɪ "take" aɪ "day" ɹɪ least good ʒɪ good
my aɪ ɪ	ʌɪ "Michael" "light your pipe" ɔɪ "time" "five"	əɪ "like" "mine" aɪ in final position before pause i {"oblige" "highland"}	aɪ ɹ: in aɪə words "anxiety" "Empire" a:ə "admire" "wire"	aɪ very thick aɪ "like" ʒɪ least good ɹɪ "high"
boy ɔɪ oɪ	aɪ "boy" "my boy"	əɪ "boil" oɪ final position	ɹɪ "joy" "boy"	ɹɪ "noise"
Go oʊ ɔ	o:: pure	o: oɪ "snow" ʌʊ "folk"	Eʊ "home" əʊ	əʊ "go" ɹ:ʊ "don't" ʌʊ Eʊ } "go" ʒʊ
now aʊ oʊ	əʊ "down" ʌʊ "house"	u: ʌu: əʊ "hour"	aʊ good sound a:ə in words aʊə	ʒʊ "round" a:tə "tower" a:t
Here's ɪə ɛr	ɪr	i:r "fear"	Eəɪ "really" ɹ: jə {"hear" "dear" "India" "year"}	Eə "really"
their Eə ɹ	ɛr ar	er	ʒəɪ "stair" "square" "parent"	ʒə
poor uə ɔr	ʌr u:r "sure"	uɪ oɪ	ɹɪt "poor" "your" "pure" "SECURE"	ɹ: very round, pure "war"
ore ɔə ɔr	o:r "floor" u "court"	ɔr	ɹɪt pure back, rounder "pore" "more"	ɹ:tɔ very round, pure, "war" back

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HIGH BRITISH

VOICE	IRISH Wide range; lyrical; romantic; mellow melodious; "wail-like"	SCOTCH Rich tone; serious; sober; guttural; frequent sounds	HIGH BRITISH Tight, tense; focus tone behind teeth; tip of tongue flex- ibility	Ad...; placement at back of roof of mouth
RHYTHM	All sounds either extremely long or extremely short	Very staccato Short, clipped words	Briskly Clipped. Rapid but precise "Lorgnette"	Lazy articulation Immobile lips Min cing quality
Rhythm	or High key; wail- like quality	Deep pitch; very narrow range	Great range; very inflected; pitch somewhat high	Pitch rather high; whining quality
CHANGES BASED ON SPELLING	"a" a very short except e_{τ} words "ee" e: "ea" E: "oo" O: also "two" "oa" o: "oi" o:	"ui" Scotch $\rightarrow y$ guid "ee" e "wee" "ou" ow $\rightarrow u$ "ch" "night" after front vis. "gh" after back vis. α "brought"	"ile" $\rightarrow a\tilde{i}l$ British Pron. il American Pron.	
Eve i: e	i: very pure very long	i except "ee"	i shortened, clipped lips spread	ii lax mincing, shortened ei "be"
will i i: e	i almost very high in tongue place- ment Final i $\rightarrow a_{\tau}$	i after w before e a in "ing"	i very clear and pure; used in weak syllables "telephone" cabinet, responsible i: been "ile" $\rightarrow a\tilde{i}l$	i lax a "pretty" Ei final syl. Sally ii
let e: e	e: almost very high in tongue place- ment	e	e excellent, pure, very short. not E as in American English	e "step" E "end" before "l" o: "well"
fair E(:)	See diphthong E \tilde{a} "ea" words except	See diphthong E \tilde{a}	See diphthong E \tilde{a} Use for $\alpha, 3:$	See diphthong E \tilde{a} use for α
Ann a: a	a or a: a preferred	a "canna" "lass" Preferred past	a almost very short No nasality "perhaps"	E "caps" "matter" e τ higher than High British
pass a: a	No a: for "ask" list of words a	a: Somewhat η -like	a: No a: for "ask-list"	a: no a: for "ask-list" in "half"; "bath" "can't" "ask"

Appendix D

Problems Encountered

Due to the highly charged emotional and personal nature of these difficulties encountered, in the interest of being as objective as possible, I will simply list them, leaving judgement to the reader. These are not necessarily in chronological order.

- MFA Directing guidelines were given to me two years into the program only after I *asked* for them in writing. Prior to this I was told that written guidelines did not exist.
- More than two years prior to the production of Noises Off, I was promised that show as my director's thesis and had *begun work on the show*. One and a half years later I was asked to do a musical as Mr. Reeder had *already* given the show up to another student. I told Mr. Reeder that I needed a farce or a classical piece to round out my experience and as I still had two shows left to direct I would compromise with a musical if I could do The Taming of the Shrew as a farce/classical blend. I chose Phantom and *began work on the show*. Mid-spring I was told to reselect (for no disclosed reason), chose The Secret Garden, and *began work on the show*. One of the reasons for the choice was Nikki Junker's assertion that Victorian costumes were easiest and cheapest for her to get as she had a large Victorian wardrobe in stock. Ten days before leaving to spend the summer in Rome, Italy as the Assistant Stage Director and principal character in a professional opera I was informed that I had to change *both plays* and that the musical had to be in the fall. I could not do either Shrew or The Secret Garden. This was an incredible

hardship as it gave me very little time and resources with which to prepare. I chose The Innocents and The Fantasticks (again Mr. Reeder's suggestions). Then I was told that I had to do the fall show in Sibley Chapel and the Thesis project in the Clubhouse. Both of these places had never been used as theatres before and I was to troubleshoot and experiment with how to make them work. The promise was made that in order to make up for the difficulties involved and the short notice that each piece would be treated as an 'event' and given lots of budget, priority, and attention. I began work on The Innocents and Mr. Reeder changed the musical to The Robber Bridegroom (a title he had nixed the year before).

- I designed a set and escape routes for The Innocents, designed the production around the idea that it was to be performed in a space that was commonly reputed to be haunted.
- I arranged for the new organ to be part of our production and engender good publicity for it.
- I arranged for a "haunting" to occur during the performance which would give the audience a big thrill. We were going to invite the audience to a tea party on the lawn during intermission. I was going to provide the refreshments at my expense. During the intermission the theatre would mysteriously be discovered to be locked by an usher or house manager. Once we had the audiences' attention to this minor snafu the organ would mysteriously begin to play, a costumed player would be able to be seen through the windows. She would disappear (through a trick escape) as the doors were finally unlocked to let the audience in. This took a considerable amount of planning to arrange.

- I asked for the script in order to do my prep work at least three months in advance of the audition date I was not given one until the beginning of rehearsals.
- We began rehearsals for The Innocents with no Stage Manager or Designers assigned. I was told to design my own set, lights, and effects.
- Five weeks before the production date I was told that we had to use the black box theatre after all, that Sibley could not support the electrical equipment, that the new floor was too precious, and the acoustics were not good enough. Just when did this obvious information come to his attention? I had to rearrange my set requirements.
- One not inconsiderable side effect of this change of venue meant that what turned out to be my final MFA project would not be reviewed by a professional reviewer, denying me the opportunity for objective feedback for my portfolio. Mr. Reeder consented to write a "review" for my portfolio but it is obviously not from a reputable newspaper. I did invite reviewers from the local papers but their habit, unfortunately, is to review ONLY those productions done in Jelkyl Theatre or possibly some other location that might be newsworthy. I was told by one of them that they know that the black box theatre is reserved for early directing projects and deem it below their interest.
- Special effects were designed for the ghosts. I had worked out a way that the ghost would actually appear against smoke (projection) which would then dissipate as a character walked through it (fading the projection with the dispersal of the smoke). I believe it would have been VERY effective.
- At a production meeting attended by the set designer, costume designer, Donnell Walsh and Bryan Reeder, I presented Tyler (set designer) with photographs and sketches of what I wanted regarding the set. Mr. Walsh

agreed to the ideas and Tyler went off with my Victorian magazines. I had requested a Victorian Drawing Room with wainscoting and wallpaper (see sample photos at the end of this section). Donnel agreed to make the black box a "jewel box" (his words as per my notes of the meeting) rather than the traditionally sparsely furnished black box. I was promised a realistic set.

- At this point Ms. Parker says I cannot have the jewel box set I was promised. I had to work out a new concept with Mr. Walsh and send a memo to Ms. Parker for approval.
- I remind you that at this point The Innocents was still a directing project, NOT my thesis. The thesis was still supposed to be a musical. A musical needs lots of prep time. Obviously I had none at this point what with a professional job during the summer and my fall taken up by all the rigmarole surrounding The Innocents. I asked for the script & music so that in what little time I had I could begin to work on concept and choreography. One can't begin to prepare to direct *without a script*. I was told that *at best* I would have it for the six weeks before rehearsal which included the Thanksgiving and Christmas holidays. All of this time in which to complete perhaps a year's worth of prep work.
- While performing in Noises Off on the mainstage, it was brought to my attention that just the Costume Budget for that project was \$300, a show that requires contemporary costuming.
- I was given \$100 for my total budget *including royalties*. I came in *under budget*.
- Going into the last rehearsal before tech week, the actress playing Miss Giddens was allowed by the Department to quit the production, thus wasting weeks of time, destroying my last project, wasting whatever resources had been used to prepare the technical requirements, and all for no explained

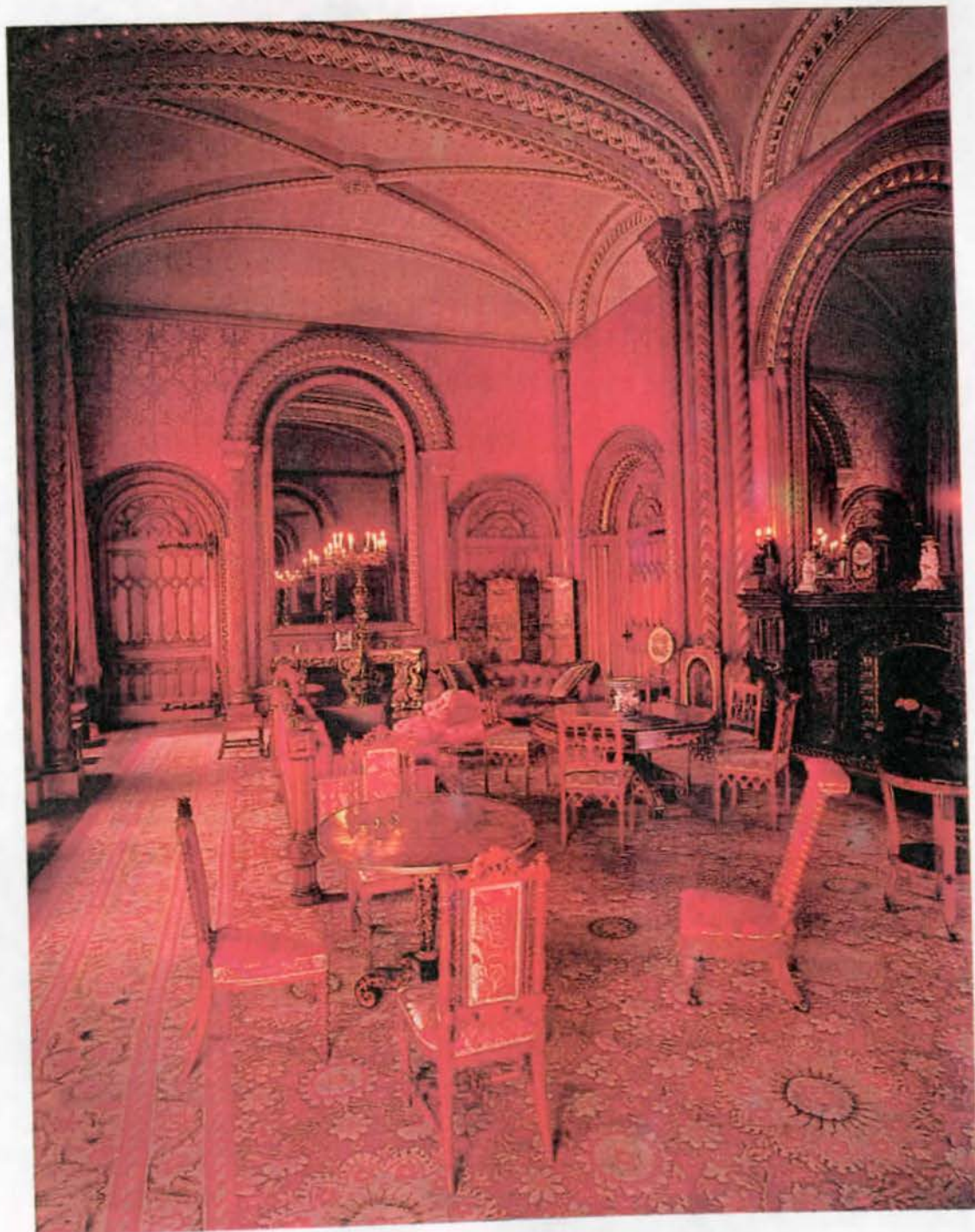
reason. She just wanted out. If she had a personal problem with me, it should have been arbitrated by the Department, if she had a personal problem of some other nature, she should have been helped, she did not leave school and had suffered no personal loss. Her freely allowed lack of commitment was a great burden and a terrible disappointment, especially to the other actors involved. It should be noted that she was never subject to any disciplinary action for this incredible breach of trust and professionalism.

- I was persuaded to remount The Innocents as my thesis project and my final project leading up to my thesis work was glibly written off. I would have to remount the show in just the two months that included the Thanksgiving and Christmas holidays. This put a huge time crunch burden on me. I agreed to this almost entirely because I felt such a strong responsibility to the other cast members, particularly the two tremendously talented children who had worked so hard and long on the show and who were heartbroken and disappointed. The children also expressed astonishment at the leniency of the department in allowing the original Miss Giddens to quit under such questionable circumstances.
- At the end of this section you will find a memo that I sent to Mr. Reeder accepting this appalling situation. Listed are the conditions under which I understood we were to proceed. Highlighted you will find the conditions not met. Mr. Reeder never responded to the memo either verbally or in writing so there is no follow up for presentation.
- About two weeks before the second scheduled performance date, our new Miss Giddens also threatened to quit. She cited work study hours and the size of the role as her problems. I absolutely refused and brow beat her into continuing. The Department did not help. Ms. Parker suggested that I step in and play the part myself, an 81 page script in which the governess is on

virtually every page, I was to memorize, do my character work, continue to direct, scrounge my props, costumes, sound work, continue my classes and my full time employment. That was the solution I was offered. At this point we still did not have a Stage Manager, Prop Mistress, Sound Designer, or Costume Designer. I was covering *all* of those areas as best I could.

- Following the photos at the end of this section you will find a copy of the stage hands' and actors' reference sheets that I prepared in order to make sure all the costume and prop changes were handles smoothly. This is what I normally do when functioning as a Stage Manager, not Director.
- A Stage Manager finally showed up on Tech Monday. Having attended NO rehearsals, he obviously did not know the show, the script, the cues, the actors, the props, ANYTHING that his job required.
- A friend came in on Wednesday (for an opening in less than 24 hours) and did our sound tapes. He was NOT assigned by the school and did it as a favor to me.
- We did not have props provided as promised. By Tuesday or Wednesday I had gotten most of the things, the remaining things came from Ms. Parker's personal property as there was no student doing this job either.
- The lights were not even HUNG until Monday or Tuesday. They should have been hung, aimed, and cues tentatively worked out by the previous Sunday. (See the accompanying photos.)
- The set was not built, painted, or installed when we arrived in the theatre for Tech week as it should have been. (See photos)
- The set was the antithesis of what was required and was not finished until opening night. Paint was still wet as actors went onstage in costume. (See photos)

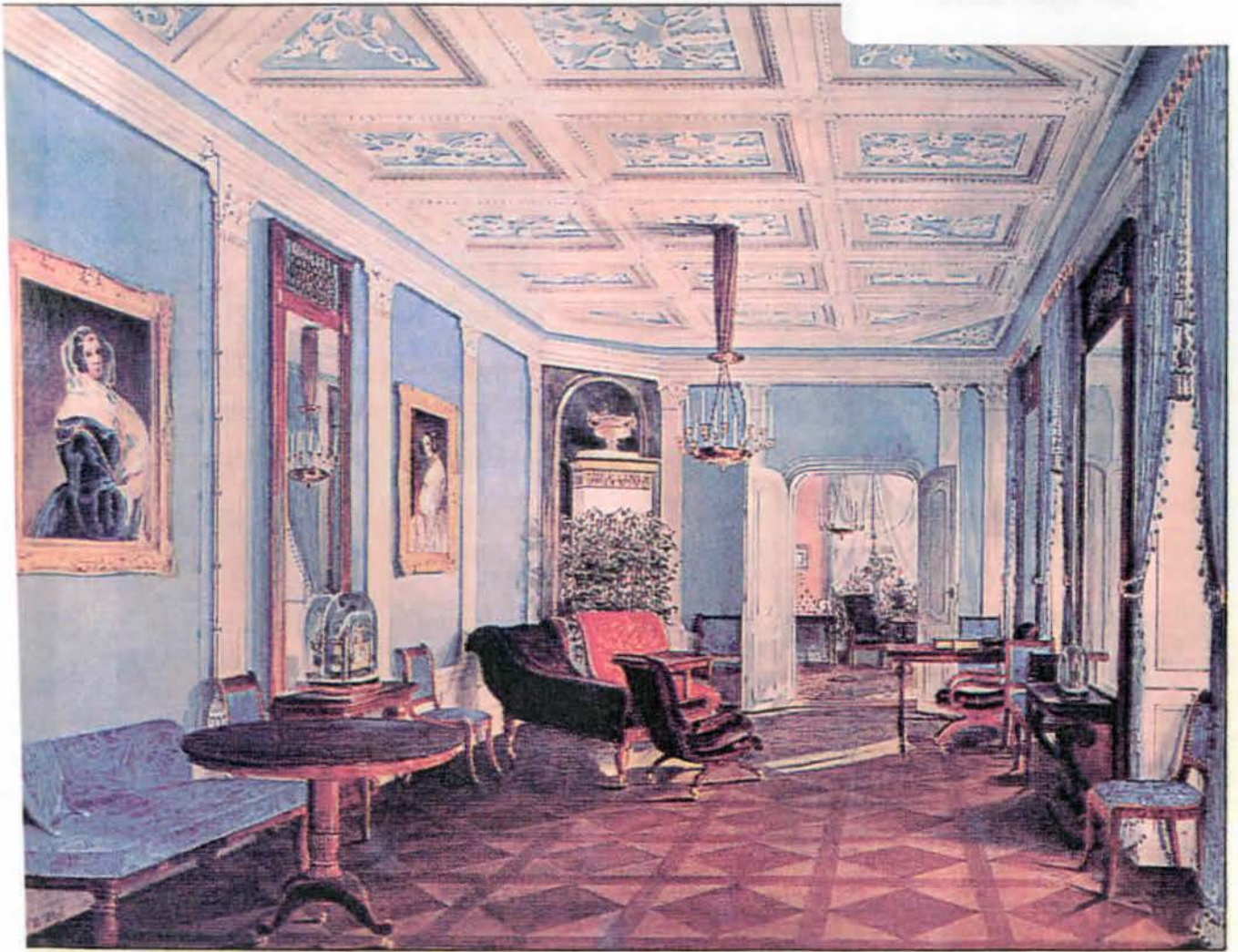
- The special effects I had designed for Sibley were worked out with a student who had a relative who was a magician. We had it all worked out. During tech week I was informed that it was too expensive and we would have to use real actors and the old cheesecloth painting trick, which is tired, trite, and transparent, NOT creating any kind of believability regarding ghosts.
- Rather than the Department assigning them, I had to find my own two stagehands who were willing to be there for the show and could also do the parts of the ghosts. It was unsatisfactory casting on the part of Miss Jessel's ghost (not the fault of the actress), and fair on the part of Quint's ghost. Again, the ghosts were not frightening in the way they should or could have been with not much expense and just a little effort for the special effects.
- My final thought is that I'm very frustrated and dissatisfied as a student and as a teacher. Note that many of the teachers, especially in the Fine Arts area are graduates of the college with little or no professional experience in the real world. My resume before I even began at Lindenwood was more diversified than some of my teachers. If the school continues in this vein it will be like the snake who eats his own tail and consume itself in ignorance.



Sample Drawing Room
Penrhyn Estate
circa 1830



Sample Drawing Room
Hewitt Estate
circa 1853



Sample Drawing Room
Wittgenstein Estate
circa 1841



The light bar totally unprepared for Tech and Dress Rehearsals



The light tree totally unprepared for Tech and Dress Rehearsals



The light bar totally unprepared for Tech and Dress Rehearsals



The Ghost Special
(not there)
My fan for leaf effect



The Set as it appeared
totally unprepared for
Tech/Dress Rehearsal



THE GHOST SPECIAL
REHEARSAL
2 LETTERS - 100 WORDS
1000 WORDS
2 PLAYERS - 1000 WORDS
REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS

The Ghost Special
(not there)
My fan for leaf effect

REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS
REHEARSAL - 1000 WORDS



The Set as it appeared
totally unprepared for
Tech/Dress Rehearsal

THE INNOCENTS

PROP AND COSTUME CHANGE LIST

REVISION ONE

ACT I

PRESET

PAD THE DOORS
LEAVES UNDER COUCH LEFT
MUSIC ON PIANO
CANDELABRA ON PIANO
MATCHES AND SAND ON PIANO
MATCHES AND SAND ON DESK
WRITING TOOLS ON DESK

STAGE RIGHT PRESET

DUSTER
2 LETTERS, ONE WITH PHOTO
BOOK BAG
2 SLATES, 2 PENCILS
SEWING BASKET AND EMBROIDERY
CANDLE
PENCIL BOX
TEA TRAY, 3 CUPS AND SAUCERS, SERVICE

STAGE LEFT PRESET

SATCHEL
CANDLESTICK
STORY BOOK
LAP ROBE
FLOWER BASKET

I i RIGHT

MRS. GROSE DUSTER
TEA TRAY, 3 CUPS, 3 SAUCERS, SERVICE

LEFT

MISS GIDDENS SATCHEL

STRIKE RIGHT

MRS. GROSE TEA TRAY

STRIKE LEFT

MISS GIDDENS HAT

Ii INTO Iii

CHANGE LEFT

FLORA OUT OF DRESS AND SHOES
 INTO KNEE HIGHS, BALLET SLIPPERS AND NIGHTGOWN

Iii

RIGHT

MRS. GROSE DUSTER

LEFT

MISS GIDDENS CANDLESTICK AND STORY BOOK
FLORA LAP ROBE

Iii INTO Iiii

CHANGE RIGHT

FLORA OUT OF KNEE HIGHS, BALLET SLIPPERS AND NIGHTGOWN
 INTO DRESS AND SHOES

CHANGE LEFT

MISS GIDDENS

Iiii

RIGHT

MRS. GROSE DUSTER
 TWO LETTERS, ONE WITH PHOTO

FLORA CANDLE

LEFT

MISS GIDDENS FLOWER BASKET

Iiii INTO Iiv

CHANGE LEFT

FLORA OUT OF
 INTO

MISS GIDDENS
 OUT OF
 INTO

MILES STRIKE FLOWER BASKET

Iiv

RIGHT

MRS. GROSE BOOKBAG

Iiv INTO Iv

CHANGE RIGHT

FLORA OUT OF
 INTO

MISS GIDDENS
 OUT OF
 INTO

MRS. GROSE STRIKE BOOKBAG

Iv

RIGHT

FLORA SLATE AND PENCIL
MILES SLATE, PENCIL, AND PENCIL BOX
MISS GIDDENS SEWING BASKET AND EMBROIDERY

LEFT

MISS GIDDENS CANDLESTICK

CHANGE RIGHT DURING SCENE

FLORA IN TO

MILES IN TO

END ACT I

STRIKE

MRS. GROSE SHUT WINDOW, SLATES, PENCILS, AND PENCIL BOX

INTERMISSION

ACT II

PRESET

PIANO AS ACT ONE, MUSIC, CANDELABRA, MATCHES, SAND
CARDS ON DESK

STAGE RIGHT PRESET

MILES' COAT
TEA TRAY WITH SANDWICH
CAKE ON PLATE, MUG ON TEA TRAY

STAGE LEFT PRESET

CANDLE
MISS GIDDENS' SHAWL
HYMNAL
FLORA'S COAT, HAT, AND GLOVES
MRS. GROSE'S BONNET AND SHAWL

III RIGHT

LEFT

MISS GIDDENS CANDLE AND SHAWL

CHANGE RIGHT DURING SCENE

FLORA OUT OF
IN TO

III INTO IIIi

CHANGE RIGHT

MISS GIDDENS

OUT OF
IN TO

MRS. GROSE STRIKE TWO CANDLES

IIIi

RIGHT

LEFT

FLORA HYMNAL, HAT, COAT, AND GLOVES

MRS. GROSE BONNET AND SHAWL

MISS GIDDENS STRIKE FLORA'S HAT, COAT AND GLOVES

IIIii

RIGHT

MRS. GROSE MILES' COAT

M E M O R A N D U M

TO: Bryan Reeder
FROM: Kate Cuba
DATE: November 1, 1995
RE: Thesis

In our conversation on Monday, October 30, I understood you to make the following offer as regards The Innocents and my thesis:

You would give me an A for the work done this semester.

That a production date would be chosen for sometime in January or February and we would be postponing until that date.

The roles of Miss Giddens and the Ghosts would be recast.

The venue would be the Harmon Theatre.

I would be given a budget, staff, and crews similar to that which would be provided in Jelkyl.

These crews would supply me with a realistic set, props, and costumes.

The budget would include necessary special effects.

This production would now become my thesis project.

Advertising, posters, and programs would be provided in the same manner as for a production in Jelkyl.

If I have understood all of the above correctly, then I accept this offer and expect to hear from you as soon as possible in order to choose a date convenient to all concerned.

I also understood that there are no written guidelines regarding the requirements, length, and layout of my thesis. I would like to receive those guidelines as soon as possible.

In addition, I would like to request that Jeremy Morris continue as my Stage Manager and that the Props Mistress be replaced.

Thank you.

cc: Dr. Larry Doyle

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